THIS CLIPPING FROM

LOS ANGELES,
CAL.
TIMES
News

MAR 7 -1924

To Conduct Symphony

GEORGE SCHNEEVOIGHT, of Helsingfors, Finland, well known European conductor, will make his first appearance in the United States in March when he will conduct some of the concerts of the Boston Symphony Orchestra in that city. He is one of the best of continental leaders, having received engagements all over Europe.

THIS CLIPPING FROM THE

OTTAWA
CANADA
Citizen

ISSUE OF
MAR 8 1924

BOSTON SYMPHONY ORCHESTRA PLAYS STRAVINSKY.

One of the most remarkable musical scores of the twentieth century is "Le Sacre du Printemps" (Rite of Spring) by Stravinsky, the Russian composer, which sets a precedent in the development of rhythmic

(Continued on Following Page).

complexity and in harmonic and counterpointal daring. This difficult score, which few conductors have even attempted, had its first performance under the direction of Pierre Monteux in the season before the war in Paris and London, both in ballet and concert form. The first performance in Paris caused a riot in the audience similar to that of the premiere of "Tannhauser" in the same city. Since then, the supreme fire and brilliance of this music has come to be recognized in Europe. America, however, had scarcely heard the "Sacre du Printemps" until Pierre Monteux and the Boston Symphony Orchestra recently introduced it to Boston and New York. In each case the score and its performance caused a demonstration in the audience—not of anger but of enthusiasm, an indication that America is more sympathetic than Europe to musical innovation.

The music describes the worship of the coming spring in a pagan and almost prehistoric Russia. The rites involve the choice of a maiden for the sacrifice. The chosen one finally dances herself to death. The spirit of the music is as wild and savage as the subject. Its impelling rhythms, whether approved of or not, are irresistible.

The score exacts a huge orchestra, with additional instruments in each section. Certain instruments are used as they have never been used before.

The Boston Symphony Orchestra will give a fine program in the Auditorium on Easter Monday, April 21st.

THIS CLIPPING FROM
PORTLAND,
ME.
PRESS-HERALD

MAR 13 1924

Symphony Orchestra To Feature Wagner

Especial Interest Expressed In Composition, "A Siegfried Idyl" To Be Played

There is particular interest at the moment in Wagner's, "A Siegfried Idyl" in that the composer wrote this score from themes in the music drama of that name to be performed on the first birthday of his son, Siegfried, who is now visiting in this Country and conducting our principal orchestras. This number is prominent on the striking and beautiful program which the Boston Symphony Orchestra will play in City Hall auditorium, this City, Wednesday evening, March 26.

The Ride of the Valkyries, one of the finest instances of descriptive music, is still another Wagnerian work which will be presented by the Boston Symphony Orchestra in Portland. The fact that these two numbers are so well known to local patrons who have frequently heard them as Lemare transcriptions for the organ, will enhance their interest. Brahms' First Symphony will be the principal piece of the coming concert, the wonders of this score being too numerous to mention. The program also will be featured by several novelties and tone poems.

The Music Commission will give grompt attention to mail orders for reserved seats. These should be sent to Room 59 City Hall, Portland, care of the Music Commission and checks should be made payable to the same.

SOMEBODY EVERY 25

THIS CLIPPING FROM THE
PORTLAND
ME.
Express and Advertiser

MAR 12 1924

PIERRE MONTEUX COMPLETING FIVE YEAR LEADERSHIP

Offers Striking Program On Final Night Here

The pending annual appearance of the Boston Symphony Orchestra in Portland will take place on Wednesday evening, March 26. The concert has particular interest in that it will constitute the farewell appearance in this city of Pierre Monteux ac conductor of the Orchestra. This greatest of French leaders is now completing his five year term in this position and will at its conclusion return to France where the demand for him is insistent. This season has proven one of the very finest in the history of the orchestra which has had many illustrious conductors. It as been many times stated that the eloquent quality of the performances under the greatest executive achievement.

The program which Pierre Monteux has made for his farewell appearance in Portland is beautiful and striking in the highest degree. The principal number will be the first symphony of Brahms in C minor, one of the greatest scores in the symphonic repertoire which is often called this composer's masterpiece. Richard Wagner will be represented by A Siegfried Idyll and The Ride of Valkyries from his opera The Valkyrie. The Czech composer, Smetana is nationalistic symphonic poem, The Moldau will be played. It is a characterization of his country and people as reflected in the waters of the beautiful river which flows through his land. The evening will close with a brilliant French score Lalo's overture to Le Roy d'Ys.

The seat sale for the local concert will not be held until Tuesday and Wednesday, March 25 and 26, but owing to the widespread interest, orders for reserved seats are already being received by mail and the Musisc Commission will give careful attention to such applications in the order of their receipt at Room 59, City Hall, Portland. Checks should be made payable to the Music Commission.

THIS CLIPPING FROM THE
PORTLAND
ME.
Express and Advertiser

MAR 14 1924

FINAL CONCERT HERE WILL DRAW FROM FAR AND NEAR

Most Brilliant Program Ever Given by Boston Symphony Will Be Enjoyed

Music lovers from Lewiston, Auburn, Augusta, Waterville, Bath, New Hampshire, Boston, and even New York, have already filed applications for seats for the concert of the Boston Symphony, Orchestra in City Hall auditorium, under the auspices of the Music Commission, Wednesday evening, March 26.

There are many reasons why there is greater interest than ever before in the local engagement of the Boston Symphony Orchestra. For one thing the concerts this year have been the most brilliant in the history of the famous organization. Then again, it will be the farewell appearance of Pierre Monteux, the illustrious French conductor, who is recognized as having formed and moulded the present orchestra in the face of obstacles that would have daunted a man of less patience, courage and artistic enthusiasm. To this previously well equipped body Mr. Monteux has given life and beauty by his skill and taste as an interpreter of ancient, modern and ultra-modern music. His performances throughout this season have provoked the most enthusiastic plaudits. The personnel of the orchestra is increased by the addition of a new trumpet, tympanist, tuba and two French horns.

A symphony orchestra has been rightly described as the most minutely perfect of human organizations. This is indeed a matter of necessity, for symphonic music, with its complexities of construction, and endless subtleties of shading, exacts the utmost talent from the performers. In difficult passages of darting swiftness 100 musicians must play in absolute unanimity a false note from a single man would be disastrous. They must all be accomplished and virtuosos and thorough artists. They must be as instantaneously responsive as a flicker of light to the lightest movement of the conductor's baton.

A Symphony Orchestra strives for two qualities in particular, a beautiful shimmering tone from each choir (whether the violins, or 'cellos, or violas, or horns, or another), and a balance of intensity between the choirs playing at once which will make all audible, while the melody stands out with the exact degree of intensity desired by the conductor. Thus subtleties of the ensemble are acquired only by many seasons of joint practice by the musicians.

The members of the Boston Symphony Orchestra, all splendid virtuosos, have been enabled through long association under the skilled guidance of the world's greatest conductors to attain this proficiency to a remarkable degree. The leaders of the various sections are in each case foremost masters of their instruments, and scarcely to be matched elsewhere. These leaders are in most cases members of long standing. In fact, the only new-comer among them this season is George Fourel, who crossed the ocean last Summer to become the first viola. He left behind him in Europe an enviable reputation which he has amply confirmed in his present post. The only newcomer last year was Richard Burgin, the concertmaster. A native of Poland, he had led the more important orchestras of Russia, Poland and Scandinavia in this capacity, and also impressed the public of that part of the world by his tours as individual artist in concerts of his own. He has likewise given concerts in America with signal success.

Applications for advance reservations should be made through room 59, City Hall, care of the music commission, to whom checks should be payable.

BROOKLYN, N. Y.
N. Y.
CITIZEN

MAR 15 1924

Margaret Matzenhauer Here With the Boston Orchestra

Pierre Monteaux conducted the Boston Symphony in an all Wagner program at the Acadamy of Music last night. He chose the Prelude to "The Meistersinger," A Siegfried Idyll, Isolde's Narrative in Act I of Tristac and Isolde, the Bacchanale from "Tannhauser", the Ride of the Valkjries, Waldweben from "Siegfried" and Brunnhilde's Immolation scene from "Gotterdammeung".

So perfect is the unity between Pierre Monteaux and his orchestra, that one hesitates to say he conducts. It is almost as if he were an inseperable part of the orchestral body which took its being and living from his motion. Each conductor puts his individual stamp upon his work, and Monteaux is best recognizzed by delicacy; the most delicate perception of phrasing, an almost scholarty regard for delicacy of mood variation. Sometimes one can see him making a scale of his orchestra upon which he weighs each tone with the greatest care.

He conducted "The Meistersinger" with a fine regard of melodic continuity. Monteaux's scale is made to hold vast weight and in Isolde's Narrative he burdened it with great passion and knowing sorrow. With the Bacchanale he did wild, strangely beautiful things. And yet, he had an undercurrent of darkness and longing there which was uncanny in its contrast. Walweben was Spring, and nothing more can be said.

Margaret Matzenhauer was soloist with the Boston Symphony. She was a dramatic Bruanhilde, giving a Valtyne of great sweep and power. Her voice gave a wonderful suggestion of flight and freedom and wild exullation.

LEWISTON,
ME.
JOURNAL

MAR 15 1924

MONTEUX FOR LAST TIME IN PORTLAND

Will Make Farewell Visit to Portland with Boston Symphony Orchestra, Closing Municipal Concert Course

Not only Portland but Lewiston and Auburn musical people are anxious to be present at the "farewell visit" of Pierre Monteux to Portland, when he comes with the Boston Symphony Orchestra to Portland City Hall, March 26.

They had read with regret that at the completion of this Winter of his fifth season, Mr. Monteux will be succeded by Serge Koussexitzky of Russia, as conductor of the Boston Symphony Orchestra.

Mr. Monteux will have filled one of the longer terms in the succession of conductors of the orchestra. He has already established his family in Paris where he will join them at the end of the present season.

Mr. Koussevitzky, who will be the first Russian to lead the Boston Symphony Orchestra, has long been an outstanding figure in his native country and during the last three years has made a name for himself in Western Europe. He has never been seen nor heard in America.

The past year has been called the most brilliant in the history of the Boston Symphony Orchestra and it will not soon be forgotten that the superb of orchestra of today is the creation of Pierre Monteux. The audience now booking in will show him, if proof is needed, how warmly is is regarded by his admirers in Maine.

Mail orders for seats are being received at Room 59. City Hall auditorium, Portland. Checks should be made payable to the Music Commission.

PORTLAND,
ME.
PRESS-HERALD

MAR 14 192

Boston Symphony Head On Last Tour

Portland Will See Pierre Monteux For Last Time This Month

Of interest to prospective patrons of the Boston Symphony Orchestra concert in City Hall auditorium is the fact that Pierre Monteux, who, with the completion of this Winter of his fifth season, will be succeeded by Serge Koussevitzky of Russia, as conductor of the Boston Symphony Orchestra, will preside.

Mr. Monteux will have filled one of the longer terms in the succession of conductors of the orchestra. He has already established his family in Paris where he will join them at the end of the present season.

Mr. Koussevitzky, who will be the first Russian to lead the Boston Symphony Orchestra, has long been an outstanding figure in his native country and during the last three years has made a name for himself in Western Europe. He has never been seen nor heard in America.

The past year has been called the most brilliant in the history of the Boston Symphony Orchestra and it will not soon be forgotten that the superb of orchestra of today is the creation of Pierre Monteux. The audience now booking in this city will show him, if proof is needed, how warmly he is regarded by his admirers in Maine.

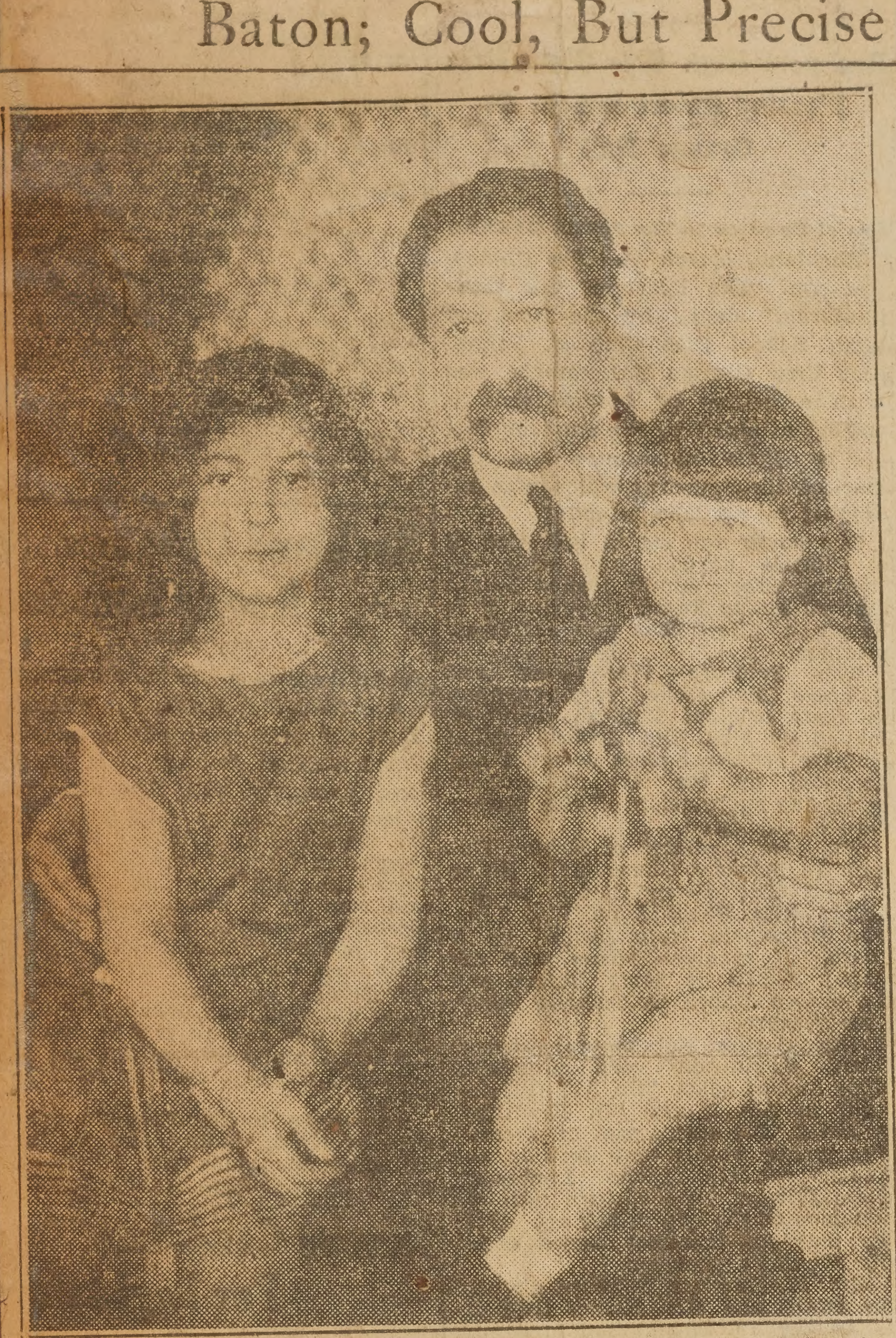
Mail orders for local concert seats are being received at Room 59, City Hall auditorium, Portland. Checks should be made payable to the Music Commission.

2

PORTLAND,
ME.
PRESS-HERALD

MAR 15 1924

Monteux Not Tyrant With Baton; Cool, But Precise



Pierre Monteux, Conductor of Boston Symphony Orchestra; Daughter, Denise, Aged 10, And Son, Claude, 2 1-2.

Some orchestral leaders have the reputation of tyrants—of controlling the musicians under them by being abusive, and of "educating" reluctant audiences defiantly hurling unwelcome scores at their heads.

Pierre Monteux, the great conductor who is appearing in his fifth and final season as leader of the Boston Symphony Orchestra, which will be heard in City Hall auditorium on Wednesday evening, March 26, is not of this type. He is a charming gentleman. Better than that he is a delightful human being. One but needs to see him in his own home to realize this to its fullest extent, for good nature and hospitality run in the family.

He has a dark-eyed daughter, Mlle. Denise, aged 10, a petite French beauty who bears some impress of her father's personality, and an adorable youngster of a son, Claude, aged two and a half, who, like the erring musician in his daddy's orchestra, is sometimes politely but firmly called to task. Then there is Mme. Monteux who also abounds in engaging qualities. It is a matter of regret to their many friends in this country that Mr. Monteaux has already established his family in Paris, where he will join them at the end of the present season.

Mr. Monteux's method with his orchestra is that of quiet persistency. At rehearsals his criticism is unfailingly courteous, if unsparing. He knows precisely what he wants, makes his desire clear, and patiently insists until that effect is obtained to a hair's breath exactitude. The players under him perpetually marvel at his wonderfully accurate ear.

Mr. Monteux came to the orchestra equipped by an active and distinguished career in Europe and America. He was first prominent in his youthful days in Paris, his native city where he took part in several chamber music ensembles. He soon found his true vocation as a conductor and became famous through his championship of some bold new music which aroused demonstrations and counter demonstrations in the audience. Touring Europe for years as head of the Ballet Russe, he first came to America as leader of that organization. He was subseqently appointed French conductor at the Metropolitan Opera House, New York. From that post he was called to the Boston Symphony Orchestra where his efforts have found their best fruition.

Mr. Monteux was met socially by many Portland people last season as well as on the occasion of his earlier appearances here, and it is anticipated that his farewell engagement will be made the occasion of several brilliant social funcions before and after the local concert.

was the guest of Mrs. Chase A.

TUREE HELD

LANCASTER
PA.
NEW ERA

MAR 15 1924

BOSTON SYMPHONY To GIVE PROGRAM

The Boston Symphony Orchestra programs for the week at Carnegie Hall, New York, are: Thursday evening, Wagner, "Die Meistersinger" prelude, "A Siegfried Idyll," "Tristan and Isolde," Isolde's Narrative Act 1, Mme. Margaret Matzenauer, soloist; "Tanhauser" Bacchanale, Act 1, Scene 1; "Die Walkuere," Act III, "Ride of the Valkyries;" "Siegfried," Act II, "Forest Murmeurs;" "Gotterdaemmerung," Bruenhilde's Immolation, Scene and Close, Mme. Matzenauer; Saturday afternoon, Schumann, Symphony No. 4, D Minor; Haydn, cello concerto; Stravinsky, "Le Sacre de printemps," "The Rite of Springs," A Picture of Pagan Russia (a) The Adoration of the Earth (b) The Sacrifice, cello soloist, Jean Bedetti. The Stravinsky piece is being repeated at the Saturday concert on account of the unusual enthusiasm which it aroused when played on Thursday evening, January 31.

BOSTON
MASS.
TELEGRAM
ISSUE OF

Post

MAR 16 1924

Mme. Pierre Monteux, wife of the conductor of the Symphony Orchestra, arrived home last week from Europe, being a passenger on the steamer Paris of the French line, docking in New York.

NEW YORK,
N. Y.
TIMES

MAR 16 1924

At the Symphony Hall, Boston, Georg Schneevoigt, guest conductor, directed the Boston Symphony Orchestra in a program which included a symphony by Sibelius, Beethoven's "Leonora" Overture No. 3 and Strauss's "Don Juan" tone poem.

BROOKLYN
N. Y.
TIMES

MAR 15 1924

THE BOSTON SYMPHONY.

The Boston Symphony Orchestra, with Mme. Margaret Matzenauer as the assisting artist, gave a magnificent Wagner program last night at the Academy of Music. Pierre Monteux proved himself thoroghly conversant with the varying moods of Wagner, his readings of the selections being sympathetic and impelling.

Mme. Matzenauer was in fine voice, singing the Isolde's narrative from "Tristan and Isolde" and Brunhilde's immolation scene from "Gotterdammerung." The former number made a far better impression than the scene from "Gotterdammerung," as in the latter instance the orchestra was a little too heavy for the voice. But notwithstanding this, Mme. Matzenauer charmed her audience with her handling of the numbers and was recalled several times.

Among the other numbers of the program the "Siegfried Idyll" was probably the best. Monteux's rendition of this was quiet, slow, and poignant, setting forth the nature themes of Wagner so well that one was reminded of a placid brook flowing through a shaded wood, with the summer sun playing now and then in flashing beams over its surface. The Bacchanale from "Tannhauser" was played with all the abandon and wild tensity with which the composer was imbued. Other numbers completing the program were Waldweben from "Siegfried," the Ride of the Valkyries from "Tannhauser" and the prelude to "Die Meister singer von Nurnberg."

OTTAWA
CANADA
Citizen
ISSUE OF

MAR 15 1924

THE BOSTON SYMPHONY ORCHESTRA.

The Ottawa concert of the Boston Symphony Orchestra to take place in the Auditorium on Easter Monday, April 21st, is already being keenly anticipated by music lovers in this district. This orchestra is one of the best known, not only on this continent, but also in Europe, so we may expect much and will not be disappointed.

From the statements of the leading American critics, the orchestra is once more at the high standard of artistic efficiency that made it so famous under the great Conductor Muck. The present conductor, Pierre Monteux, has lived up to his high European reputation and brought the organization to the high level it was before the war. The opening concert for the Boston season stressed this desired result.

When Pierre Monteux stepped upon the platform of Symphony Hall in Boston on that occasion, before the great audience and orchestra assembled, a storm of applause greeted the illustrious French conductor, whose present season will culminate his contract. The program included Beethoven's Symphony in A major No. 7, Brahms' Variations on a Theme by Haydn, Dukas' "The Peri," Strauss' "Dance of the Seven Veils" from "Salome." Hundreds applying for admission had been turned away, since all seats for the series of twenty-four concerts were re-subscribed last spring. The personnel of the orchestra is increased by the addition of a new trumpet, tympanist, tuba, and two French horns.

The concert was called the most brilliant the Boston Symphony Orchestra has ever given. Philip Hale thus described it in the Boston Herald:

"Mr. Monteux was greeted with heartiest applause that was unusually long-continued. This welcome must have shown him, if proof was needed, how warmly he is regarded and how highly he is respected by the Symphony audience.

"It will not be soon forgotten that the superb orchestra of today is his creation. He formed and moulded it in the face of obstacles that would have daunted a man of less patience, courage and artistic enthusiasm. To this well-equipped body he gave life and beauty by his skill and taste as an interpreter of ancient, modern and ultra-modern music.

"For years it was customary to write perfunctorily about the first concert of a season; sometimes it was thought necessary to write in a semi-apologetic vein—'the players were scatetred during the summer; they have not yet, of course, wholly found themselves'—and so forth and so on.

"But the concert yesterday was one of the most brilliant in the history of the orchestra since Arthur Nikisch first stepped on the platform of the old Music Hall. No wonder that the performance throughout provoked enthusiastic plaudits. A finer interpretation of Beethoven's Symphony has not been heard in many years."

BROOKLYN
N. Y.
STANDARD UNION

MAR 15 1924

MUSIC

All-Wagner Programme By Boston Symphony At Academy

Music lovers who prefer (as many do) their Wagner without the intrusion of the human voice, could but have found heart's enjoyment at the Academy of Music last night, upon hearing the Boston Symphony Orchestra in a repetition of its all-Wagner programme presented by Mr. Monteux at Carnegie Hall, Manhattan, on Thursday evening. There was singing, to be sure, but only two numbers, namely, Isolde's Narrative from the first act of "Tristan and Isolde," and Brunnhilde's Immolation scene and close from "Gotterdammerung." Mme. Margaret Matzenauer was the soloist, a singer of glorious contralto, but whose forced soprano tones, high and shrill, must prove disconcerting even to most devoted admirers. Mme. Matzenauer last night rose to heights of genuine greatness in the "Gotterdammerung" finale, with Mr. Monteux, co-artist, in as finely adjusted and discreet an orchestra accompaniment that has been heard hereabouts for many a season. In the "Isolde" number honors went to the conductor rather than soloist, for here Mme. Matzenauer was distressingly pressed for breath, with grievous consequences in particular to certain high tones.

But it was in the purely instrumental numbers that Mr. Monteux and his players won the complete rapture of the audience. Silk-like purity of tone in all sections of the orchestra, an exquisite scale of dynamics, marvelous precision of attack and perfect blend of ensemble, were evident in "A' Siegfried Idyll," the prelude to "Di Meistersingers," Bacchanale from "Tannhauser," "Ride of the Valkyries" from "Die Walkure," and the "Forest Murmurs" from "Siegfried." The famous and thrilling Valkyrian chase through the clouds was taken by Mr. Monteux at a somewhat pedestrian pace, yet withal not without a certain undeniably effective musical dignity that becomes absent when a more furious gait prevails.

It was stated semi-officially that Siegfried Wagner, son of the composer, now sojourning in this country, would possibly be present at last night's concert as guest of Mr. Monteux, provided previous engagements would allow. But he had not arrived by the time the programme's last number was reached, much to the disappointment of at least one reportorial scribe who had had high visions of an interview for the readers of his column. "A Siegfried Idyll," it may be recalled, was written for priavte performance at the first birthday of Siegfried Wagner.

The last of this season's Boston Orchestra concerts, which are given under the auspices of the Institute of Arts and Sciences, will take place on April 4, with Moriz Rosenthal, famous pianist, as soloist. It will also be Mr. Monteux's farewell appearance in Brooklyn as conductor of the Bostonians, from whom he separates at the close of the season

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DETROIT,
MICH.
NEWS

MAR 16 1924

WHEN JUNIOR TAKES HIS DAD.

The Boston Symphony Orchestra, in advertising its young people's concerts, says "No adult will be admitted unless accompanied by one or more children." Boston audiences presumably are much the same as those of Detroit, at least in this respect, for here, too, it is a frequent occurrence for adults to mention casually that they are going to attend the young people's concert, and it becomes clear by a cursory examination of the audience at those events that age and childhood are unrelated terms, when it comes to music.

The Boston child doubtless regards this inhibition against adults with a generous mind. He resolves not to be narrow and churlish in the matter. He resolves that, if his mother is good during the week, he will take her to the concert on Saturday, a treat any Boston mother will anticipate with appropriately sober enthusiasm and a quiet determination to let nothing mar the record of conduct.

It is strange to find an affinity between symphony concerts and circuses, but everyone knows how good father is just before a circus comes to town so that Junior will take him to it.

BOSTON,
MASS.
TRANSCRIPT

MAR 16 1924

End to Surmise

On Sept. 4, Mr. Kusevitzky Sets Sail for Boston

A SENTENCE may now dispel the reiterated rumors of the past three weeks, questioning the coming of Mr. Kusevitzky to Boston next autumn as conductor of the Symphony Orchestra. On September 4, he embarks at Cherbourg on the Aquitania en route to New York and Boston. By the middle of that month he will be at work here.

BROOKLYN, N. Y.
N. Y.
EAGLE

MAR 16 1924

Boston Symphony.

Last Friday's concert of the Boston Orchestra was the last but one of their Brooklyn series. Mr. Monteux, who this year retires from his conductor's desk with this organization, will appear for the last time at the Academy on April 4, Friday evening, when Moriz Rosenthal will be the soloist. Mr. Monteux has done much to restore the Boston band to its place among the leading orchestras of the country, if not of the world. He has shown himself a conductor of rare and sympathetic nature, particularly adapted to the interpretation of French music, of which he has been the apostle.

PORTLAND,
ME.
TELEGRAM

MAR 16 1924

The Music Commission has received an order for 100 reserved seats for the concert by the Boston Symphony Orchestra in City Hall Wednesday, March 26, from the Edward Little High School Orchestra, Auburn, and an order from the Westbrook High School Orchestra, whose members will attend in a body.

PORTLAND,
ORE.
JOURNAL

MAR 16 1924

By Emilie F

New York, March 15.—The musical pot is now boiling and from operatic stars up to, or down to, as each wishes to think—conductors, there is no point at which changes are not spoken of as imminent. Nothing is perfectly clear, but in connection with the Philharmonic Furtwangler is mentioned, but whether replacing Mengelberg, with Mengelberg, replacing Van Hoogstraten or with Van Hoogstraten none seems to know. For some time it was reported that Stokowski would divide his season between Philadelphia and New York, which seems puerile talk to says the least, for if Stakowski occupies a New York post for half a season what is the use of bringing his Philadelphia organization all that distance to add to his own appearances automatically, that would eliminate Philadelphia from the musical life of New York. It is reported currently that Kousewitsky does not wish to come which has created an extraordinary ripple in favor of Monteux, who seems to be gaining in recognition for the marvelous work ~~he has accomplished~~ in rebuilding the Boston Symphony Orchestra which ~~was completely demolished~~, this organization being wholly the work of the French conductor. From all sides one hears the remark "Why not retain a man who has accompiished such results?" This should certainly suit Boston, where he is an idol, and only in New York the houses were not those of the old Boston Symphony orchestra. A matter of fact it is that the determination of the Boston orchestra to eliminate soloists is the actual cause of the loss of subscribers and it is that which made the old time Boston Symphony audience turn to the Philadelphia—"An ill-wind which does no one some good." However, it would be joyous news for the following of this splendid orchestra should Monteux be reengaged to carry to a finality that which he has built so marvellously out of nothing, for the original orchestra suffered a debacle in 1917 and the year following under Rabaud, the season ended in much the same way. After Monteux was released from the Metropolitan by request of the Boston Symphony directors, the death of Major Higginson, his non-provision for the continuance of the organization which he had built and the struggle of everything connected with it led to another breaking down of the organization which Monteux built again bringing fifty new men from all parts of Europe and America to rebuild. His courage no less than his strength and musicianship has been astonishing.

THIS CLIPPING FROM
PORTLAND,
ME.
TELEGRAM
MAR 16 1924

UNPRECEDENTED INTEREST IN LOCAL ENGAGEMENT OF BOSTON SYMPHONY ORCHESTRA, MAR. 26

Story of How Great Organization Has Risen to Present World-Wide Distinction Is a Long and Impressive Record of Endeavor and Fruition.

So great is the interest in the Portland engagement of the Boston Symphony Orchestra in City Hall auditorium, under the auspices of the Music Commission Wednesday evening, March 26, that many patrons outside the City in their eagerness are making the mistake of sending directly to Symphony Hall, Boston, for tickets. This is unnecessary, however, and means delay in each case, as all applications must be made through the Music Commission, Room 59, City Hall, Portland, and checks should be made payable to the Music Commission.

The fact that the present season will culminate the contract of Pierre Monteux, the illustrious French conducor, has led to much demand for information regarding the Boston Symphony Orchestra and how the famous organization has attained its present eminence. A detailed account of how the Boston Symphony Orchestra has risen to its present world-wide distinction, and how it has made Boston an important musical center, would constitute a long and impressive record of endeavor and fruition.

How It Was Founded

In 1881, the late Major Henry L. Higginson realized the first dream and aspiration of his life by founding in Boston a full sized symphony orchestra—a rare phenomenon in those days. This noted musician, soldier, financier, and public-spirited citizen believed that there was a musical public for such an undergaged the finest musicians then available in Europe to fill up its ranks, and brought to this country one after another of the world's greatest conductors to lend their individual genius to the cumulative improvement of the ensemble.

Early Trials and Successes

The Boston Symphony Orchestra in its original form had only 60 players, and its conductor was George Henschel, a celebrated musician of the day. The initial aims (always since adhered to) were that the musicians should play under one conductor in one orchestra, and not debase their talents by routine engagements; that the symphony concerts should provide only the finest music; that artistic considerations should always be paramount and that the conductor be given absolute control. Controversy waxed hot in those days. The policies, the programs, even the wisdom of the whole venture were violently attacked and staunchly defended. But the wisdom of the founder was justified as each succeeding year of the Orchestra added growth and success to the last.

List of Great Conductors

The second conductor, Wilhelm Gericke, engaged in 1884, was a thorough and arduous musician, who did much toward training the ensemble to its now traditional state of perfection. In 1889 came Arthur Nikisch, one of the most brilliant conductors of all time, who in turn was succeeded by Emil Pauer in 1893. In 1898 Mr. Gericke returned for a period of eight years, during which time Symphony Hall was built especially for the Orchestra in 1900.

The conductors since then have been: Karl Muck, 1906-1908; Max Fielder, 1908-1912; Karl Muck, 1912-1918; Henry Rabaud, 1918-1919, and since then, Pierre Monteux. The fact is worth remarking that these conductors are all living, with the exception of Arthur Nikisch.

The orchestra had, during these years, risen to pre-eminence. The perfection of the Boston Symphony performances had become the marvel of America, and even of the musical world at large. Nothing comparable was to be heard elsewhere.

What Pierre Monteux Has Done

In the autumn of 1919, Pierre Monteux, recognized as one of the greatest living conductors, was offered the post, but could not obtain his release from existing engagements except for a short period, when he conducted the opening Boston Symphony Concerts of that season. In the season of 1919-1920 he became the permanent conductor of the Orchestra. His genius has added new qualities of beauty to the famous organization, and never have the concerts been more highly praised or evidently enjoyed than under his direction.

A Maximum Schedule

During the forty-two years of its history the Boston Symphony has considerably extended the course of its travels, although it has given series of concerts regularly in New York for thirty-five years, and likewise concerts in various cities of the South and West. In 1915, the Orchestra made a memorable trip across the continent to the Panama-Pacific International Exposition.

Russian Conductor Will Succeed Monteux

The engagement of Serge Koussevitzky of Russia as conductor of the Boston Symphony Orchestra beginning with the autumn of 1924 has been announced and he will succeed Pierre Monteux, who, with the completion this winter of his fifth season will have filled one of the longer terms in the succession of conductors of the orchestra.

MAINE ASKED TO

THIS CLIPPING FROM
PORTLAND,
ME.
TELEGRAM
MAR 16 1924

A large sale of seats is indicated for the concert by the Boston Symphony Orchestra at City Hall Wednesday evening, March 26. This is the last concert in this season's Municipal course.

PROVIDENCE
RHODE ISLAND
TRIBUNE
MAR 16 1924

BOSTON SYMPHONY PROGRAM

The last concert under the auspices of the Providence Music League will take place in the E. F. Albee Theatre next Sunday, March 23, at 3 o'clock. One of the finest concerts of the year is anticipated in that the Boston Symphony Orchestra, Pierre Monteux, conductor, will appear with a soloist added to the program, Jean Bedetti, the noted 'cello virtuoso of the orchestra.

Pierre Monteux and the musicians of New England's great orchestra, which exceed 100 in number, will present an especially fine program which has direct appeal and will include works of the great masters in the various styles of the symphonic repertory, Beethoven's Overture to Goethe's "Egmont" will be played. Likewise Mendelssohn's Nocturne and Scherzo from the Incidental Music to Shakespeare's "A Midsummer Night' Dream." The Russian music will be represented by the second and third movements from Tschaikowsky's "Pathetic," Symphony No. 6. Wagner's Overture to "Rienzi" will close the concert. Jean Bedetti will appear with the orchestra in the fine Concerto for his instrument of Saint-Saens, the celebrated French composer.

Jean Bedetti first came to America in 1919 to take his position as leader of the golden tone 'cello section of the Boston Symphony Orchestra. In Europe he had been known as the 'cello soloist of the Colonne and Paris Opera orchestras and by virtue of recital tours. In this country he has won a very high reputation by his appearances as soloist with the orchestra in Boston, New York and elsewhere and by his recitals in various cities.

PROVIDENCE,
R. I.
~~NEWS~~
Journal
MAR 16 1924

On Monday, March 24, from 4:30 to o'clock, in recital hall of the New England Conservatory of Music, a reception will be given Pierre Monteux, conductor of the Boston Symphony Orchestra. "This reception," says the bulletin of the Conservatory, "is intended an expression of the appreciation of the faculty and students of Mr. Monteux's distinguished service to the orchestra and to the city of Boston during the past five years."

A concert by the Conservatory Orchestra, with Wallace Goodrich directing, will be given in Jordan Hall, Boston, on March 28, at 8:15 o'clock.

* * *

PROVIDENCE,
R. I.
~~NEWS~~
Journal
MAR 16 1924

Boston Symphony Plays Next Sunday

Jean Bedetti, 'cello virtuoso, will be the soloist with the Boston Symphony Orchestra at its appearance here next Sunday afternoon. This will be the final concert of the season under the auspices of the Providence Music League and will be given at the Albee Theatre a o'clock with Pierre Monteux conducting.

The programme includes Beethoven's Overture to Goethe's "Egmont," Mendelssohn's Nocturne and Scherzo from the incidental music to Shakespeare's "A Midsummer Night's Dream." Russian music will be represented by the second and third movements from Tschaikovsky's "Pathetic" Symphony No. 6. Wagner's Overture to "Rienzi" will conclude the concert.

Among the numbers which Jean Bedetti will play with the orchestra will be the concerto for his instrument of Saint-Saens. Before coming to this country to join the Boston Symphony Orchestra in 1919 Bedetti appeared as 'cello soloist of the Colonne and Paris Opera orchestras.

* * *

At the next meeting of the Junior Chopin Club, which will be held on Thursday at the home of Mrs. Edgar J. Lownes, the Vining-Ward Trio will be in charge of the programme.

* * *

ESTABLI
From
Telegram
New York City
MAR 17 1924

For Monteux's Farewell.

Pierre Monteux, who is leaving the Boston Symphony Orchestra at the end of this season, will lead his final pair of local concerts Thursday evening, April 3, and Saturday afternoon, April 5, in Carnegie Hall. For the Thursday concert, with Moriz Rosenthal as soloist, he has chosen as program Cesar Franck's symphony, Chopin's E minor piano concerto, and Beethoven's third "Leonore" overture.

On Saturday there will be no soloist. The program will consist of Scriabin's "Divine Poem," Manuel de Falla's "Gardens of Spain," and two overtures, Mendelssohn's "A Midsummer Night's Dream" and Wagner's "Tannhaeuser."

PROVIDENCE,
R. I.
NEWS
MAR 17 1924

BOSTON SYMPHONY FOR LAST MUSIC LEAGUE CONCERT

The Boston Symphony Orchestra of 104 musicians, Pierre Monteux, conductor, and Jean Bedetti, the celebrated 'cellist as soloist, will be the attraction at the last concert of the season's series by the Providence Music League to be given in the E. F. Albee Theatre on Sunday afternoon, March 23, at 3 o'clock.

Mr. Bedetti, who is considered one of the finest 'cellists of the day will appear with the orchestra in the celebrated concerto, which Saint-Saens wrote for this instrument. Pierre Monteux will likewise conduct Beethoven's Overture to "Egmont," Mendelssohn's Nocturne and Scherzo from the incidental music to Shakesptare's "A Midsummer Night's Dream," second and third movements from Tschaikovsky's "Pathetic" Symphony No. 6 and Wagner's Overture to 'Rienzi."

BOSTON,
MASS.
TRANSCRIPT
MAR 17 1924

CONCERT-CHRONICLE

Concerning the Controversy

SOOTHING music awaits the public of the Symphony Concerts next Friday and Saturday—a gentle Symphony of Haydn, the tame and tedious Concerto that Beethoven wrote for the violin; fanciful "Stevensoniana" from Mr. Hill. Only one number can possibly disturb the pervading peace—the Ride of Wagner's Valkyrs, and by this time every hearer takes for granted their clatter and clang. In this calm, the debate over the ineffable or the unspeakable Schnéevoigt may at last be assuaged. For still it stirs tempers and stirs superlatives; while those paltry fellows that try to hold the balance true and fair, have long since been driven to cover of ironic smiles. Visiting conductors many-fold more meritorious than Mr. Schnéevoigt—say Mahler of old, say Toscanini more recently, say even Mr. Walter of last year—did not stir a tithe of such controverasy; were not forthwith named as the one and only director of the Boston Symphony Orchestra.

Mr. Monteux's virtues, his praiseworthy work as restorer of that band, have been unjustly and grievously over-clouded of late by excess of zeal from a few partisans. In similar fashion, the glories of Mr. Schnéevoigt seem destined to speedy withering. No conductor of the powers that the vehement hourly attribute to him, could possibly have been so far, in fifties, from universal fame. His two concerts in Boston disclosed him as a lea of, by and for effects—a superior Fiedl an inferior Mengelberg. If such conducting pleases the hearer—until the exc of it begins to stale—by all means let h clamor for it. Yet so doing, it is n necessary to belittle Mr. Monteux, w his signal merits of another sort, or speak of Mr. Kusevitzky, whom not tw hundred Bostonians ever heard, as species of "cast-off."

The plain truth is that many a cove motive and desire threads this angry debating. Incredible as it seems, there ar those who resent Mr. Monteux's widenin of the whole horizon of the Symphony Concerts, his open mind to music of ever sort, his zest for the music of our immediate day. They have reason to believe that Mr. Kusevitzky is like-spirited. They pine for the old, stolid, comfortable German rut. They read and re-read Mr. Schnéevoigt's programme—Beethoven, Mozart, Strauss, Sibelius, the third Overture of Leonora, "Don Juan," horses of battle regularly ridden the world over by guest-conductors—and forthwith hail him as the savior from those pestilent "modernists" of Russia and France, Italy and England. Once more, the German, the Nordic salvation—as personified in a Finn. Above interest in himself, above interest in the performance, Mr. Monteux has rightly set the interest of the music in hand. There is no other way to keep twenty-four pairs of concerts alight before a recurring public in a single city. Yet there are those for whom a "personality" is the ultimate and everlasting paragon—and behold Mr. Schnéevoigt descending from the twin peaks of Stockholm and Scheveningen.

As ulterior are the motives of some of Mr. Schnéevoigt's loudest detractors. They cannot bear the thought of a conductor of the Boston Orchestra who is not Paris-made. They applauded a Rabaud reducing the Symphony Concerts to the lowest standards they had known in thir-

Continued on Following Page

ty years. They intrigued against the possibility in Boston of a conductor of the first rank like Mr. Toscanini. They have resigned themselves to a cosmopolitan conductor like Mr. Monteux—he at least was originally Parisian—but the prospect of a cosmopolitan Russian, like Mr. Kusevitzky, vexes them; while they break out in goose flesh—and snarls—at the thought of a Northern European, who was schooled and has practised in Germany Whatever Mr. Schnéevoigt's merits or demerits, whatever Mr. Monteux's or Mr Kusevitzky's, or Mr. Walter's, his quality as a conductor—and nothing else—fits or unfits him to lead the Symphony Orchestra tra. Once leave this firm ground for nationality or any other bog of chance and circumstance, and all concerned wallow in a slough of prejudice, back-biting, intrigue. Worse still, the broad and cosmopolitan Symphony Concerts of Boston descend to the narrow and provincial standards in such things of Paris and Berlin. H. T. P.

THIS CLIPPING FROM
BOSTON,
MASS.
HERALD
MAR 19 1924

NEW SYMPHONY LEADER TO SAIL FOR U. S. SEPT. 4

Word was received here yesterday that Serge Koussevitzky, who has been engaged as conductor for the Boston Symphony Orchestra for the season of 1924-25, will sail for this country on the Aquitania Sept. 4. This information came from W. H. Brennan, manager of the orchestra, who is in London. He attended Mr. Koussevitzky's opening concert with the London Symphony Orchestra this season on March 10.

BOSTON,
MASS.
TRANSCRIPT
MAR 20 1924

Second Helping

Stravinsky's "Sacre" at the Symphony Concerts of April 11 and 12

AS already announced, Mr. Monteux and the Symphony Orchestra will repeat Stravinsky's tone-poem, "Le Sacre de Printemps," at a pair of concerts. They do so in deference to many requests, by the deserts of the music, and in justice to their own labors upon it.

The dates for the repetition have now been set—Friday afternoon, April 11, and Saturday evening, April 12. At either concert "The "Rite of Spring" will fill the second part of the programme.

For the afternoon virtually the only places available are the so-called "rush seats" of the second balcony, opened an hour before the concert begins. For the evening, a substantial number of seats may be bought in the usual manner at the usual terms. In New York, at the repetition of "Le Sacre," the audience overflowed Carnegie Hall. Boston, where the piece and performance crowned Mr. Monteux's term as conductor, should not lag behind.

BOSTON,
MASS.
TRANSCRIPT
MAR 19 1924

IN HONOR OF M. MONTEUX

Conductor of Symphony Orchestra to Be Tendered Reception Monday by New England Conservatory of Music

A reception to M. Pierre Monteux, conductor of the Boston Symphony Orchestra, will be tendered by the New England Conservatory of Music next Monday afternoon, in Recital Hall, from 4.30 to 6 o'clock. This reception is intended to be an expression of the appreciation of the faculty and students of Mr. Monteux's distinguished service to the orchestra and to American music during the past five years. All students, alumni and other former students of the conservatory are invited to attend this reception, thus showing their appreciation of the generous interest which Mr. Monteux has at all times taken in the conservatory and its pupils.

BOSTON
MASS.
TELEGRAM
Post
ISSUE OF
MAR 20 1924

DEATH CALLS MME. MONTEUX TO FRANCE

Mme. Pierre Monteux wife of the conductor of the Boston Symphony Orchestra, has been called suddenly to France by the news of the unexpected death of her mother. Mme. Monteux will sail Saturday. She came from France two weeks ago, intending to be with her husband until the close of the symphony season.

PORTLAND,
ME.
PRESS-HERALD
MAR 16 1924

May Advance Date For Sale Of Seats

Interest In Boston Symphony Orchestra Concert May Change Plans

Although the regular seat sale of the Boston Symphony Orchestra is scheduled for Tuesday and Wednesday, March 25 and 26, it is possible that it will be necessary to open the box office at City Hall on Monday, March 24, on account of the interest which is being manifested in the annual concert in City Hall auditorium Wednesday evening, March 25.

In case it is planned to have a three days' seat sale, instead of the two days already announced, ample notice will be given. Mail orders are now being received at Room 59, City Hall. Orders are also being received by phone, 78072, at City Hall box office, daily from 10.30 to 11.30 a. m. No phone orders will be received after Tuesday, March 25.

4

THIS CLIPPING FROM
BOSTON,
MASS.
TRANSCRIPT
MAR 17 1924

FOR STRAVINSKY, WAGNER, MONTEUX, LAURELS RENEWED

CONDUCTOR AND ORCHESTRA IN NEW YORK

The Bostonians Make a Notable Visit—An Evening of Wagner and an Afternoon of Stravinsky—The Great Richard and Our Best Musical People—"The Rite of Spring" as Piece of the Year—Praise for Band and Leader

BY agreeing testimony of the New York newspapers, since the days of Dr. Muck, the Boston Orchestra has not so covered itself with glory as at the concerts of Thursday and Saturday last in Carnegie Hall. For the first Mr. Monteux set a programme drawn wholly from the music of Wagner, viz.: Prelude to "Die Meistersinger"; "Siegfried Idyll"; Isolde's Narrative from the first act of his opera, with Mme. Matzenauer for singer; Bacchanal from "Tannhäuser"; "Ride of the Valkyrs" from "Die Walküre"; Forest Scene from "Siegfried"; Closing Scene from "Götterdämmerung," again with Mme. Matzenauer for singer. Taking the concert as text for an ironic word about the present status of Wagner among our best musical people, Mr. Gilman is admirably amusing in The Tribune. "There was doubtless a raising of eyebrows among the musical intelligentsia," he begins, "when Mr. Monteux announced that the fourth evening concert of the Boston Symphony Orchestra in New York would have an 'All-Wagner' programme. 'All-Wagner' programmes have been hopelessly canaille for some time—meet for the Sat urday-night popular concert; for the semi opular Sunday matinee; but hardly suit ble for the better class of orchestral con erts. Mr. Damrosch, to be sure, occasion lly stoops to Wagner, and devotes a sub cription pair of concerts to excerpts from e once respectable operas and music ramas. But Mr. Damrosch is a Favorite on, and may do as he pleases. Mr. Sto wski, too, gives an 'All-Wagner' pro amme at his subscription concerts in hiladelphia at least once a season; but r. Stokowski is a conquering hero, and ould get away with a Mendelssohn Cycle, he chose—the Academy of Music would ill be crowded to the chandeliers. The sser gods and the plain mortals of the chestral world, however do not often re to offer their sophisticated subscrib s an entire programme of Wagner. Mr. engelberg or Mr. van Hoogstraten or Mr. alter would scarcely venture upon so graded an undertaking; and even Mr. okowski has never asked his dazzlingly tinguished New York subscribers to de nd to an 'All-Wagner' programme. It nply is not done. Wagner is today not erely démodé beyond recovery, but he s sunk to the depths where poor aikovsky dwells, eating out his heart the sub-cellar of 'The Pathetic.'

'It would be difficult to convey to un histicated minds an adequate idea of e degree to which Wagner is despised the Best People. We were reading other day an article by a contemporary ench critic who thought he had discov d in the music of Monsieur Honegger, e of the forward-looking 'Groupe des ,' a reminiscence of 'Tristan.' The ic was horrified. No doubt, he ob ved, Monsieur Honegger was anxious avoid the ageing impressionism of De sy; but this should not have driven him follow so 'insufferable' a model as istan'; 'that,' he remarked, 'is merely fall from a delicious Scylla into an minable Charybdis.'

''An abominable Charybdis.' Alas, r Wagner! We knew him well—once. now, when we meet in the public ways t grotesque apparition out of a repudi d past—the short, bandy-legged figure, mbling along in his threadbare cloak his queer velvet cap, an old score of istan' under his arm, we hastily cross the eet to turn a corner, muttering 'Stra ky' as a protective talisman, for it does one any good to be seen with the poor boy these days. He belongs among sins of our yeasty youth; he is Old f; the crowd has mauled him, made its vulgar own. We, who have dis ered that Stravinsky and Schönberg Bartók and Varèse are the true esmen of our own time, have learned Wagner, though a master in his way— chnical wizard in the manipulation of ideas—wrote what Mr. W. J. Turner, London critic, so felicitously de bed as 'tawdry rubbish.' 'I hardly want to hear it,' says Mr. Turner; n I go unwillingly! I have little innate pathy with it'—a temperate statement typical point of view.

No doubt, as Maurice Rollinat sang, il mort. And yet . . . and yet—

Toujours, tout au fond de mon ame,
Là, dans le coin des vieux effrois,
J'entends gémir, comme autrefois,
Sa cornemuse.

e of us cannot forget it, cannot escape here, in the deep places of the spirit, hear it always. For some of us it is the most beautiful, the most moving, most nobly passionate of all music— ic of an incomparable intensity, an mparable distinction. . . .

f Mr. Monteux hoped to lure the Wag es from their dugouts, his wish was granted. They were there in battalions—the hall has not been so full, apparently, since Mr. Stravinsky's prehistoric lady-friend was sacrificed to the spring. The Wagnerites were well rewarded. Every number on the programme was first-rate Wagner: the gorgeous, full-blown Wagner who wrote between 1854 and 1874; and Mr. Monteux played the magnificent music as if he believed in its greatness—as if he realized that it is perfectly possible for the Wagnerite and the Stravinskyite to dwell amicably together in the same world. For here, too, there are many mansions. The admirable orchestra displayed again its newly found beauty, its suppleness, its fineness of texture, and won an abundance of well deserved applause."

Regarding the quality of the performance, the reviewers are variously minded. Mr. Chase of The Times found "the splendid orchestra heard to the best advantage in this rich and highly organized music. The balance and technical proficiency of the different choirs, and Mr. Monteux's musicianly fulfillment of his task, made it an evening for Wagnerites to remember." Mr. Taylor in The World makes a reservation, saying: "The brass choir seemed to be suffering a bit from over-confidence. It was mellow and beautiful in the scene from 'Götterdämmerung,' where it was needed, and properly sonorous in the 'Valkyrs' Ride,' but it was entirely too prominent in much of the Prelude to 'Die Meistersinger' and quite wrecked the balance of parts in the Bacchanale. Otherwise Mr. Monteux's readings were spirited and warmly colorful, and at times eloquent. He was particularly happy in the Siegfried Idyl, which had beautiful transparency and a quality of tenderness and wistful gayety that carried one irrestibly back to one morning at Wahnfried that saw the first performance." Mr. Henderson, writing in The Herald, seems to have caught an echo of the Monteux-Schnéevoigt controversy still raging in this town; for he judges the present conductor of the Boston Orchestra over-mild. "It was in the idyllic tribute to Frau Cosima and her interesting offspring that Mr. Monteux was happiest. This Wagnerian 'Sinfonia Domestica' touched apparently a tender spot in the interpreter's heart, which vibrated sympathetically with the gentle murmurs of the slumber-motive and the twilight suggestions of the bird-theme. In the Bacchanale there was beauty of tone. The Boston Orchestra made sweet Venusberg sounds and one felt that the dance was picturesque and rhythmic without being too disturbing."

On Saturday Stravinsky's tone-poem, "The Rite of Spring," repeated by general request, filled half the concert, with Schumann's Fourth Symphony and Haydn's Concerto for Violoncello—and Mr. Bedetti—as preliminary numbers. A paragraph from The World of yesterday sufficiently summarizes the occasion:

If Pierre Monteux ever had a doubts about the drawing power of "Le Sacre du Printemps" they were dispelled by the mob which stormed the doors of Carnegie Hall Saturday afternoon. The house from orchestra to gallery had been sold out for weeks in advance and a patient and determined throng of standees overflowed from the aisles to the lobby. They had their reward in a performance of the remarkable ballet which was as vigorous and urgent as on the night of its introduction several wee ago. As the season shapes itself, t music and its presentation by t Boston Symphony Orchestra emer as the most significant in all its cha ing weeks and it is happily a sign cance which has not been lost on N York concert-goers. Saturday's cro is revealed as that rarest of rare sp tacles—an overflowing audience tracted not by the reputation of orchestra or the personality of performer but on the sheer merits o single number of the programme.

In The Herald Mr. Henderson write Coda as follows: "To one hearer Sacre' came a second time with ju much over-mastering force as it br the first time. Up to this day and Stravinsky's tone-poem is the su achievement of the modern realistic s It beats æsthetic opposition to the g by the sheer power of brutal shrieki elemental things. It was played aga the Bostonians with magnificent virt and Mr. Monteux again proved th this type of music he is a conductor o most brilliant skill and authority. It be recorded that his audience endea to show him that it believed thorough his reading of Schumann's symphony The applause after it was long and ous. Mr. Bedetti's playing of Haydn's certo was noteworthy for its mellow of tone, its sensitive shading and its of style."

THIS CLIPPING FROM
PORTLAND,
ME.
PRESS-HERALD
MAR 1[illegible] 1924

Program Books Will Be Concert Feature

Celebrated Boston Critic, Philip Hale, Analyzes Symphony Orchestra Numbers

A feature of the coming Boston Symphony Orchestra concert in City Hall auditorium, Wednesday evening, will be the program books.

Now looked upon as inseparable from the Boston Symphony concerts are the program books with full analytical notes by Philip Hale, the celebrated musician, writer, and critic of Boston. It would be hard to find an authority on musical subjects more competent than he in the country. These musical notes furnish complete information regarding the works to be performed, and their composers, at each particular concert. Mr. Hale's "Entr'actes" and "Excursions" make these books as entertaining as they are instructive. At the concert here a copy will be furnished to every one in the audience.

Mail orders for the coming concert continue to pour in at Room 59, City Hall, and many reservations are being received daily, by phone, at the box office between 10.30 and 11.30 a. m. The regular seat sale is scheduled for next Tuesday and Wednesday.

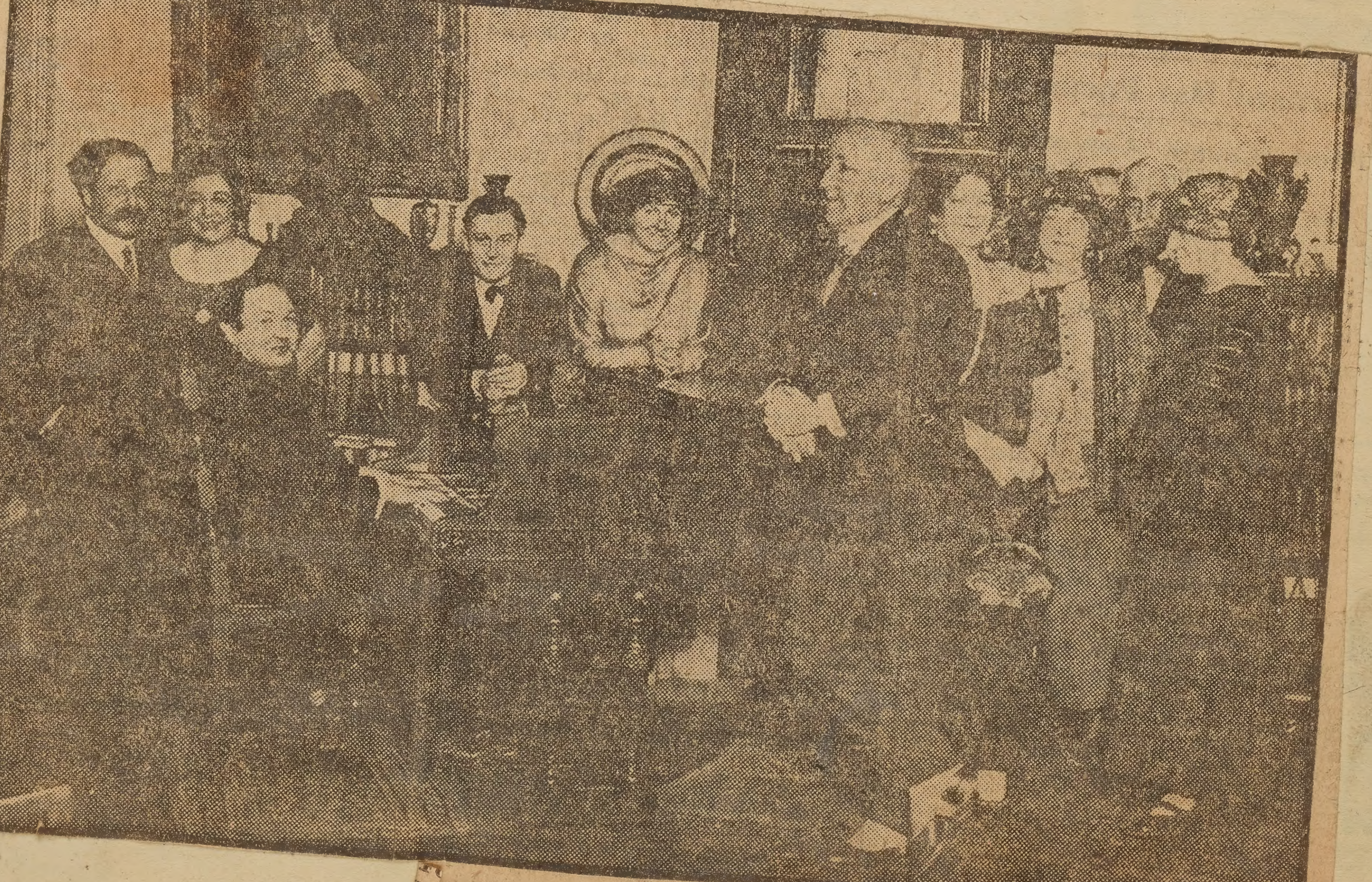
THIS CLIPPING FROM
BOSTON,
MASS.
TRANSCRIPT
MAR 20 1924

MME. MONTEUX CALLED TO FRANC

Wife of Conductor of Boston Sympho Orchestra Meets with Bereavement Loss of Her Mother

Mme. Pierre Monteux, wife of the c ductor of the Boston Symphony Orches has been suddenly called to France, by news of the unexpected death of mother. Mme. Monteux will sail on urday. She came from France only weeks ago, intending to be wit hher band at the close of the Symphony Pierre Monteux is now completing h year term as conductor of the Symphony Orchestra and in May w his family in France.

THIS CLIPPING FROM
N.Y. Tribune + Herald
MAR 20 1924



Rig USICAL FOLK yes y attended a luncheon iven by Mrs. John A. Drake, of 270 Park Avenue, in honor of the young pianist, Anton Bilotti. In the pictured group are Leopold Godowsky at the piano, Pierre Monteux, Mrs. John Drake, Anton Bilotti, Mrs. Siegfried Wagner, Mr. Siegfried Wagner, Mrs. Leopold Godowsky, Mme. Edouard Bibilly, Mme. Pierre Monteux and John A. Drake.

Kadel & Herbert.

THIS CLIPPING FROM THE
BOSTON
MASS.
GLOBE
ISSUE OF
MAR 20 1924

MME MONTEUX IS CALLED HOME BY DEATH OF MOTHER

Mme Pierre Monteux, wife of the conductor of the Boston Symphony Orchestra, has been suddenly called to France by the news of the unexpected death of her mother. Mme Monteux will sail Saturday. She came from France two weeks ago, intending to be with her husband at the close of the Symphony season.

Pierre Monteux is completing his five-year term as conductor of the Boston Symphony Orchestra. In May he will join his family in France.

THIS CLIPPING FROM THE
PORTLAND
ME.
Express and Advertiser
MAR 20 1924

BOSTON SYMPHONY'S ONLY APPEARANCE EAST OF HUB WILL BE HERE MARCH 26

Big Demand For Seats, Some in Entire Blocks, Indicates Record Attendance For Pierre Monteux's Last Performance

The only appearance of the Boston Symphony Orchestra east of Boston this Winter will be in Portland City Hall auditorium on Wednesday evening, March 26 at 8, which is to be the tenth and final concert in the present Municipal Music Commission series and the farewell appearance of Pierre Monteux, conductor. Many people in neighboring cities and towns are planning to attend this concert. School music associations are giving concerts for funds that they may attend en masse and musical societies are negotiating for whole blocks of seats.

The Boston Symphony Orchestra has 100 players. It has long ranked ahead of all other organizations of its kind in America, and is by virtue of its supreme qualities, known throughout the world. Its supremacy has been achieved through 43 years of endeavor in which wealth has been extended, high ideals maintained, and the genius of one after another of the world's greatest conductors devoted to the gradual improvement of the ensemble. The most skillful musicians which Europe afforded were induced to join the ranks of the Boston Symphony Orchestra. There is a minimum of change from season to season in its personnel, which enables the orchestra by long association and practice to play with marvelous unanimity.

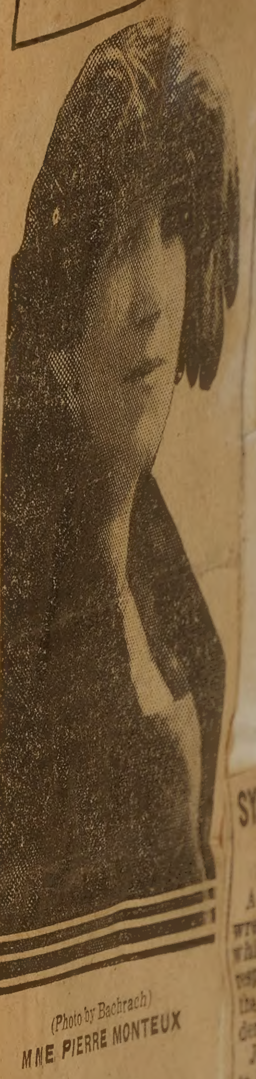
To hear a Boston Symphony Orchestra concert is a doubly rare experience in that it brings before the auditor the wealth of symphonic music in an ideally perfect presentation. It is now evident in this the fifth and final season that Pierre Monteux has served as conductor, that he is one of the most gifted leaders the Boston Symphony Orchestra ever had. Never have the symphony programs and their performance by the orchestra been more evidently enjoyed and generally praised than under his direction. The year has been for Mr. Monteux a succession of brilliant ovations and farewell appearances in various cities. The present season has proved eminently successful and will go down in musical annals as such. At the opening concerts the ensemble was acclaimed as sounding finer than ever before.

Pierre Monteux has prepared for Portland a program of special interest and the concert promises to be the largest event socially as well as musically which Portland has known thus far this year. Mail orders from many points in Northern New England are being filled. The Music Commission is giving these orders prompt attention and preparations are being made to give local patrons equally good service at the box office City Hall, when the regular seat sale opens next Tuesday morning.

Mail orders should be addressed to Room 59, City Hall. Reservations by phone may be made daily between the hours 10.30-11.30 a. m. No phone orders will be taken after Tuesday.

ESTABLISHED 1881
From MAR 20
TRAVELER
Boston, Mass.

Called Back to France by Death



(Photo by Bachrach)
MME PIERRE MONTEUX

MRS. MONTEUX SAILS SATURDAY

Mother's Sudden Death Calls Symphony Director's Wife Home

Mme. Pierre Monteux, wife of the conductor of the Boston Symphony Orchestra, has been suddenly called to France by the news of the unexpected death of her mother. Mme. Monteux will sail Saturday. She came from France two weeks ago, intending to be with her husband at the close of the symphony season. M. Monteux is completing his five-year term as conductor of the Boston Symphony Orchestra. In May he will join his family in France.

THIS CLIPPING FROM
PORTLAND,
ME.
PRESS-HERALD
MAR 21 1924

High School Students To Hear Symphony

Famous Boston Organization Coming Here March 26 Eagerly Awaited

To many music lovers in Portland and surrounding towns the great annual musical event of the season is the coming to Portland of the Boston Symphony Orchestra. It is an event looked forward to all Winter—the bright and joyous spot in the dubious month of March, for it is at this time of year that the orchestra always makes its visit.

To this concert the musically inclined students of the high schools are taken by their teachers, orchestra men, music teachers and members of musical organizations order seats singly and in groups for the great educational opportunity of hearing the Boston Symphony Orchestra right at home, or "near home," is not to be missed.

Wednesday, March 26, is the date of the concert this year in Portland City Hall auditorium, it being the tenth and final in the municipal course. Advance reservations are already being made for this concert. The regular seat sale will be next Tuesday and Wednesday at City Hall box office.

ESTABLISHED 1881
From MAR 20 1924
TRAVELER
Boston, Mass.

Called Back to France by Death

(Photo by Bachrach)
MME. PIERRE MONTEUX

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BOSTON
MASSACHUSETTS
AMERICAN
MAR 21 1924

MME. MONTEUX'S MOTHER IS DEAD

Because of the sudden death of er mother, Mme. Pierre Monteux, ife of the conductor of the Boston ymphony Orchestra, has been called France. Mme. Monteux will sail aturday. She came from France wo weeks ago, intending to be with er husband at the close of the ymphony season. M. Monteux is ompleting his five-year term as onductor of the Boston orchestra. May he will join his family in rance.

THIS CLIPPING FROM THE
BOSTON
MASS.
GLOBE
ISSUE OF
MAR 21 1924

SYMPHONY ORCHESTRA PLAYS ELIOT'S FAVORITE

A number played in his honor and a wreath placed at the conductor's stand while it was played were the marks of respect paid to Dr Charles W. Eliot at the Boston Symphony concert in Saunders Theatre, Cambridge, last night.

Judge Frederick P. Cabot had written to Dr Eliot expressing the desire of Mr Monteux to play one of his favorite pieces at the Cambridge concert to be given on his birthday. Dr Eliot replied in part as follows:

"My interest in the Sanders Theatre concerts by the Symphony Orchestra had two grounds: First, my gratitude to Henry L. Higginson for the many things he did to promote music at Harvard and to make it possible for the families connected with the university living in Cambridge to hear his orchestra at comparatively low prices. My other reason was that I had acquired through my wife's influence and guidance a considerable enjoyment of music myself."

The number played as one of Dr Eliot's favorites was Wagner's Overture to Tannhaeuser.

THIS CLIPPING FROM THE
PORTLAND
ME.
Express and Advertiser
MAR 22 1924

Muical Events

The musical events of the season of 1923-1924 are nearly all completed and this season has been one of great interest in this line. The last regular Municipal Organ Concert will be held at City Hall next Thursday evening when many will avail themselves of the opportunity of seeing Pierre Montieux lead the Boston Symphony Orchestra for the last time. Thursday morning the regular meeting of the Rossini Club will be held at Frye Hall and this will be a program presented by the student members. The last program by the Rossini Club will be presented Thursday, April 10 and this will be the annual request program when the numbers which have been so much enjoyed by the regular attendants will be presented again. The final concert in the Steinert course, which has proved most popular, will be presented at City Hall, Friday evening, April 11. There have been many excellent musical attractions this season under the auspices of the local musical organizations and the real music lovers always sense a feeling of disappointment when the musical programs draw to a close.

THIS CLIPPING FROM
PORTLAND,
ME.
PRESS-HERALD
MAR 22 1924

3 Day Seat Sale For Symphony Concert

Time Extended By Music Commission Because Of Demand For Tickets

It is announced by the Portland Music Commission today that the regular seat sale for the Boston Symphony Orchestra concert in City Hall next Wednesday evening, will open Monday morning at 9 o'clock and will continue Tuesday and Wednesday. The demand for seats is so widespread and the number of mail orders is so large that it has been decided to have the seat sale for three days, as it is apparent that the immense volume of patronage cannot be taken care of at the box office in two days, according to the original plan. Reservations may be made by phone today between the huors of 10.30-11.30 a. m., and all day Monday (78072) but orders by phone cannot be handled Tuesday and Wednesday.

THIS CLIPPING FROM THE
PORTLAND
ME.
Express and Advertiser
MAR 21 1924

SYMPHONY ORCHESTRA COMING IN SPECIAL CAR NEXT WEDNESDAY

Mme. Delcourt Will Be Heard Here Again

That the Boston Symphony Orchestra of 100 performers has one woman member, Mme. Lucille Delcourt, harpist, is a fact little known and will be of interest to many in the large audience now booking for the concert at which this world famous organization will appear in City Hall auditorium, under the auspices of the Music Commission next Wednesday evening at 8. Mme. Delcourt has been with the Boston Symphony Orchestra for nearly five seasons. She is the wife of the eminent French conductor, whose name she bears, and has played all over Europe. Although there is nothing unusual in a woman harpist in a symphony orchestra it is somewhat out of the ordinary to be the only woman in a large orchestra such as the Boston Symphony.

The members of the Boston Symphony Orchestra will come to Portland in the special car in which they travel and will arrive here Wednesday afternoon. The conductor, Pierre Monteux, and the leaders of the various sections of the orchestra wil be at the Lafayette Hotel for dinne and the short time they will remai in the City. The orchestra will re turn to Boston following the close o the concert.

There is much discussion just nov about Sacre du Printemps, a re markable Russian score, whic Pierre Monteux has introduced an has had to repeat recently in Bos ton and New York. This score, th title of which interpreted means Rit of Spring, is indeed called one of th most remarkable scores of the 20t century. It is by Stravinsky, th Russian composer, and sets a prec dent in the development of rhythm complexity and in harmonic ar contrapuntal daring. This difficu score, which few conductors ha even attempted, had its first pe formance under the direction Pierre Monteux in the season befo the war in Paris and London, bo in ballet and concert form. The fir performance in Paris caused a ri in the audience similar to that of th premiere of Tannhauser in the san city. Since then, the supreme fi and brilliance of this music has con to be recognized in Europe, and the present time it is predicted musical authorities that this may remembered later as the most co spicuous achievement of Mr. Mo teux's term as conductor of the Bo ton Symphony Orchestra, whic terminates at the end of the prese season.

In this connection a sentence ma now dispel the reiterated rumors the past three weeks questioning t coming of Serge Kusevitzky to Bo ton next Autumn as conductor of the Boston Symphony. On September he embarks at Cherbourg on Aquitania en route to New York Boston. By the middle of that m he will be at work in Boston, ar all probability he will be hear Portland a year from now.

Mail orders for seats for the cert next week are being receiv room 59, City Hall. The pro was never better for a record b ing audience. The regular seat will open next Tuesday mornin

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From
TRAVELER
Boston, Mass. MAR 22 1924
C S Monitor

Carl Flesch Soloist With Boston Symphony

The nineteenth concert of the Boston Symphony Orchestra, Pierre Monteux, conductor, was given yesterday afternoon in Symphony Hall. The program:

Symphony in C major (B. & H. No. 7)	Haydn
"Stevensoniana" Suite No. 2	Hill
Concerto for Violin	Beethoven
Ride of the Valkyries	Wagner

Carl Flesch was the violinist.

This program was hardly one to arouse the greatest enthusiasm, although it undoubtedly pleased the ultra-conservatives, those dwellers in a musical Stone Age, who scarcely admit Wagner's music to the symphony concerts. A Haydn symphony is all very well and we for one are not averse to hearing even two or three of them in the course of a season, but the combination of one of them and the Bethoven violin concerto on the same afternoon is not a happy one.

This concerto has long been considered as a test for a violinist. In a certain sense it is one, for any violinist who can make this music interesting or appealing must indeed possess magical qualities. So far we have discovered no one who can do this for us, at least, and we have heard a respectable number of those esteemed to be among the greatest, in this piece. None may deny the sublimity of Beethoven's genius, but this does not imply that every composition from his pen is a masterpiece. Beethoven himself, in spite of the natural admiration which composers feel for their own handiwork, on various occasions expressed himself in no uncertain terms regarding compositions which did not satisfy him as his ideals of art grew and broadened. And again, why do not violinists realize that much music has been written for their instrument in these latter years which is crying for a hearing. Only Mr. Spalding has had the courage to depart from the beaten track and his experiment may well be imitated by his brethren of the bow.

Mr. Flesch's performance was of the variety which is often called "solid." By many, such a style is considered as right and proper to be listened to, particularly by the younger generation, who often demand qualities which are not good for them, just as they always demand cake and candy in the place of more nourishing food. To us, solid in this connection is synonymous with dull.

Mr. Hill, the eminent professor in Harvard University, inspired by three poems from Stevenson's "A Child's Garden of Verses," has written agreeable, although not particularly distinctive music, which he has skilfully orchestrated. The movements of this suite are severally entitled "Armies in the Fire," in march rhythm; "The Dumb Soldier," which is delicately sentimental, after the manner of MacDowell, and "Pirate Story," which brings about a brilliant close. No great depth of emotion is called for by the subject of these pieces, and none is attempted. They serve to pass a few moments agreeably, without leaving behind them a deep or lasting impression. None the less they display a certain whimsical fancy which is altogether delightful and the perfection of their workmanship cannot but arouse the sincerest respect and admiration.

S. M.

PROVIDENCE,
R. I.
NEWS
Journal
MAR 23 1924

Last reports
the desired $95,0
the deficit for t
Boston Symphony
scribed.

THIS CLIPPING FROM THE
BROOKLYN
N. Y.
TIMES
1924

BOSTON SYMPHONY PROGRAM.

With Moritz Rosenthal, the famous pianist, as soloist, Pierre Monteux will conduct the last Boston Symphony concert here, which will also be his last appearance in Brooklyn at the head of the orchestra in the Academy of Music on Friday evening, April 4.

At the coming concert, he will appear with the orchestra in Chopin's Concerto in E minor. Pierre Monteux will open the program with Beethoven's Overture to Leonore, No. 3, and will close it with Scriabin's symphony, "The Divine Poem." This music of the noted late Russian composer is divided into three sections entitled, "Struggles," "Sensuous Beauty" and "Divine Activities."

THIS CLIPPING FROM THE
OTTAWA
CANADA
Citizen
ISSUE OF
MAR 22

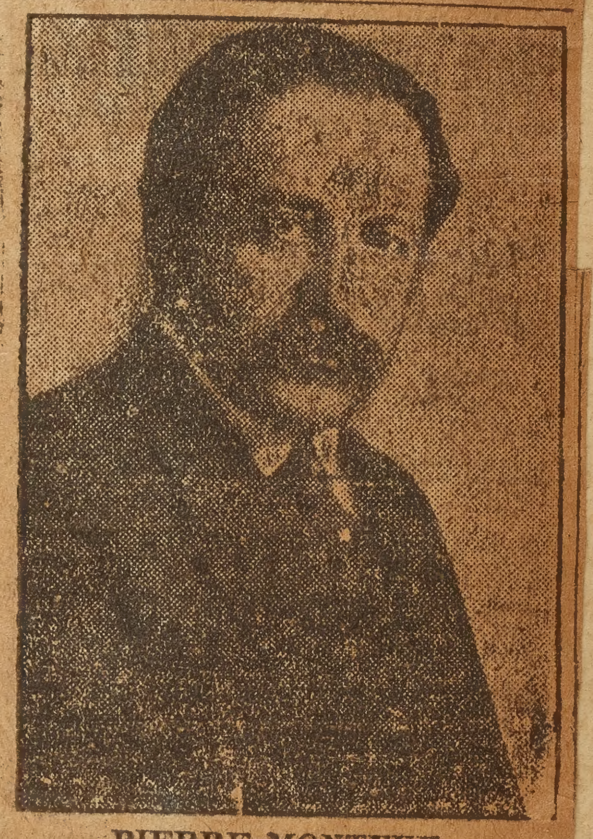
JASCHA HEIFETZ ON AMBITIONS VS. TALENTS.

Jascha Heifetz, the impeccable and brilliant Russian violinist who will play here on Tuesday, April 1st, at the Russell theater, makes the assertion that usually one's ambitions must bow to one's talents.

And when one ponders over the question one must come to the conclusion that Mr. Heifetz is absolutely correct in his assertion; only, perhaps, that Mr. Heifetz is ultra-conservative in using the word "usually."

"Ambition is a queer thing. It's strange how many people always want to be what they could never be," muses Mr. Heifetz. "We always want to be something other than that which our destinies call us."

But the music-loving public should be thankful that people rarely achieve their early ambitions—for Jascha Heifetz would today, probably, be a poor starving author,



PIERRE MONTEUX
Conductor Boston Symphony Orchestra

utterly unknown. Mr. Heifetz himself confesses to an early intense desire and ambition to be a writer.

Mr. Heifetz further explains how, after one has begun exercising one's talents, he can then create a desire and ambition to further himself in his respective talent. And to carry this point Mr. Heifetz says that now his principal desire is to keep developing his art of violin playing.

The perfection of detail so constantly apparent in the playing of Jascha Heifetz is no less everything to which he gives a thought. His dress, his studio appointments, his correspondence, even down to the autographing of a picture, nicety and exactness, a certain natural elegance attends each undertaking. The capacity for taking pains to the utmost is Heifetz' most striking characteristic; nothing on earth can induce him to hurry over a detail.

The capacity for taking pains! There is in this trait of Heifetz', which he has in common with all the really great artists, an admirable lesson for the aspiring musician. Many a student with considerable talent and real natural aptitude, fails to attain perfection because he is not willing to take "pains to the utmost." Is it not pitiful to see the possessor of outstanding gifts forever steeped in mediocrity because he has failed to understand that nothing worth while can be got without an infinite amount of painstaking work?

THIS CLIPPING FROM
PORTLAND,
ME.
TELEGRAM
MAR 23 1924

The concert by the Boston Symphony Orchestra at City Hall Wednesday evening will be one of the most argely attended, fashionable and important events of the spring months. ncidentally it will mark Monteaux's ast appearance as conductor, as his ontract with the Boston Symphony loses next June and his successor erge Koussevitzky, will commence is duties with the orchestra in the utumn.

This will be the last concert of the unicipal Organ Course.

The program will doubtless be exedingly choice, as Conductor Monaux has devoted the past Summer to searching through Europe for new scores. The orchestra personnel remains the same.

This is the fifth season that Portland has heard the orchestra conducted by the noted French director.

THIS CLIPPING FROM THE
HERALD
MAR 23 1924

ussian Is Well Represented On Week's Symphony Programs

suggestion of a Stravinsky festi- appears in the orchestral programs the coming week, with four per- rmances of "Le Chant du Rossignol" Carnegie Hall on Thursday and Fri- y; Mr. Damrosch repeating the work request with the New York Sym- ony, while Mr. Mengelberg will in- oduce it to Philharmonic subscribers. o days earlier Mr. Stokowski will y the Russian's "L'Oiseau de Feu" ite at the eighth concert of the hiladelphia Orchestra's subscription eries. Meanwhile, the League of Com- osers is giving his "L'Historie du oldat" to-night.

The New York Symphony Orchestra, ack from its two weeks' tour and gain under the baton of Walter Damrosch, will give its last Aeolian Hall oncert of the season but one this afternoon with two soloists: Marcel Grandjany, the French harpist, who will give Roger-Ducasse's Variations Plaisantes for harp and orchestra, and Nadia Reisenberg, presenting the first New York performance of Rimsky-Korsakoff's piano concerto. Two more soloists will be heard in the season's final pair of Carnegie Hall concerts next Thursday afternoon and Friday evening, Paul Kochanski and Felix Salmond in the Brahms double concerto for violin and cello.

Two new works by Gustav Holst will be produced for the first time in America by Mr. Damrosch at the New York Symphony's last subscription concert of the season at Aeolian Hall next Sunday afternoon. These are a Fugal Concerto for flute and oboe and the ballet music from "The Perfect Fool." The New York Symphony Orchestra will give its annual concert for students in high school orchestras Tuesday afternoon at De Witt Clinton High School, when Mr. Damrosch will conduct a program of numbers which the high school orchestras have been studying during the winter.

Mischa Levitzki will be the soloist with the Philharmonic Society both his afternoon at Carnegie Hall and on Tuesday night at the Metropolitan Opera House, playing the Schumann concerto to-day and the fourth piano concerto of Saint-Saens on Tuesday.

Besides the Stravinsky "Le Chant du Rossignol," a feature of the Thursday evening and Friday afternoon Philharmonic concerts will be Rubin Goldmark's "A Negro Rhapsody," first performed last season by the Philharmonic under Mr. Stransky. The Beethoven Fourth Symphony will complete Mr. Mengelberg's list. The last of this season's students' concerts will be given at Carnegie Hall on Wednesday night, April 2, when the Goldmark Rhapsody will be repeated and Samuel Gardner will play the solo part in his own violin concerto. The Philharmonic will conclude its Brooklyn series at the Academy of Music next Sunday afternoon with a program including the Goldmark Rhapsody, Tchaikovsky's Fifth Symphony and Beethoven's third "Leonore" overture.

The Philharmonic Orchestra and the Schola Cantorum will give a Bach Cantata and the Beethoven Ninth Symphony under Mr. Mengelberg at the Metropolitan Opera House on Sunday afternoon, April 13, and at Carnegie Hall on Thursday evening, the 17th.

Deems Taylor's suite, "Through the Looking Glass," will have its second performance here on Tuesday at Carnegie Hall, opening the Philadelphia Orchestra's program. The Stravinsky "Fire Bird" music and Beethoven's Fifth Symphony will follow. The Taylor suite will also be played at the next concert of the American National Orchestra, conducted by Howard Barlow, on April 2.

Pierre Monteux will make his farewell appearances in New York as conductor of the Boston Symphony Orchestra at its last pair of Carnegie Hall concerts this season. Moriz Rosenthal will play Chopin's E minor concerto on Thursday evening, April 3, while the purely orchestral numbers will be the Franck symphony and three overtures: Mendelssohn's "Midsummer Night's Dream," Beethoven's "Leonore," No. 3, and Wagner's "Tannhäuser."

On Saturday afternoon, April 5, Mr. Monteux's final program will include De Falla's "Gardens of Spain" and Scriabin's Third Symphony, "The Divine Poem."

THIS CLIPPING FROM

PROVIDENCE
RHODE ISLAND
TRIBUNE

MAR 23 1924

DAY

A program replete with variety and interest will be given by the Boston Symphony Orchestra at the last concert of the Music League Series in the E. F. Albee Theatre this afternoon at three o'clock.

Pierre Monteux and the Boston Symphony Orchestra will be assisted by Jean Bedetti, the violoncello virtuoso, who will appear as soloist in Saint Saens' concerto for the instrument. The other numbers will be Beethoven's Overture to Goethe's play, "Egmont," the Nocturne and Scherzo from Mendelssohn's incidental music to Shakespeare's "A Midsummer Night's Dream," the second and third movement from Tckaikovsky's "Pathetic" Symphony No. 6, namely, the movement in 5-4 rhythm and the "March" movement, and finally, Wagner's Overture to "Rienzi."

M. Concert

Tel. Chelsea 8860

Original Romeike
PRESS CLIPPINGS

220 WEST 19TH ST., NEW YORK

THIS CLIPPING FROM THE

SPRINGFIELD
ILL.
STATE REGISTER

MAR [illegible] 1924

"MUSICAL AMERICA" IN PRAISE OF LOCAL GIRL

The concert of the Boston Symphony, the fourth of its series, drew a full house to Infantry Hall on Feb. 26. Mozart's Symphony in C, Charpentier's Suite, "Impressions of Italy," and Tchaikovsky's Piano Concerto, in B Flat Minor, Op. 23, were the features of the fine program, conducted admirably by Pierre Monteux, and warmly applauded. Carol Robinson, of Springfield, Ill., pianist, was the soloist in the concerto, and her fine interpretation of the work created a deep impression. She was recalled again and again.—"Musical America."

HEIFETZ LEAVES FOR

THIS CLIPPING FROM

PROVIDENCE,
R. I.
NEWS
Journal

MAR 23 1924

This afternoon offers two concerts; one by the Boston Symphony at the Albee Theatre under the auspices of the Providence Music League, when the performance is for industrial people only, and the second by the Verdandi chorus at the Strand Theatre, when Sigrid Onegin will be the soloist. In addition, to-night a grand opera concert will be heard at Elks Auditorium.

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THIS CLIPPING FROM THE

BOSTON
MASS.
GLOBE
ISSUE OF
MAR 23 1924

RUSSIAN PROMISES THRILL TO BOSTON MUSIC LOVERS

Modern Music, Heretofore Unheard Here, to Be Introduced Next Season by New Conductor of Symphony Orchestra

SERGE KOUSSEVITZY, NEW SYMPHONY CONDUCTOR

PARIS, March—"You don't know how happy I am to go to America and especially to Boston," said Serge Koussevitzky, who is to conduct the Boston Symphony Orchestra next season. "I consider the Boston Symphony Orchestra one of the best in the world and know that the population of Boston is more musically interested than anywhere in the United States. I shall conduct in Boston more than 30 concerts during the coming season and my repertoire will include the best of all music written between the sixteenth century and 1923.

"In fact," he continued, "I have a real novelty for Boston as I have found some old classic works which never have been given before, not even in Europe. These works shall have their world premiers in Boston next season. Of course I am not going to tell you now what works they are. This shall remain a secret till I am over there; otherwise other people might spoil my sensation."

Serge Koussevitzky was born in Tvers in the Northern part of Russia in 1874. When he was 12 years old he conducted his own little orchestra in his native town. When he was 18, he went to Moscow to study at the Imperial Musical Conservatory. The famous Russian, Ranbaussek, became his teacher and after four years' study he appeared as a soloist at the Imperial Opera in Moscow, playing the double bass. He is today recognized as the foremost player of double bass in Europe.

Leads Moscow Orchestra

In 1907, Mr Koussevitzky went to Berlin and formed his own orchestra at the Musical High School in the German capital. For more than two years he gave concerts all over Germany, mainly with classical repertoire. In 1910 he went back to Moscow where he formed his own orchestra of 80 to 125 members and a chorus of 250. For nearly 10 years he was the head of this orchestra, giving concerts in Moscow every week and festivals at Petrograd. In between he made trips all over Europe, conducting in Scandinavia, Germany, England, France, Italy, Austria and Spain.

Mr Koussevitzky's concerts in Paris, held in the Grand Opera house are regarded as the musical event of the season; they are always sure to give some new and interesting compositions. In the last years, Mr Koussevitzky has been a guest conductor of the London Symphony Orchestra and was last season conducting 10 concerts of the Scottish Orchestra Company. Last week he returned from Madrid, where he gave four concerts, one under the patronage of the Queen of Spain.

Has New Music

"Isn't it funny"—says Mr Koussevitzky—"I have been on my way to America four times before; for the first time, in 1908, and the last time in 1916, and always there came something in the way. In 1916 I had ticket and everything packed; I was just leaving for the station to go to New York via Japan and San Francisco; when I

ger during the Bolshevik regime was a close friend of mine and my orchestra studied the symphony as the commposer wrote it; I was able to give it only a week after the composer had written the last notes and we had a tremendous success with it in Moscow.

"Another very talented Russian composer Myakovski has written wonderful symphonies of which I hope to be able to give at least one in Boston during the coming season.

"During the war we were prevented from giving any German music whatsoever with the exception of Beethoven and consequently we conductors had to find some music as a substitute for the German.

Bolsheviks' Offer

"Is it true that the Bolshevists made you Musical Commissary in 1916?"

"Yes, they wanted me to accept the position, but I did not. When Kerensky became Prime Minister he offered me full powers with regard to all musical questions in Russia; for a while I considered his generous offer, but realized that it would interfere too much with my work as conductor of the Moscow Orchestra. I, therefore, did not accept. Chaliapin, famous operatic bass, later accepted the post.

"I remained two years in Russia during the Bolshevik regime and gave my concerts just as under the Tzarist regime, only the public had changed. Of course the Russian composers had a very hard time during the two first years under the Soviets and no music of importance was written. Everybody was too much occupied with looking after the daily bread. I made concert tour all over the different provinces in Russia. Of course the people in charge of the official positions were not the same as before and the demands put by them before the conductors were sometimes of a strange nature. I remember once in Nijni-Novgorod the Mayor requested me to place the harpsichord on the conducting platform so that everybody in the concert house could see how it was played, as the public was very much interested in that instrument, which most of them had never seen before.

"Of course strange things would happen under the Tsar regime as well. I remember when giving a concert in the same town before the war, it was on the Tzar's anniversary and the Governor of the State with his whole family were present. The concert was just to start when a special request from the Governor came ordering me to play the National hymn three times before I started the concert. I asked if once would not do and the Governor, after carefully inspecting the audience, answered that as there seemed to be in the audience greater number of cultivated persons than usual once would be sufficient.

"But now don't let us talk about the past any more. Next week I am leaving for London to conduct a series of concerts there and to terminate my negotiations in regard to the opera season under the British Empire exhibition, London this Sum-

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PROVIDENCE,
R. I.
NEWS
Journal
MAR 23 1924

* * *

Pierre Monteux and the Boston Symphony Orchestra will be assisted by Jean Bedetti, the violoncello virtuoso, who will appear as soloist in Saint Saens's concerto for that instrument. The other numbers will be Beethoven's Overture to Goethe's play, "Egmont," the Nocture and Scherzo from Mendelssohn's incidental music to Shakespeare's "A Midsummer Night's Dream," the second and third movement from Tchaikovsky's "Pathetic"

Pierre Monteux

Directs Boston Symphony at Albee This Afternoon

Symphony No. 6, namely, the movement in 5-4 rhythm and the "March" movement, and finally Wagner's Overture to "Rienzi."

* * *

THIS CLIPPING FROM THE

ST. PAUL
MINN.
PIONEER PRESS
MAR 23 1924

Music World Thrilled by Pagan Rites

Tumultuous Russian Music Finds Popularity in East—Philadelphia Not Slow.

By W. J. Henderson.

New York, March 22.—M. Monteux repeated Igor Stravinsky's "Sacre du Printemps" at the Boston Symphony concert in Carnegie hall.

It was the last number on the program, and was preceded by Schumann's symphony in D minor and a gentle cello concerto of Haydn performed by Jean Bedetti, the first cellist of the orchestra. Without doubt Stravinsky's tumultuous and savage delineation of pagan rites in ancient Russia amazed some of the conservative subscribers to the Boston symphony afternoons. One was heard to remark: "All that, and they killed only one girl!" For the scenes painted by the composer end with a dance of death by a maiden marked for sacrifice.

Supreme Artistry.

Up to this day Stravinsky's "Sacre du Printemps" is the supreme achievement of the modern realistic school. It beats aesthetic opposition to the ground by the sheer power of its brutal shrieking of elemental things. It was played again by the Bostonians with magnificent virtuosity, and M. Monteux again proved that in this type of music he is a conductor of the most brilliant skill and authority.

It must be recorded that his audience endeavored to show him that it believed thoroughly in his reading of the Schumann symphony, also. The applause was long and vigorous. Mr. Bedetti's playing of the Haydn concerto was noteworthy for its mellow beauty of tone, its sensitive nuancing and its repose of style.

THIS CLIPPING FROM THE
OTTAWA
CANADA
Citizen
ISSUE OF
MAR [illegible] 1924

THE CONDUCTOR OF THE BOSTON SYMPHONY ORCHESTRA

When Arthur Nikisch came from Europe to conduct the Boston Symphony Orchestra, and found at the first rehearsal the marvelously perfect instrument which Wilhelm Gericke had left him, he exclaimed, "Now all I have to do is to [illegible]." Pierre Monteux will relinquish the baton to Serge Koussevitsky next autumn under much the same conditions, for the illustrious conductor and splendid musician whose term is to expire next spring is particularly noted for the rare ensemble and beauty of tone which his tireless hand has wrought in the four years past. At the close of last season he was praised generally for having set and realized ambitions of executive perfection which are in

JASCHA HEIFETZ
Famous Violinist.

keeping with the supreme name of the Boston Symphony Orchestra through many years.

Pierre Monteux is making a precedent in the Boston Symphony concerts and in the symphony concerts of America which will be remembered long after he returns to his own country at the conclusion of the present season. His programs are probably unexampled in freedom from routine, in keen espousal of every national school, and in discriminate championship of the newer music still to be recognized.

Five years is a long term of service when compared to those of former Boston Symphony conductors—indeed only those of Wilhelm Gericke and Karl Muck have been as long. For his culminating year Pierre Monteux has numerous scores of special interest to put upon his programs. And he has an organization of supreme qualities ready to give this music a wondrously eloquent performance.

Pierre Monteux and his famous Boston Symphony Orchestra will give a concert in the Auditorium on Easter Monday, Apr. [illegible]

THIS CLIPPING FROM
Tribune
MAR 23 1924
Oakland Calif

An all-Wagner program that includes neither the "Tristan" prelude nor the "Tannhaeuser" overture is almost unthinkable this season, but such a program Monteux and the Boston Symphony Orchestra accomplished.

The brass section seemed to be suffering a bit from over-confidence last night. Otherwise, Monteux's readings were spirited and warmly colorful, and at times eloquent. He was particularly happy in the Siegfried Idyl, which had beautiful transparence and a quality of tenderness and wistful gayety that carried one irresistibly back to the morning at Wahnfried that saw its first performance.

Stokowski's all-Russian program

DALLAS
TEXAS
NEWS

The Boston Symphony.

The fourth concert of the Boston Symphony Orchestra took place in Carnegie Hall. It was a one-man program—Wagner. This kind of entertainment [illegible] upon us often in a [illegible] for the scores of the [illegible] Baireuth [illegible] for wizards [illegible] M. Monteux [illegible] Siegfried [illegible] from the [illegible] Isolde [illegible] bacchanale [illegible] Valkyries [illegible] "Siegfried" [illegible] of Bruennhilde [illegible] daemmerung [illegible]

AR 23 1924

BY WARREN [illegible]

THIS CLIPPING FROM THE

OTTAWA
CANADA
Citizen
ISSUE OF
MAR 22 1924

THE CONDUCTOR OF THE BOSTON SYMPHONY ORCHESTRA.

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JASCHA HEIFETZ
Famous Violinist.

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Stokowski's all-Russian program

DALLAS
TEXAS
NEWS
MAR 23 1924

The Boston Symphony.

The fourth concert of the Boston Symphony Orchestra took place in Carnegie Hall. It was a one-man program—all Wagner. This kind of entertainment comes upon us often in a musical winter, for the scores of the genius of Baireuth afford fine opportunities for wizards of the baton.

M. Monteux presented the prelude to "Die Meistersinger," the "Siegfried Idyll," Isolde's narrative from the first act of "Tristan and Isolde," the "Tannhaeuser" bacchanale, the "Ride of the Valkyries," the "Waldweben" from "Siegfried" and the immoluation of Bruennhilde from "Goetterdammerung." The singer was

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106-110 SEVENTH AVE.
NEW YORK
ESTABLISHED 1881
From
EAGLE
Brooklyn, New York
MAR 23 1924

Visiting Orchestras.

Strawinsky's suite, "L'Oiseau de feu" will be the feature of the program which the Philadelphia Orchestra will play in Carnegie Hall on Tuesday evening, March 25. By popular request, this number has had two performances in Philadelphia this season. Deems Taylor's suite, "Through the Looking Glass," and the ~~Fifth~~ Symphony of Beethoven make up the remainder of the program.

Pierre Monteux will make his last appearance in New York as conductor of the Boston Symphony Orchestra at the closing pair of concerts of the season, which are to be given in Carnegie Hall on Thursday evening and Saturday afternoon, April 3 and 5. Numbers of special interest will be Scriabin's "Divine Poem" and de Falla's "Gardens of Spain," which are to be performed at the Saturday concert. As soloist at the Thursday concert Moriz Rosenthal will appear with the orchestra in Chopin's E minor piano concerto. There will also be played Franck's Symphony and Beethoven's third "Leonore" overture. The remaining matinee numbers will be a suite of Handel and Wagner's "Tannhauser" overture.

(Other Romances May Disappoint)

THIS CLIPPING FROM THE

LINCOLN
NEB.
JOURNAL
ISSUE OF
MAR 23 1924

General Music Notes.

The celebrated Finnish musician, George Schneevoigt, appearde recently as guest conductor with the Boston symphony orchestra and is said to have exhibited remarkable emotional intesity in his interpretations of orchestral works.

11,000 people listened to re-

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220 WEST 19TH ST., NEW YORK

THIS CLIPPING FROM THE

SAN ANTONIO
TEX.
PRESS
MAR 23 1924

NEW YORK, March 22.—M. Monteux repeated Igor Stravinsky's "Sacre du Printemps" at the Boston Symphony concert in Carnegie Hall.

It was the last number on the program and was preceded by Schumann's symphony in D minor and a gentle cello concerto of Haydn performed by Jean Bedetti, the first cellist of the orchestra. Without doubt Stravinsky's tumultuous and savage delineation of pagan rites in ancient Russia amazed some of the conservative subscribers to the Boston Symphony afternoons. One was heard to remark, "All that and they killed only one girl!" For the scenes painted by the composer end with a dance of death by a maiden marked for sacrifice.

Up to this day and date Stravinsky's "Sacre du Printemps" is the supreme achievement of the modern realistic school. It beats aesthetic opposition to the ground by the sheer power of its brutal shrieking of elemental things. It wasp layed again by the Bostonians with magnificent virtuosity and M. Monteux again proved that in this type of music he is a conductor of the most brilliant skill and authority.

It must be recorded that his audience endeavored to show him that it believed thoroughly in his reading of the Schumann symphony also. The applause after it was long and vigorous. Mr Bedetti's playing of the Haydn concerto was noteworthy for its mellow beauty of tone, its sensitive nuancing and its repose of style.

BOSTON
MASS.
TELEGRAM
Post
ISSUE OF
MAR 23 1924

BY WARREN STOREY SMITH

Certain rumors to the effect that Serge Koussevitzky might not after all be the Boston Symphony Orchestra's next conductor have now been definitely set at naught.

W. J. Brennan, manager of the orchestra, who has been in Paris making final arrangements with Mr. Koussevitzky, cables that the eminent Russian conductor will sail for America on the 4th of next September on the Aquitania. By the middle of that month, then, Mr. Koussevitzky will be in Boston, acquainting himself with the orchestra's library and outlining his programmes for the season to come, which promises to be one of unusual brilliance.

THIS CLIPPING FROM THE

SAN ANTONIO
TEX.
PRESS
MAR 23 1924

arranged by Sam Franke.

The Boston Symphony.

The fourth concert of the Boston Symphony Orchestra took place in Carnegie Hall. It was a one man program—all Wagner. This kind of entertainment comes upon us often in a musical winter, for the scores of the genius of Baireuth afford fine oportunities for wizards of the baton.

M. Monteux presented the prelude to "Die Meistersinger," the "Siegfried Idyll," Isolde's narrative from the first act of "Tristan and Isolde," the "Tannhaeuser" bacchanale, the "Ride of the Valkyries," the "Waldweben" from "Siegfried" and the immolation of Bruennhilde from "Goetterdaemmerung." The singer was Mme. Matzenaeur of the Metropolitan Opra House.

This was a generous feast of Wagnerian excerpts, of which certainly two could be properly dissociated from the theater. The intimate tone poem which Wagner composed for his wife's birthday celebration is connected with the theater only by the use of some thematic material from the drama dealing with the youth of the "highest hero of worlds," after whom the master's son was named. The prelude to "Die Meistersinger" is welcome to the concert hall, even though the beautiful comedy in music does not follow it.

PROVIDENCE
RHODE ISLAND
TRIBUNE
MAR 24 1924

Boston Symphony Gets Popular Welcome

Albee Theatre Crowded for Final Concert of the Music League Series

The Boston Symphony Orchestra at the Albee Theatre yesterday afternoon was accorded the largest popular welcome it ever had in this city. The Albee Theatre, with its spacious seating capacity, proved all too small to accommodate the large attendance of men, women and children, who filled every available space, and kept on arriving until the second number of the program had been played. This was the final concert of the Providence Music League series, and surely it must appear worth while to the public spirited citizens who make these concerts possible for those who cannot afford to pay the price of fine concerts.

M. Pierre Monteaux conducted the orchestra, and M. Jeam Bedetti, 'cellist, was the soloist. The program was well selected and the feature of it was Tschaikowsky's Symphony in B minor. It opened with Beethoven's "Overture to Egmont" and following this, Mendelssohn's incidental music to Shakespeare's "Midsummer Night's Dream," including a nocturne and a scherzo. Then came the Pathetic Symphony in two movements, which was easily the favorite.

The soloist was heard in the solo parts of Saint-Saen's "Concerto for Violincello and Orchestra," in A minor, op. 33. This is arranged in three movements, and Mr. Bedetti brought out all the beauty with the feeling of the artist and the perfection of the trained musician. The concluding number was Wagner's "Overture to Rienzi."

The work of the Boston Symphony Orchestra is so well known and its place in the musical world of the country so well assured that one listens to the smooth and beautiful ensemble work with a delight that is hard to analyze. So well trained and so accustomed to playing together, and under the directing baton of an artist, their music of yesterday was felt and appreciated by even the least trained musically of the large audience. Their concert was a fitting close to a delightful series of concerts, enjoyed by large numbers of people who otherwise would not have had the opportunity to spend Sunday afternoons in so delightful and profitable a manner.

THIS CLIPPING FROM

PROVIDENCE
RHODE ISLAND
BULLETIN
MAR 24 1924

CAPACITY AUDIENCE HEARS SYMPHONY IN FINAL CONCERTS

The final concert in the series under the auspices of the Providence Music League, held yesterday afternoon at the E. F. Albee Theatre, attracted a capacity audience. The Boston Symphony Orchestra, Pierre Monteux conducting, with Jean Bedetti, 'cellist, as soloist, presented the programme. Two movements of the Tchaikowsky Symphony No. 6, the "Pathetic," was the feature number with Mendelssohn's incidental music to "A Midsummer Night's Dream" and overtures by Beethoven and Wagner completing the list of orchestral works. For his solo number Mr. Bedetti played the brilliant Saint Saens concerto in A-minor.

This is a programme that shows M. Monteux's good judgment in the selection of orchestral music which should make appeal to popular taste and at the same time provide opportunity to hear some of the most interesting works by the great composers represented.

The numbers were arranged as follows:

Overture to "Egmont"	Beethoven
Incidental music to Shakespeare's play, "A Midsummer Night's Dream"	Mendelssohn
Nocturne.	
Scherzo.	
"Pathetic" Symphony, No. 6, in B-minor, op. 74 (two movements)	Tchaikowsky
Allegro con grazia.	
Allegro molto vivace.	
Concerto for Violoncello and Orchestra, in A-minor, op. 33	Saint-Saens
Allegro non troppo.	
Allegretto con moto.	
Allegro non troppo.	
Overture to "Rienzi"	Wagner

In the two movements from the Tchaikowsky "Pathetic" symphony there is a rich fund of melody, and the scoring has all the beauty and color so characteristic of the Russian composer's writings. They form, perhaps, that portion of the symphony which in melody and rhythm might be expected to prove the more enjoyable to those hearing the work for the first time. Outside of Tchaikowsky's definite programme in descriptive writing in both the "Allegro con grazia" and the following movement, they are delightful music. The graceful flow of melody in the former—soaring over the continual drum beat, and to strange rhythm—holds the interest of the hearer. The latter movement marches with strength and rich harmonic effect, but with a note of foreboding, toward the symphony's final lamentation, which was omitted. At the conclusion of the number the big audience showed its pleasure by recalling the conductor.

There are few selections in orchestral literature that equal in spontaneity and beauty the nocturne of Mendelssohn's "Midsummer Night's Dream" music. It was written when the composer was but a mere lad. There is a dreaminess, a sweetness, a note of tenderness in this little piece that never fails to delight the ear and touch the heart. It was in this incidental music to Shakespeare's play that Mendelssohn first reached the imaginative heights and style which brought him fame. The scherzo, bright and gay, is excellent as a contrast to the nocturne. M. Monteux and his players gave the number an admirable reading.

The Beethoven "Egmont" overture is a familiar number to patrons of symphony concerts. It is one of the composer's finest works of its kind. The Wagner "Rienzi" overture is another piece that is always welcome in a symphony programme, and after its rendition yesterday the audience seemed loth to depart. Were encores customary at Boston Symphony concerts an extra undoubtedly would have followed the enthusiastic applause which greeted it.

Mr. Bedetti played the Saint Saens concerto to the evident pleasure of his hearers. He is a 'cellist whose technical facility and style gains him friends. Yesterday his tone was smooth and pure.

Throughout the concerto his performance was brilliant and effective. He was given good support by M. Monteux and his associates in the orchestra.

Yesterday's concert brought to a close a fine series of concerts. High in artistic merit and education to the big audiences that have attended at a nominal cost, they reflect great credit upon the sponsors of the movement, the Providence Music League.

A. F. P.

THIS CLIPPING FROM THE

BOSTON
MASS.
GLOBE
MAR 25 1924

PIERRE MONTEUX GUEST AT N. E. CONSERVATORY

A reception to Pierre Monteux, conductor of Boston Symphony Orchestra, was tendered by the New England Conservatory of Music yesterday afternoon, as an expression of the appreciation of the faculty and students of the Conservatory of Mr Monteux's service to the orchestra and to the city of Boston during the past five years.

In the receiving line with Mr Monteux were George W. Brown, president of the board of trustees, George W. Chadwick, director, and Ralph L. Flanders, general manager. A program of French music was played by an orchestra of conservatory teachers and students, directed by Francis M. Findlay of the faculty.

Many alumni of the school, as well as the student body were present.

MAR 2

8

PORTLAND EVENING EXPRESS &

BOSTON SYMPHONY AT CITY HALL TOMORROW EVENING
PIERRE MONTEUX IN FAREWELL APPEARANCE AS LEADER

THE WOOD WIND CHOIR OF THE BOSTON SYMPHONY ORCHESTRA

Left to right (seated)—P. Mimart, bass clarinet; C. Lenom, oboe; F. Mueller, English horn; G. Laurent, first flute; G. Longy, first oboe; A. Sand, first clarinet; A. Laus, first bassoon; L. Speyer, English horn.

Left to right (standing): B. Piller, contra-bassoon; E. Arcieri, clarinet; A. Brooke, flute; H. Stanislaus, oboe; E. Mueller, basson; A. Vannini, clarinet; P. Amerena, flute; F. Bettoney, bassoon; A. Battles, piccolo.

Fortunate is Portland in having the opportunity again to hear in City Hall auditorium tomorrow evening at 8 o'clock, the Boston Symphony Orchestra, that alert and plastic ensemble balancing and shading its multifold voices, running the gamut of beauty and power and responsive to every turn of the will of its illustrious conductor, Pierre Monteux.

As that many sided instrument, the orchestra, was last year, so now it is, for its perfection scarcely admits of changes. A few new faces only are to be discovered,—among the horns, in the quartet of flutes, above the chair of the tuba player, among the instruments tinkled or smitten at the will of Brahms or Wagner,—for a Siegfried or for the nymphs of Bohemia's valleys, as the conductor releases and reveals the composers on the local program.

For the fifth time, on this occasion, Pierre Monteux will take the conductor's stand on the platform of City Hall auditorium, yet the aspect of the stage will seem little altered since his first appearance.

The circumstances will be different, however, in that Mr. Monteux will relinquish the baton to Serge Koussevitzky next Autumn and it will therefore be the farewell engagement here of the French leader, whose tireless hand has contributed so materially to make the Boston Symphony Orchestra the marvel of America and of the musical world at large.

There are many people in thinking of the conductor of a symphony orchestra, who do not realize the importance of the concert master, as it is interesting to recall in this connection. The conductor commands; the concert master sitting at his left at the front desk of the first violins, is the leading actor in the execution of these commands. If the concert master were to falter which of course never happens the nerves of the entire section would probably respond to the alarm, and the grace, ease and assurance of the ensemble, would be for the moment shattered.

The Boston Symphony Orchestra has a splendid concert master in Richard Bourgin who came from Europe in the Fall of 1920 to take this post. In Eastern Europe where he spent the better part of his career, Bourgin held an enviable reputation. With Heifetz as his fellow pupil and friend he studied four years with the famous Auer. Thus prepared for his career he toured Europe and he has acted as concert master and soloist with the greater symphony orchestras of that part of the world. Appearing as soloist with the Boston Symphony Orchestra last season in Boston, New York and other cities, and also in concerts of his own, he was generally acclaimed as one of the finest masters of the violin now living.

The other leaders of the string section are Jean Bedetti, the first cellist, who likewise came from Europe directly to this post and who is undoubtedly one of the very finest in America; Ferdinand Thillois, the the leader of the second violin section, and Max Kunze, leader of the double brasses, both artists of unusual distinction; and Alfred Holy, the first harp, who is considered one of the most splendid harpists living.

The wood wind choir is probably finer than that of any other orchestra in the world. The most famous member is the first oboist, Georges Longey, who is named again and again as the greatest living player of this exquisite reed instrument. Georges Laurent holds an equally enviable place among flutists; while Albert Sand, the first clarinet, and Albion Laus, the first bassoon, are treasures in the orchestra which could scarcely be replaced. Of the two English horns, Frederick Mueller and Louis Speyer, it would be difficult to say which is the finer artist. The brass choir also contains many celebrities.

The seat sale today for the local concert has been steady, and the amount of patronage gratifyingly large. The prospects are that the demand will be particularly strong tomorrow, the final day. The balconies are practically sold out, but there are still many good seats on the floor. The box office at City Hall will remain open all day. Orders for reservations by telephone will not be received tomorrow.

Patrons are asked to call for their tickets as early as possible, in order to make as little delay as possible at the box office prior to the concert in the evening.

THIS CLIPPING FROM
PORTLAND,
ME.
TELEGRAM

MAR 23 1924

BRASS CHOIR BOSTON SYMPHONY ORCHESTRA

Left to right, seated—E. Adam, tuba; J. Mann, trumpet; G. Wendler, first horn; G. Mager, first trumpet; G. Hampe, first trombone; L. Kloepfel, trumpet; C. Van Den Berg, horn.

Left to right, standing—W. Gebhardt, H. Lorbeer, M. Hess, F. Hain, horns; L. Kenfield, trombone; A. Mausebach, trombone; G. Perret, trumpet.

CLIPPING FROM
BOSTON,
MASS.
HERALD

MAR 21 192

SYMPHONY ORCHESTRA PLAYS ELIOT FAVORITE

Wreath Rest son Conductor's Stand During the Number

As a mark of respect to Dr. Eliot, the Boston Symphony orchestra, at its concert last evening in Sanders Theatre, Cambridge, played Wagner's Overture to Tannhauser, while a wreath rested on the conductor's stand during the number.

Previously, Judge Frederick P. Cabot had written Dr. Eliot expressing the desire of Mr. Monteux to play one of the educator's favorite pieces at the Cambridge concert on the evening of his birthday. Dr. Eliot replied, in part, as follows:

"My interest in the Sanders Theatre concerts by the Symphony orchestra had two grounds: First, my gratitude to Henry L. Higginson for the many things he did to promote music at Harvard and to make it possible for the families connected with the university living in Cambridge to hear his orchestra at comparatively low prices. My other reason was that I had acquired through my wife's influence and guidance a considerable enjoyment of music myself."

THIS CLIPPING FROM
PROVIDENCE
RHODE ISLAND
~~TRIBUNE~~ Journal

MAR 24 1924

SYMPHONY DRAWS CAPACITY AUDIENCE

Two Movements of Tchaikowsky Work Feature Final Concert of Series.

JEAN BEDETTI IS SOLOIST

Boston Orchestra Closes Season That Has Reflected Great Credit on Providence Music League, Movement's Sponsor

The final concert in the series under the auspices of the Providence Music League, held yesterday afternoon at the E. F. Albee Theatre, attracted a capacity audience. The Boston Symphony Orchestra, Pierre Monteux conducting, with Jean Bedetti, 'cellist, as soloist, presented the programme. Two movements of the Tchaikowsky Symphony No. 6, the "Pathetic," was the feature number with Mendelssohn's incidental music to "A Midsummer Night's Dream" and overtures by Beethoven and Wagner completing the list of orchestral works. For his solo number Mr. Bedetti played the brilliant Saint Saens concerto in A-minor.

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Incidental music to Shakespeare's play, "A Midsummer Night's Dream" .... Mendelssohn
  Nocturne.
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Concerto for Violoncello and Orchestra, in A-minor, op. 33 .... Saint-Saens
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Overture to "Rienzi" .... Wagner

In the two movements from the Tchaikowsky "Pathetic" symphony there is a rich fund of melody, and the scoring has all the beauty and color so characteristic of the Russian composer's writings. They form, perhaps, that portion of the symphony which in melody and rhythm might be expected to prove the more enjoyable to those hearing the work for the first time. Outside of Tchaikowsky's definite programme in descriptive writing in both the "Allegro con grazia" and the following movement, they are delightful music. The graceful flow of melody in the former—soaring over the continual drum beat, and to strange rhythm—holds the interest of the hearer. The latter movement marches with strength and rich harmonic effect, but with a note of foreboding, toward the symphony's final lamentation, which was omitted. At the conclusion of the number the big audience showed its pleasure by recalling the conductor.

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Yesterday's concert brought to a close a fine series of concerts, high in artistic merit and education to the big audiences

THIS CLIPPING FROM

PROVIDENCE
RHODE ISLAND
~~TRIBUNE~~ Journal

MAR 24 1924

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Two Movements of Tchaikowsky Work Feature Final Concert of Series.

JEAN BEDETTI IS SOLOIST

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  Allegro non troppo.
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In the two movements from the Tchaikowsky "Pathetic" symphony there is a rich fund of melody, and the scoring has all the beauty and color so characteristic of the Russian composer's writings. They form, perhaps, that portion of the symphony which in melody and rhythm might be expected to prove the more enjoyable to those hearing the work for the first time. Outside of Tchaikowsky's definite programme in descriptive writing in both the "Allegro con grazia" and the following movement, they are delightful music. The graceful flow of melody in the former—soaring over the continual drum beat, and to strange rhythm—holds the interest of the hearer. The latter movement marches with strength and rich harmonic effect, but with a note of foreboding, toward the symphony's final lamentation, which was omitted. At the conclusion of the number the big audience showed its pleasure by recalling the conductor.

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A. F. P.

THIS CLIPPING FROM THE

ST. PAUL
MINN.
PIONEER PRESS

MAR 23 1924

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THIS CLIPPING FROM

PROVIDENCE,
R. I.
NEWS

MAR 2

e success of the transfusion.

BOSTON SYMPHONY IN FINAL CONCERT

The Boston Symphony Orchestra, Pierre Monteux conducting, delighted a large audience yesterday at the Providence E. F. Albee Theatre in the final concert of the group held under the auspices of the Providence Music League. Jean Bedetti, 'cellist, as soloist, assisted.

Expert rendition of two movements of the Tchaikowsky Symphony No. 6, the "Pathetic," featured the program by the orchestra which, in addition, contained Mendelssohn's incidental music to "A Midsummer Night's Dream" and overtures by Beethoven and Wagner. Mr. Bedetti, for his solo number, played the Saint Saens concerto in A-minor.

The arrangements of numbers follows:

Overture to "Egmont"...Beethoven
Incidental music to Shakespeare's "A Midsummer Night's Dream" ....Mendelssohn
  Nocturne.
  Scherzo.
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  Allegro non toppo.
  Allegretto con moto.
  Allegro non troppo.
Overture to "Rienzi".......Wagner

106-110 SEVENTH AVE.
NEW YORK
ESTABLISHED 1881

From
EAGLE MAR 2
Brooklyn, New York

Boston Symphony.

With Moriz Rosenthal, the pianist, as soloist, Pierre Monteux will conduct the last Boston Symphony concert here—one which will also be his last appearance in Brooklyn at the head of the orchestra. The date is April 4, at the Academy of Music. Rosenthal's return to America and his present season tour after a protracted absence have justified the high reputation which he holds in Europe and which he formerly held in this country. He has often been called the foremost living pupil of Liszt. At the coming concert he will appear with the orchestra in Chopin's Concerto in E minor. Pierre Monteux will open the program with Beethoven's Overture to "Leonore" No. 3 and will close it with Scriabin's Symphony, "The Divine Poem. This music of the noted late Russian composer is divided into three sections entitled "Struggles," "Sensuous Beauty" and "Divine Activities."

Next Sunday the Philharmonic Orchestra, under the direction of William Mengelberg, will bring to a conclusion its series of Sunday matinees at the Academy. The program includes Tschaikowsky's Fifth Symphony, Goldmark's "A Negro Rhapsody," and the third "Leonore" overture of Beethoven.

THIS CLIPPING FROM

PORTLAND,
ME.
TELEGRAM

MAR 23 1924

BRASS CHOIR OF BOSTON SYMPHONY ORCHESTRA IS MADE UP OF CELEBRITIES

World Famous Organization Has One of Most Distinguished Leaders, Who Makes Farewell Appearance Here

It is announced by the Portland Music Commission that the regular seat sale for the Boston Symphony Orchestra concert in City Hall auditorium next Wednesday evening will open tomorrow morning at 9 and will continue Tuesday and Wednesday. The demand for seats is so widespread and the number of mail orders is so large that it has been decided to have the seat sale for three days, as it is apparent that the immense volume of patronage cannot be taken care of at the box office in two days according to the original plan. Mail orders for reserved seats have come from all parts of Maine and New Hampshire and the indications point to what may be the largest audience which has ever been in attendance at a Boston Symphony Orchestra concert in this City.

During the 43 years of its history this orchestra has traveled considerably. It has played for 36 consecutive years in New York City. It has also appeared regularly in many Southern and Western cities. In 1915 the Boston Symphony Orchestra crossed the continent to attend the Panama-Pacific International Exposition. One after another of the world's greatest conductors have devoted their best towards the refinement of the Boston Symphony Orchestra as a whole. Nothring has been spared to bring the first musicians of Europe to make up the ranks. Hence the ensemble, the glow of tone, in clear cut unanimity and delicate balance of choirs is the envy of all other musical organizations.

The leaders in the string section, for instance, are undoubtedly the very fineset in America. Jean Bedetti, the first cellist, who came from Europe directly to this post; Ferdinand Thillois, the leader of the second violin section, and Max Kunze, leader of the double basses—are all artists of distinction; and Alfred Holy, the first harp, is considered one of the most one of the most splendid harpists living.

The wood wind choir is probably finer than that of any other orchestra in the world. The most famous member is the first oboist, Georges Longy, who is named again and again as the greatest living player of this exquisite reed instrument. Georges Laurent holds an equally enviable place among the flutists. The brass section also contains an impressive group of celebrities. George Wendler as French horn, can elicit a mellow tone from his beautiful instrument which is the envy of all his conferres, while Georges Mager is a first trumpet of amazing brilliance, and Carl Hampe, whose term of service as first trombone is the longest of these virtuosos, is the legitimate pride of the orchestra.

It requires a remarkable leader to shape this ensemble and to evoke from it a wondrously eloquent performance. Such a leader is Pierre Monteux. This, his fifth season as conductor, will also be his last and promises to be one of the finest, artistically speaking, of them all.

The Boston Symphony concerts have never been more widely popular nor the schedule more crowded. Five years is a long term of service when compared to those of former Boston Symphony leaders—indeed only those of Wilhelm Gericke and Karl Muck have been so long.

A program of splendid brilliance and appealing beauty will feature the performance of the Boston Symphony Orchestra in Portland, and the warm interest which the local public shows for the superb treat in store speaks well for the state of public taste. Program books with musical notes containing complete information regarding the works to be performed will be furnished to members of the audience.

The following program will be rendered:

Symphony No. 1, C Minor, Op. 68 .... Brahms
  Un poco sustenuto; Allegro
  Andante, sostenuto
  Ub poco Alleheretto e grazioso
  Adagio; Allegro non troppo ma con brio
  (Intermission of 10 minutes)
A Siegfried Idyll.............Wagner
The Ride of the Valkyries
  Act III, The Valkyrie......Wagner
Symphonic Poem
  Ultara (The Moldau from Ma Vost (My Country) No. 2........Smetana
Overture to Le Roi d'y's..........Lalo

The head of the engineering forces of the Chilean State railroads is a woman.

THIS CLIPPING FROM

BOSTON,
MASS.
HERALD

[illegible] 1924

MONTEUX HONORED BY CONSERVATORY

Faculty and Students Give Reception to Conductor

A reception to Pierre Monteux, conductor of the Boston Symphony Orchestra, was given by the New England Conservatory of Music yesterday afternoon. It was intended as an expression of the appreciation of the faculty and students of the conservatory of Mr. Monteux's distinguished service to the orchestra and to the city of Boston during the last five years.

In the receiving line with Mr. Monteux were George W. Brown, president of the board of trustees, George W. Chadwick, director, and Ralph L. Flanders, general manager. A program of French music was played by an orchestra of conservatory teachers and students, directed by Francis M. Findlay of the faculty.

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THIS CLIPPING FROM
PORTLAND,
ME.
PRESS-HERALD
MAR 26 1924

Symphony Players Appear Here Tonigh

Boston Orchestra's Only Main Appearance Will Be Big Event

The Boston Symphony Orchestra of 100 players will arrive in Portland in their special car today and will present their only concert in Maine at City Hall auditorium this evening at 8 o'clock. Pierre Monteux, the celebrated leader, will direct this great organization for the fifth and last time before a Portland audience. The program announced will be one of merit and the concert will undoubtedly prove the most noteworthy one ever given here by the world-famous orchestra.

There has been a steady sale of tickets throughout the week and if the sale is as strong today as it is expected, the house will be filled to its entire seating capacity.

All plans have been completed for trolley accomodations after the concert, patrons being assured that cars for all the principal points will be held until after the concert.

The presentation of this supreme attraction as one of the regular features of the Municipal Concert Course is a yearly feature, under the auspices of the Music Commission, and each year there is added interest in the appearance of the orchestra, and its leader.

The box office at City Hall will be open this morning at 9 o'clock and the seat sale will be continued all day.

THIS CLIPPING FROM THE
LOWELL
MASS.
COURIER-CITIZEN
MAR 26 1924

Writing to Albert Edmund Brown on a matter of business, Alice Nielsen recalls with pleasure her appearance in the Memorial Auditorium last year with the Boston Symphony orchestra. "I have never enjoyed anything more than that concert in that wonderful auditorium," she says. She has been making her headquarters in New York between concert engagements during winter.

THIS CLIPPING FROM THE
PORTLAND
ME.
Express and Advertiser
26 1924

for the Senate.

CONCERT TONIGHT WILL START EARLY

Hour Set at 8 Because Of Long Program

Patrons of the Boston Symphony Orchestra concert are herewith reminded by the Music Commission that the program will start promptly tonight at 8, and that as the doors will be closed between the performance of numbers, late comers may be obliged to stand outside throughout one-half the entire program.

This will be due to the fact that the first composition is Brahms' First Symphony in four movements which are played without intermission and which will comprise the first part of the concert prior to the regular intermission.

Owing to the length of the program it will be necessary to start at 8, rather than at 8.15, as formerly.

THIS CLIPPING FROM
PORTLAND,
ME.
PRESS-HERALD
MAR 27 1924

—o—
illie Crafft and Mirko Belinski
e the guests of Mr. and Mrs. Wil-
l Mayberry yesterday. Mr. Crafft
violinist in the Boston Symphony
hestra, and Mr. Belinski is a cellist
the same orchestra.
—o—
iss Phylis Black and Miss Doro-

THIS CLIPPING FROM
PORTLAND,
ME.
ADVERTISER
MAR 27 1924

BOSTON SYMPHONY ARTISTS CLOSE MUNICIPAL SERIES

Portland Hears Farewell Concert Under Leadership of Pierre Monteux Who Retires as Conductor

The Boston Symphony Orchestra, reputed one of the most distinguished organizations in the world, gave one of its admirable concerts in City Hall last evening. The concert closed the 1923-24 Municipal Organ Course and was a magnificent climax to a remarkable fine list of musical offerings. The event was made particularly significant from the fact that Pierre Monteux, the scholarly and able conductor of the orchestra, terminates his leadership with the Boston players this Spring, to be succeeded in the Autumn by Serge Konssevitsky, the brilliant Russian director. It is Monteux's fifth concert in Portland and the program given embraced classics and interesting modern writings.

The fine points of musicianship of the orchestra, its superb ensemble, its authority, its eloquent artistry, and the unquestioned skill of its technique, place its accomplishments on the highest order and under the expert guidance of the French conductor, freed from the shackles of war difficulties, the organization has advanced to a state of perfection which makes the appearance of the Boston players an event of unrivalled importance in any musical center.

While the work of the orchestra was appreciated last season, the program of last evening, from the very nature of its make-up, perhaps gave more general enjoyment and satisfaction to the very large audience present.

The works given were Brahm's first symphony (C minor), a work of wonderful beauty with a marvelous finale; Wagner's exquisite Siegfried Idyll; Wagner's superb descriptive writing, Ride of the Valkyries, from the music drama Valkyrie; a splendid tone poem, The Moldau, by Smetana, nd finally Lalois Overture to Le d'ys.

Vords seem hardly adequate to deibe the work of such an orches in a program of this nature.

The Symphony

The house was a very large and fashionable one, was demonstrative, and appreciative of the merits of the program offering.

The Symphony in C minor—the first written by Brahms—is in four movements. In the opening "introduction", merging into the Allegro, the alluring tone of the violins and wood winds, the alert attack, rythm, poise of the instruments, full, mellow volume and delicacy of nuance, were apparent in delightful measure and music lovers were at once plunged into pure enjoyment.

The lovely legato passages in the Andante (2nd movement); the brilliant and graceful Allegretto, (introduced in place of the usual Scherzo) and the inspired final movement of the Symphony were performed with a display of musicianship that won the admiration and enthusiastic acclaim of the hearers.

The last movement of the symphony is a work of inspiration—the inspiration of nature. For it is believed that Brahms wrote the finale while in the shadow of the Zurich Mountains, in sight of the Alps and the lake. The Alpine horn is heard and a magnificent climax thrills the audience.

The Symphony occupied 45 minutes in the performance.

Wagner Works Given

Anything more wondrously lovely than the orchestral rendition of the "Siegfried Idyll" could hardly be imagined.

The boy Siegfried dreams in the forest while all about him are the rustling leaves, the indistinct sounds of Nature, and bird and insect life. The instruments describe the peace of the woodland and the musing thoughts of the boy.

Wagner dedicated this work to Cosima, his wife, and the writing of the German master was surely given its ideal interpretation last evening.

As was expected, the "Ride of the Valkyries" was the sensation of the evening and this music, descriptive of warrior maidens riding through the sky on winged horses, each bearing the body of a hero slain in battle, was the acme of musical realism, and drew rapturous applause from the audience. Such a masterpiece in the hands of such musicians seems almost beyond description.

The orchestra rose in a body to acknowledge an enthusiastic ovation.

Tone Poem of Rare Fascination

Smetana's Symphonic Poem, "The Moldau", was of great charm and fascination and had a popular appeal and more melody than is usually introduced into the programs submitted by the Boston Orchestra. This modern work is a tone poem descriptive of a beautiful river flowing through a Bohemian country, sparkling with sunlight, murmuring through the quiet woods at night, past the hunter's horn and the wedding feast, and vanishing in the far distance.

In a broad sweep of the violins the beautiful stream rushes on with swaying rhythm, and here the harp passages are effectively brought in.

The Lalo Overture closed the program. This may not have been found as interesting as the earlier numbers.

The visit of such an organization as the Boston Symphony Orchestra to any city is a rare privilege. Surely anyone, even though he find no musical enjoyment in a program such as the one given last evening, must at least marvel at the way it was all done,—the superb technique and musicianship of the visiting band of players.

THIS CLIPPING FROM
PORTLAND,
ME.
PRESS-HERALD
MAR 28 1924

Whittlin's

In Which We Become A Music Critic

We know approximately nothing about the mechanics of music—but that's the nice thing about music, you don't have to know how to make it to like it.

Which is to prepare you for the statement that we were among those present at the City Hall auditorium night before last, when the Boston Symphony Orchestra gave its concert ("gave" doesn't seem exactly the word, but "presented" suggests the same idea; "rendered" always makes us think of lard, and "executed" connotes electric chairs.) That's why we stuck to "gave."

* * *

The printed program didn't mean much to us. We couldn't tell the violincellos from the violas, nor the bassoons from the contra-bassoons; they might have shifted the allegro for the andante and we never would have suspected a thing. But we enjoyed every minute of the music and were swept along in its many melodious moods just as if we knew that Wagner should be pronounced "Vogner," and Chopin called "Chopan," without quite sounding the "n."

* * *

Monsieur Monteux, the conductor, works hard at his art. His hair came down after the first spirited strains of each selection, but he kept right on working the wand with never a thought for his locks.

At the danger of being labeled "low brow," we confess that we don't know whether it was the adagio or the un poco allegretto e grazioso that we liked—but it was sure enough good stuff.

* * *

TRAVELER
Boston, Mass.
MAR 29 1924

STRAVINSKY AGAIN

The 21st regular pair of Boston Symphony concerts will take place a week from next Friday afternoon and Saturday evening, April 11 and 12, in Symphony Hall. Features of the program will be the appearance as soloist of Moriz Rosenthal, the famous pianist, and the repetition, in response to a very evident and general desire, of Stravinsky's remarkable score, the "Sacre du Printemps." This number will be at the end of the program, which includes Franck's symphony, Chopin's E minor concerto, and Berlioz's "Rakoczy" march.

THIS CLIPPING FROM
PORTLAND,
ME.
PRESS-HERALD
MAR 28 1924

this week in Portland.
—o—
Mr. and Mrs. Harrison Smith and
eir son, of Waterville, were among
ose in Portland to attend the Bos-
n Symphony Orchestra concert
is week.
—o—
Mrs. Lewis Emerson, who has been

THIS CLIPPING FROM
MAR 29 1924

Music—*By Lawrence Gilman*

Mr. Damrosch Plays Scriabin and Stravinsky, and Brahms Also Runs

Dr. A. Eaglefield Hull, the English musicologist and biographer of Scriabin, is careful to tell us that Scriabin's favorite summer costume was "an English-looking lounge suit, a large, flowing art tie, a broad-spreading Panama hat and button shoes" (Dr. Hull does not say whether they were high shoes or oxfords); but he has neither space nor time to tell his readers that one of Scriabin's chief works had its first performance in the United States, a year before it was played in Russia. Probably Dr. Hull remembers only intermittently that there are orchestras in America.

However that may be, it is a fact that Mr. Modest Altschuler, then conductor of the Russian Symphony Orchestra, gave "Le Poème de l'Extase" in New York, for the first time anywhere, on December 10, 1908, less than a year after its completion. The work has since become firmly fixed in the symphonic repertoire, both here and abroad. Mr. Koussevitzky is very fond of the piece, has made it fashionable in Europe and plays it upon the slightest provocation—doubtless we shall hear it under his baton when he visits New York next season with the Boston Symphony Orchestra. Last night at Carnegie Hall Mr. Damrosch performed it at the last of his season's concerts there; and again we were moved to wonder what it was all about.

* * *

It is not easy to get at the precise significance of the work as program music. Program music it apparently is; for though the score contains no "argument," preface, glossary or annotation of any kind, beyond the phrases of direction scattered throughout the pages for the guidance of the interpreter ("profondement tragique," "de plus de plus triomphant," "elan sublime," etc.), there is in existence a poem written by Scriabin, bearing the same title as the music, and published in the Russian language while Scriabin was at work on the composition of his score. Mr. Montague Nathan tells us that Scriabin "took this as foundation" for the music, and from the poem he extracted a verse which he used as motto for his Fifth Sonata, Op. 53, composed after the completion of the "Poème de l'Extase." Mr. Altschuler furnished a copy of Scriabin's literary effort to Mr. Philip Hale when the Boston Symphony Orchestra played "Le Poème de l'Extase" in 1910, and Mr. Hale displayed an English translation of it by Lydia L. Pimenoff Noble in the Boston Symphony Program Book, where it occupied five pages of closely printed type.

Though we have pondered long and anxiously Scriabin's rhapsodically esoteric deliverances, we should be presumptuous if we said that we comprehend them. But Scriabin was called by those about him "the Muscovite Seer," and Mr. Coates has told us that, with him, "Art and Religion were one": music was, with him, "always the expression of great Inner Truths. . . . the language in which he prophesied." Therefore, it is difficult to feel sure that one understands the music unless one understands the philosophy upon which it is based.

* * *

Yet the conviction has long possessed us that the "philosophy" of Scriabin's works, so far as one can ascertain it, is inconsequential. As expositions of Theosophical doctrine they are spurious; for they show no comprehension of the cardinal distinction made by Theosophy between what St. Paul called the "psychic body" and the "spiritual body." Scriabin's philosophy, as it is projected in his symphonic poems, is a curious blend of exalted emotionalism and voluptuous revery. Of genuine spiritual rapture it has almost nothing. To view Scriabin as a religious mystic is to misjudge his qualities.

What troubles us about this work, however, is our suspicion that its value as music per se is not very great. A good deal of Scriabin's tonal thinking is little better than inflated salon music. His eight horns, triple fortissimo, make a stunning noise at the climax, especially when, as last night, they are invited to stand up and see if they can blow through the roof of the tenth floor studios of Carnegie Hall. But the musical ideas at the center of all this apocalyptic thundering are singularly poor and thin. As for the chromatic caterwauling that fills so much of the score, it is scarcely tolerable to those who cannot forget its model; for we prefer our "Tristan" straight. At its worst, it is sonorous platitude; at its best, when it is least pretentious, it is mere perfumed Wagner. Yet the work is palpably sincere, it is gorgeously orchestrated and it is undeniably effective. So why pull the handsome doll to pieces?

Mr. Damrosch gave a superb performance of the score, and almost convinced one that it was good music.

* * *

There were two soloists on the program—Felix Salmond, the English 'cellist, and Paul Kochanski, the Polish violinist. Their contribution to the evening's excitements was the double concerto of Brahms. One does not often hear a more beautiful performance than these two admirable artists accomplished. In feeling, in style, in tonal loveliness, in perfection of team work, it was very nearly ideal; and the stormy applause that rewarded it was richly deserved.

* * *

The remaining number on Mr. Damrosch's program was Stravinsky's symphonic poem, "Le Chant du Rossignol"—its fourth performance in two days, and, as we remarked yesterday, its seventh this season. But neither Mr. Damrosch nor his players betrayed any symptoms of boredom in their playing of the delectable work, for their performance of it was altogether delightful—sensitive, fine-grained, poetic; although we wished for a little more flexibility, a little more of the quality of a musing and hesitant song, in the exquisite close—that unforgettable epilogue which seems to us the most profoundly poetical music that Stravinsky has ever given us, with the meditation of the solo trumpeter, borne to us through a drifting haze of muted strings and harps, that sings of the deathlessness of beauty and the fleetingness of death.

NEW YORK
ESTABLISHED 1881
From
TRAVELER
Boston, Mass.

SYMPHONY HALL SOLD OUT FOR TOMORROW

Two Performances of Beethoven's Ninth Symphony to Be Given

Tomorrow afternoon at 3:30 and tomorrow evening at 8:30 in Symphony hall, the Boston Symphony Orchestra, Pierre Monteux, conductor, will give two pension fund concerts, performing Beethoven's Choral Ninth Symphony, introduced by the same master's overture to "Fidelio."

In the symphony the orchestra will be assisted by the Harvard Glee Club and Radcliffe Choral Society, trained by Dr. Archibald T. Davison, and the following soloists: Marie Sundelius, soprano; Marjorie Squires, contralto; Charles Stratton, tenor, and Fred Patton, bass. Only standing room is available.

From
Traveler
Boston, Mass

Twentieth Program of the Boston Symph

From
TRAVELER
Boston, Mass.

EVA GAUTHIER

11

From
Traveler Cl Monteux
Boston, Mass.

MAR 29 1924

Twentieth Program of the Boston Symphony

The twentieth program of the Boston Symphony Orchestra, Pierre Monteux, conductor, given yesterday afternoon in Symphony Hall, was:

Tschaikowsky—"Pathetic" Symphony.
Schenck—"In a Withered Garden."
De Falla—"Nights in the Gardens of Spain."
Chabrier—Overture to "Gwendoline."

Never before in the last few years has a Friday afternoon audience been so enthusiastic. Now that Mr. Monteux is leaving, after having brought the orchestra to a pitch of perfection never before attained throughout its history, his weekly auditors are perhaps tardily realizing that he is one of the greatest living conductors, a conductor who does not rely on physical contortions and exaggerated gesticulation for his effects. The Boston audiences have been slow to recognize Mr. Monteux's qualities, and even now it is possible that their enthusiasm would still be somewhat restrained were it not for the fact that the New York public is beginning to acknowledge his greatness.

But there were other reasons for New York's slowness than the provincial snobbism which has influenced Boston. We of this city are often thus influenced. Pretentious in our demands that we be recognized as a discriminating musical public we are in reality so uncertain of our judgment that it is only when we are sure of the direction in which the wind is blowing that we dare express it; if indeed we are rarely capable of forming one, which is not an indisputed fact. This may be euphemistically called Bostonian reserve, but in plainer speech it is stupidity.

And so Mr. Monteux was enthusiastically applauded yesterday afternoon, when in the past he has played much greater music than Tschaikowsky's "Pathetic" symphony in a much superior manner. His marvelous interpretations of Beethoven have been passed over with but scant attention, and his remarkable readings of Debussy and still more modern productions and the important aid and encouragement which he has given the American composer have hardly been as yet remarked upon.

Elliott Schenck's "In a Withered Garden" is a case in point. It is most certainly a piece of music deserving of a hearing. Well constructed, imaginative, even truly poetic in many parts, it is above all the work of an American musician. If Americans must wait until they produce works of the very highest type, American music will never occupy an important place on orchestral programs. American composers must be encouraged to write music in the larger forms by the opportunities of having them played. We cannot be expected to produce masterpieces in a bound. Second, third, even tenth rate compositions must first be written and given the practical benefit of a public performance. When the American composer has thus made a gradual progress toward perfection, then and then only can he be expected to equal his foreign brethren. Mr. Monteux seems to be the only one who has had the vision to realize this, and when a summary is made of the compositions by Americans which he has had the broadmindedness to produce his name will be writ large in the history of American music.

De Falla's "Nights in the Gardens of Spain" is Spanish in coloring with a vengeance. Lalo, Debussy and Chabrier, Frenchmen, have written music in the Spanish vein which is more agreeable. The persistently Spanish character of De Falla's music is tiresome. It insists too much on the Spanish melodic twists, the Spanish rhythms. For all that it is brilliant and, it goes without saying, effective. The performance of it was a marvel of grace and poetic insight, to which Heinrich Gebhardt contributed in no small measure by his playing of the obbligato piano part.

S. M.

From
TRAVELER MAR 29 1924
Boston, Mass.

EVA GAUTHIER

At the closing concert of the Monday evening series by the Boston Symphony orchestra, to be given in Symphony hall on April 7, the soloist will be Eva Gauthier, the celebrated French-Canadian mezzo-soprano.

Pierre Monteux will take his farewell of the Monday evening public with the following numbers: Beethoven's Seventh Symphony, Scalero's Suit for Solo String Quartet and String Orchestra, and excerpts from Wagner's Ring cycle, including Siegfried's Ascent to Brunnehilde's Rock from "Siegfried," Morning Dawn and Siegfried's Rhine Journey from "The Dusk of the Gods" and the culmination of this final drama.

ESTABLISHED 1881
From
ADVERTISER, MAR 29 1924
Boston, Mass.

NOVEL PIECES AT SYMPHONY

Two orchestral pieces new to Boston were played at yesterday's Symphony concert, one American and the other Spanish.

Pierre Monteux

Elliott Schenk, a New Yorker, was present to hear his tone poem, "In a Withered Garden," a vaguely impressionistic work, not so much a picture as a mood—which is the composer's way of describing it. The piece won honorable mention in a Chicago prize competition, being one of five offerings out of 70 deemed worthy of a hearing. It is music in the very modern manner, well designed and scored, for the most part. The applause brought the composer to his feet.

Manuel de Falla's "Nights in the Gardens of Spain," with its vibrant dance rhythms and genuinely colorful tone sketches, proved to be one of the most welcome novelties of the season. The piano part was played brilliantly by Heindich Gebhard.

Most of the enthusiasm of the matinee audience was showered upon the orchestra during and after the performance of Tschaikowsky's weepy B minor symphony, popularly known as the "Pathetic." This melancholy masterpiece was superbly performed. Mr. Monteux wrung every tear from the symphony and his dramatic reading of the martial third movement evoked that very rare occurrence, an ovation in the midst of a performance.

Chabrier's "Gwendoline" overture is the final number on the program, which will be repeated tonight.

THIS CLIPPING FROM THE
NEW YORK
N. Y.
JOURNAL
ISSUE OF
MAR 29 192

NEW SPANISH MUSIC TO BE PLAYED

Montauk to Present de Falla's "Gardens"—Other Concerts and the Opera.

Pierre Monteux, at his last appearance here as conductor of the Boston Orchestra next Saturday afternoon in Carnegie Hall, will present some new Spanish music that ought to be exceptionally interesting. This is Manuel de Falla's suite, "Nights in the Gardens of Spain," certainly a title of perfumed promise if ever there was one. Also on this programme there is a Handel concerto grosso and Scriabin's "Le divin poeme."

For the Thursday evening concert Moriz Rosenthal will be the soloist in Chopin's E minor piano concerto. The symphony will be that of Franck. Beethoven's third "Leonore" overture is also programmed.

At the concert of the Philadelphia Orchestra in Carnegie Hall on evening Mr.

THIS CLIPPING FROM
NEW YORK,
N. Y.
EVENING POST

Violin Concertos Rarely Played by Their Composers—Nearing End of Season's Orchestral Concerts—"Through the Looking Glass," by Deems Taylor, Very Popular—Music Notes.

By HENRY T. FINCK

PERHAPS not since Wieniawski's days has a violin concerto been played by its composer at a symphony concert in New York, so it will be something of an occasion when Samuel Gardner is heard in his own concerto at the Philharmonic concert Wednesday evening in Carnegie Hall, and it marks its first performance in its new form.

The concerto was written by Gardner during the summer of 1920, when he was in Colorado in the Rockies, and it was played in December by the Boston Symphony Orchestra, with a second performance shortly after in St. Louis. He was not at all satisfied with the work, so he withdrew it and in the next three years had nothing to do with it.

"Fortunately I was able to forget the work," he says, "in hectic New York and in concertizing all over the country, so when in the summer of 1923 I was able to get out to my beloved Rockies, there, in the quiet of those wonderful mountains, my concerto was reborn. I shortened it, throwing out many things which at first looked good on paper, but did not sound, and now I hope and believe that it is right."

Deems Taylor's Suite

Deems Taylor's "Through the Looking Glass" suite is looking up. Played about a year ago by the New York Chamber Music Society and then by the New York Symphony Society, it rested until this week, when the Philadelphia Orchestra gave a charming performance of the work and it will be heard again on Wednesday evening in Aeolian Hall, when the American National Orchestra plays it, and those who like fun in their music had better hear it. It is really witty.

Chopin's piano, deeply scored with the autograph of George Sand—for many years the inspiration of the great French composer—is coming to this country. It is now the property of Vincent Lopez, the well-known orchestra leader, who is going to set it up in his home and invite the great pianists to play the music of the great master, and perhaps gain inspiration from the strings from which Chopin drew his wonderful melodies.

Serge Koussevitzky, the next conductor of the Boston Symphony Orchestra, who is coming to America next autumn to be the society's first Russian director, is now completing his series of concerts with the London Symphony Orchestra. He will then go to Italy, Barcelona, Paris, and then back to London to sail on the Aquitania September 4 to take up his duties.

Koussevitzky is just fifty. Born in Northern Russia, he conducted an orchestra in his native town at the age of twelve. Then he attended the Moscow Conservatory, was graduated, and for a considerable period was known as a double-bass virtuoso and said to be the finest performer on that instrument. The Moscow Orchestra, which played symphonic music all over Russia was founded and directed by him, until four years ago, when he became a central figure of concerts in London and Paris.

An idea of what Boston is to get in the way of music may be had from his remarks in the Boston Globe, in which he says: "I understand that America is very fond of modern music, and I am going to introduce the American public to some modern Russian compositions which I consider most interesting. German music is 'in decadence' now. I don't believe we will get much worth while from Germany in the next few years. The new music will come from Spain, from Russia, and from France. In Russia there has been a lot of music written quite unknown to the rest of the world up to 1916, when the Bolshevik regime spoiled every intellectual production."

Closing concerts of the large orchestral societies are underlined for next week. Tomorrow afternoon the New York Symphony Society gives its last subscription concert of the season, when Walter Damrosch will conduct Brahms's Symphony in F, the prelude to Debussy's "L'Apres Midi d'un Faun," two new works by Holst, first time in America, and will be at the piano in Albert Stoessel's "Suite Antique" for two violins, piano and small orchestra.

The Philadelphia Orchestra gives its ninth concert here Tuesday evening, in Carnegie Hall, the program being Brahms's second symphony, an orchestral arrangement of two of Bach's choral preludes; "Aus du Tiefe rufe ich" and "Wie Glauben Alle an einen Gott," and the Beethoven G major piano concerto, Frederic Lamond soloist.

Closing Philharmonic Concerts

The concluding Philharmonic concert for students will be given on Wednesday evening in Carnegie Hall, when the program will be Strauss's "Death and the Transfiguration," Goldmark's "A Negro Rhapsody," overture to "The Flying Dutchman," and Samuel Gardner's violin concerto in E minor (rewritten) with the composer as soloist.

Pierre Monteux makes his last appearance here in the closing concerts of the Boston Symphony Orchestra Thursday and Saturday in Carnegie Hall. The Thursday evening program will be Beethoven's third "Leonore" overture, Cesar Franck's symphony in D minor and Chopin's E minor piano concerto, Moris Rosenthal, soloist. The Saturday afternoon program will be Handel's concerto in G minor, Scriabin's "The Divine Poem," De Falla's "Nights in the Gardens of Spain," and the "Tannhaeuser" overture.

In the second of the series of three concerts by the American-National Orchestra under the direction of Howard Barlow, in Aeolian Hall, Wednesday evening, the principal number will be Deems Taylor's delightful suite "Through a Looking Glass." The overture to "Die Meistersinger," will be played and Rafaelo Diaz will sing Chausson's "Poeme de l'amour et de la mer."

Fritz Kreisler will give a most interesting violin recital tomorrow evening in Carnegie Hall, his program including a group of national melodies in dance form, composed of his own arrangement of three Slavonic dances and Heuberger's Viennese melody "Midnight Bells," Hubay's Hungarian fantasy, "Heyre Kati," and Percy Grainger's Irish reel "Molly on the Shore."

FROM
REVIEW MAR 29 1924
New York City

KOUSSEVITZKY FOR BOSTON SYMPHONY

Noted Russian Conductor Engaged to Lead the Organization Next Season

Serge Koussevitzky, the famous Russian conductor, will lead the Boston Symphony Orchestra next season. He is regarded as the foremost Russian musician, having been the leader of the great Moscow Symphony Orchestra for year. Recently he has been guest conductor at the Paris Grand Opera and also of the London Symphony Orchestra.

Bos Tr TRANSCRIPT
MAR 29 192

Paving the Way

A Lecture, Free and Informal, on Stravinsky's "Sacre"

AT the Public Library on Saturday evening, April 4, at 8.15, a week before the third and fourth performances of Stravinsky's "Rite of Spring" by the Symphony Orchestra, Mr. Laurence Powell will describe that piece, informally rather than technically, and then run through it all on a piano-player. Mr. Powell is an English musician and writer about music, living and working for the while in Boston. He knows his subject and sets it forth agreeably. This lecture-concert is open to the public without price or tickets.

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THIS CLIPPING FROM THE
TOPEKA
KANSAS.
STATE JOURNAL

MAR

Olin Downes takes a vigorous thrust at the numerous orchestra leaders and program makers in and about New York for their use of hackneyed numbers in their symphony programs. A careful inspection brings to light that this season had suffered repeated performances of the "Tannhauser" overture, the prelude and "heibestod" of "Tristam and Isolde," Tschaikowsky's "Pathetique" and Fourth and Fifth Symphonies, Beethoven's Fifth Symphony and the "Leonore" overture, the "Oberon" overture, the "Meistersinger" prelude, Schubert's "Unfinished Symphony," Dovrak's "New World" and Brahm's "Second" Symphony, to say nothing of Smetana's "Bartered Bride" and the Mendelssohn "Scotch" and "Italian" Symphonies. These have been given again and again, sometimes on the same dates by different orchestras. It is complained that few novelties are to be heard and that the orchestras rest upon their already won laurels rather than venture further into educational fields.

An interesting side light on this complaint, is a communication to the New York Times from one who on the other hand protests against the very novelties that Olin Downs commends. Anent the playing of Stravinsky's "Sacre du Printemps," this writer states that many thought it's performance by the Boston Symphony orchestra was "A fright; some left, others were visibly amused. It is a distorted, false interpretation of life by a primitive, if not a neurotic." The same condemnation is voiced of Arthur Bliss' "Color Symphony," another of the few novelties of the season.

NEW YORK
TELEGRAPH

MAR 29

BOSTON SYMPHONY GETS KOUSSEVITZKY

Will Come to America Next Autumn to Be First Russian Conductor of That Organization.

IS DIRECTING IN LONDON

Serge Koussevitzky, the next conductor of the Boston Symphony Orchestra, will come to America next Autumn to become its first Russian conductor.

Koussevitzky is now completing his series of concerts as guest conductor of the London Symphony Orchestra. At these concerts in March and April he is conducting Beethoven's Ninth Symphony with chorus, symphonies by Brahms, Haydn, Schubert, Boccherini and Tchaikovsky.

He will shortly go to Italy and conduct symphony concerts in Milan and Rome, and to Barcelona to conduct the Wagnerian Orchestra there. In May he will return to Paris to complete his series of famous "Koussevitzky Concerts" and conduct performances of "Boris Godunov" at the Grand Opera. Thence he will probably go to London to conduct a short opera season there before taking his Summer vacation.

He will sail for America September 4 on the steamship Aquitania.

Serge Koussevitzky was born at Tver in northern Russia in 1874. At 12 he conducted the orchestra of the town theatre. He graduated from Moscow Conservatory and for a considerable period was known as a double bass virtuoso and said to be the finest performer on that instrument in Europe. Koussevitzky's most prominent achievement in Russia was the orchestra which he organized, subsidized and conducted in Moscow.

With this splendid organization he gave a series of concerts in Moscow and Petrograd and traveled all over Russia. He even chartered a steamer and, sailing the length of the Volga, gave town after town an introduction to symphonic music. He founded a Russian musical edition and gave many Russian composers encouragement by publishing their works.

It was in 1920 that circumstances took him westward, and immediately he became the central figure of orchestral concerts in Paris and London. The "Koussevitzky Concerts" in Paris have in the last four seasons been the most famous in that metropolis. He has appeared each season as guest conductor with the London Symphony Orchestra and likewise in other cities of Europe.

He has also conducted each Russian opera when mounted at the Grand Opera in Paris.

SERGE KOUSSEVITZKY.
Russian Director Who Will Conduct the Boston Symphony Next Season.

BROOKLYN
N. Y.
STANDARD UNION

MAR 20 1924

Rosenthal With Boston Orchestra at Academy Friday Night

Pierre Monteux will make his farewell as conductor of the Boston Symphony Orchestra in the last concert of the season series to be given on Friday evening, April 4, in the Academy of Music. Another feature of this concert will be the appearance as soloist with the orchestra of Moriz Rosenthal, the great pianist, whose season's tour of America, after a prolonged absence, has justified his high European and his former reputation here as one of the most brilliant geniuses of the pianoforte. Mr. Rosenthal will be heard in the concerto of Chopin in E minor.

Mr. Monteux will open the programme with Beethoven's "Leonore," No. 3 overture, and close it with Scriabin's "The Divine Poem." This music of the noted late Russian composer is divided into three sections entitled "Struggles," "Sensuous Beauty," and "Divine Activities."

From
EAGLE
Brooklyn, New York

MAR 30

Farewell of Pierre Monteux.

The Boston Symphony Orchestra will give its closing concert and its last under the leadership of Pierre Monteux in the Academy of Music next Friday evening, April 4. This fine French conductor's fifth and last year at the head of the Boston Symphony Orchestra is proving, in the general estimation, the finest of his term. Features of the spring concerts elsewhere have been Stravinsky's remarkable score, "Le Sacre du Printemps," performed and repeated in Boston and New York.

The soloist of the Academy concert will be Moriz Rosenthal, the famous European pianist, whose return tour of America after many years absence has proven most successful. Rosenthal will appear with the orchestra in Chopin's Concerto in E minor. The other numbers will be Beethoven's overture to "Leonore," No. 3, and Scriabin's symphony, "The Divine Poem." This unusual Russian score is divided into three sections, as follows: Struggles, Sensuous Pleasures, Divine Activity.

PROVIDENCE,
R. I.
NEWS

MAR 30 1924

Boston Symphony Will Have New Leader

Serga Koussevitzky, will direct the Boston Symphony Orchestra next year, succeeding Pierre Monteux, despite many rumors which have placed other names in the place of Mr. Koussevitzky within the past month or so. The announcement at this time is official.

In an interview in the Boston Globe, Mr. Koussevitzky, says:

"I consider the Boston Symphony Orchestra one of the best in the world and know that the population of Boston is more musically interested than anywhere in the United States. I shall conduct in Boston more than 30 concerts during the coming season and my repertoire will include the best of all music written between the 16th century and 1923.

"In fact," he continued, "I have a real novelty for Boston as I have found some old classic works which never have been given before, not even in Europe. These works shall have their world premiers in Boston next season. Of course I am not going to tell you now what works they are. This shall remain a secret till I am over there; otherwise other people might spoil my sensation."

Serge Koussevitzky was born in Tvers in the northern part of Russia in 1874. When he was 12 years old he conducted his own little orchestra in his native town. When he was 18, he went to Moscow to study at the Imperial Musical Conservatory. The famous Russian, Ranbaussek, became his teacher and after four years study he appeared as a soloist at the Imperial Opera in Moscow, playing the double bass. He is to-day recognized as the foremost player of double bass in Europe.

In 1907, Mr. Koussevitzky went to Berlin and formed his own orchestra at the Musical high school in the German capital. For more than two years he gave concerts all over Germany, mainly with classical repertoire. In 1910 he went back to Moscow, where he formed his own orchestra of 80 to 125 members and a chorus of 250. For nearly 10 years he was the head of this orchestra, giving concerts in Moscow every week and festivals at Petrograd, in between he made trips all over Europe, conducting in Scandinavia, Germany, England, France, Italy, Austria and Spain.

Mr. Koussevitzky's concerts in Paris, held in the Grand Opera House are regarded as the musical events of the season; they are always sure to give some new and interesting compositions. In the last years, Mr. Koussevitzky has been a guest conductor of the London Symphony Orchestra and was last season conducting 10 concerts of the Scottish Orchestra Company. Last week he returned from Madrid, where he gave four concerts, one under the patronage of the Queen of Spain.

"I understand that America is very fond of modern music, and I am going to introduce the American public to some modern Russian compositions which I consider most interesting. German music is "in decadence' now. I don't believe we will get much worth while from Germany in the next few years. The new music will come from Spain, from Russia and from France.

ESTABLISHED 1881
From
EAGLE
Brooklyn, New York

MAR 30 1924

Boston Symphony.

Pierre Monteux will take his farewell of New York as conductor of the Boston Symphony Orchestra in the closing pair of concerts at Carnegie Hall next Thursday evening and Saturday afternoon. The soloist at the Thursday concert will be Moriz Rosenthal, who will appear with the orchestra in Chopin's E minor concerto. Beethoven's Third "Leonore" Overture will open the concert and Franck's Symphony in D minor will close it.

Feature of the matinee program will be Scriabin's symphony, "The Divine Poem," and a new score by De Falla, the Spanish composer, called "Nights in the Gardens of Spain," of which the movements are entitled "At Generalife," "Far-off Dance," "In the Gardens of the Sierra de Cordoba." The other numbers will be Handel's Concerto Grosso No. 6 in G minor and Wagner's Overture to "Tannhauser."

THIS CLIPPING FROM THE
BROOKLYN
N. Y.
TIMES

30 1924

MONTEUX'S FAREWELL.

Pierre Monteux will take his farewell of Brooklyn as conductor of the Boston Symphony Orchestra at the fifth and last concert of the season on Friday evening, April 4, in the Academy of Music.

Moriz Rosenthal will appear with the orchestra in Chopin's concerto in E minor. The number of principal musical interest on the program will be Scriabin's Symphony, "The Divine Poem." Its three sections are called Struggles, Sensuous Pleasures, Divine Activity. This score voices the highest aspirations of the idealistic Russian composer. There will also be played Beethoven's "Leonore" Overture, No. 3. Monteux, the greatest of French conductors, plans to return to his own country at the conclusion of the season.

THIS CLIPPING FROM
NEW YORK
WORLD

MAR 30 1924

Monteux Takes Farewell.

Pierre Monteux will take his farewell of New York as conductor of the Boston Symphony Orchestra in the closing pair of concerts at Carnegie Hall on Thursday evening and Saturday afternoon.

The soloist at the Thursday concert will be Moriz Rosenthal, who will appear with the orchestra in Chopin's E minor concerto. Beethoven's Third "Leonore" Overture will open the concert and Franck's Symphony in D minor will close it.

Features of the matinee program will be Scriabin's symphony, "The Divine Poem," (which is divided into three sections, as follows: Struggles—Sensuous Pleasures—Divine Activity), and a new score by De Falla, the Spanish composer, called "Nights in the Gardens of Spain," of which the movements are entitled: "At Generalife," "Far-off Dance," "In the Gardens of the Sierra de Cordoba." The piano part will be played by Heinrich Gebhard. The other numbers will be Handel's Concerto Grosso No. 6 in G minor and Wagner's Overture to "Tannhaeuser."

A feature of M. Monteux's closing spring concerts in Boston will be two performances of Beethoven's Choral Symphony in Symphony Hall this afternoon and evening. M. Monteux will close his season and his term in Boston on May 3, and shortly thereafter will sail for France to meet various engagements.

THIS CLIPPING FROM
BROOKLYN, N. Y.
N. Y.
CITIZEN

MAR 30 1924

Boston Symphony Concert, Farewell of Monteux

The Boston Symphony Orchestra will give its closing concert, and its last under the leadership of Pierre Monteux, in the Academy of Music next Friday evening, April 4, at 8:15 o'clock. The grea French conductor's fifth and last year at the head of the Boston Symphony Orchestre is proving, in general estimation, the finest of his term.

The soloist of the pending concert will be Moriz Rosenthal, the famous European pianist. Rosenthal will appear with the orchestra in Chopin's Concerto in E minor. The other numbers will be Beethoven's overture to "Leonore," No. 3, ond Scriabin's symphony, "The Divine Poem." This unusual Russian score is divided into three sections, as follows: Struggles, sensuous pleasure, divine activity.

THIS CLIPPING FROM
N.Y.

MAR 30

PIERRE MONTEUX, Conductor.

THIS CLIPPING FROM
NEW YORK
TELEGRAPH

MAR 30 1924

MONTEUX'S ADIEU.

NEW YORK
AMERICAN

NEW YORK,
N. Y.
TIMES

THIS CLIPPING FROM

NEW YORK TELEGRAPH

MAR 30 1924

MONTEUX'S ADIEU.

Scriabin Symphony in Last Boston Symphony Concert.

Pierre Monteux will take his farewell of New York as conductor of the Boston Symphony Orchestra in the closing pair of concerts at Carnegie Hall next Thursday evening and Saturday afternoon.

The soloist at the Thursday concert will be Moriz Rosenthal, who will appear with the orchestra in Chopin's E minor concerto. Beethoven's Third "Leonore" Overture will open the concert and Eernack's Symphony in D minor will close it.

Feature of the matinee program will be Scriabin's Symphony "The Divine Poem" (which is divided into three sections, as follows—Struggles, Sensuous Pleasures, Divine Activity), and a new score by De Falla, the Spanish composer, called "Nights in the Gardens of Spain," of which the movements are entitled: "At Generalife," "Far-Off Dance," "In the Gardens of the Siera de Cordoba." The other numbers will be Handel's Concerto Grosso No. 6 in F minor and Wagner's overture to "Tannhauser."

A feature of Mr. Monteux's closing Spring concerts in Boston will be two performances of Beethoven's Choral Symphony in Symphony Hall this afternoon and evening. Mr. Monteux will close his season and his term in Boston on May 3 and shortly thereafter will sail for France to meet various engagements.

THIS CLIPPING FROM

NEW YORK AMERICAN

MORIZ ROSENTHAL will present the solo piano part in Chopin's E minor sonata with the Boston Symphony Orchestra in Carnegie Hall, Thursday evening. Franck's symphony and Beethoven's "Leonore No. 3" overture complete the programme. The orchestra will present De Falla's "Gardens of Spain"; Scriabin's "Divine Poem"; suite by Handel, and Wagner's "Tannhauser" overture at the Saturday afternoon concert.

* * *

THIS CLIPPING FROM

NEW YORK, N. Y. TIMES

With Moriz Rosenthal as soloist, the Boston Symphony Orchestra will give its fifth and final program at the Brooklyn Academy on Friday night, a farewell in that borough for Conductor Monteux.

THIS CLIPPING FROM

NEW YORK, N. Y. TIMES

MAR 30 1924

Boston Symphony Orchestra, Thursday evening, Carnegie Hall. Conductor, Monteux. Soloist, Moriz Rosenthal.

Overture, "Leonore" No. 3........Beethoven
Piano concerto No. 1, E minor.......Chopin
Symphony, D minor............Cesar Franck

Boston Symphony Orchestra, Saturday afternoon, Carnegie Hall. Farewell of Pierre Monteux, conductor.

Concerto Grosso, G minor............Handel
The Divine Poem.....................Scriabin
Gardens of Spain...................De Falla
Overture, "Tannhauser" ....Wagner

THIS CLIPPING FROM

NEW YORK, N. Y. TIMES

MAR 30 1924

Gliere's "The Sirens" Heard Here.

To the Editor of The New York Times:

In yesterday's TIMES you mentioned that the first performance of Glière's "The Sirens" was given in New York by the Boston Symphony Orchestra under Pierre Monteux.

This statement is incorrect, as I heard this composition at Carnegie Hall on April 5, 1918, conducted by Ossip Gabrilowitsch with a special orchestra which he had assembled.

FREDERICK A. BURTON.
New York, March 24, 1924.

THIS CLIPPING FROM

Pierre Monteux will make his farewell appearances in New York as conductor of the Boston Symphony Orchestra at Carnegie Hall on Thursday evening and Saturday afternoon. Moriz Rosenthal will play Chopin's E minor piano concerto at the Thursday concert and Scriabin's symphony, "The Divine Poem," and a new score by Manuel de Falla, entitled "Nights in the Gardens of Spain," will be the features Saturday afternoon. Mr. Monteux, who is conducting performances of Beethoven's Ninth Symphony at Boston in Symphony Hall this afternoon and evening, will end his term there on May 3

In spite of rumors to the contrary which have developed during the past few months, it is definitely established that Serge Koussevitzky will come to America next fall to lead the Boston Symphony—the first Russian to serve as conductor of that organization. At present, he is making guest appearances with the London Symphony Orchestra, to be followed by concerts in Milan, Rome and Barcelona. In May, he will complete his Paris series and direct "Boris Godunoff" at the Opéra, with, probably, a short opera season in London and a vacation intervening before he sails for America on the Aquitania, September 4. In an interview in "The Boston Globe," Mr. Koussevitzky expresses his happiness at the prospect of coming to this country, and promises new music especially from Spain, Russia and France, including modern Russian works. He hopes to give a symphony by Miacowsky, who was represented on the last program of the League of Composers. Another feature is to be some old classic works which have not been played before

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THIS CLIPPING FROM

BOSTON, MASS. HERALD

MAR 30 1924

The other day I had a very welcome visit from Mr. W. H. Brennan, the manager of Symphony Hall and of the world-famed Symphony concert in Boston. Mr. Brennan, who was here to interview Kusovitsky, the successor of Pierre Monteux as conductor of the aforesaid concerts, told me, among much else, that in the U. S. A. the tax gatherer demands no entertainment tax for such orchestral concerts as those of the Boston Symphony orchestra, the educational value of which is recognized, even officialy, as well "worth the money." For myself, I confess I have never had the point put clearly and convincingly before me that the entertainment tax is really the bugbear it is said by entertainers to be. After all, it is the public that pay the tax, is it not? However, I am all in favor of the American view as illustrated above.—Robin H. Legge in the London Daily Telegraph.

THIS CLIPPING FROM

SPRINGFIELD, MASS. UNION

Serge Koussevitsky.

Serge Koussevitsky, who is to assume the leadership of the Boston

most famous in that metropolis. He has appeared each season as guest conductor with the London Symphony Orchestra and likewise in other cities of Europe. He has also conducted each Russian opera when mounted at the Grand Opera in Paris.

"Gallia" to Be Sung.

THIS CLIPPING FROM

MAR 2 1924

Serge Koussevitsky, who will succeed Pierre Monteaux as conductor of the Boston Symphony, will sail from Cherbourg, France, on Sept. 4, en route for New York and Boston, according to press reports.

THIS CLIPPING FROM

PORTLAND, ME. TELEGRAM

MAR 30 1924

There is, of course, a good deal of curiosity regarding Koussevitsky, the new conductor of the Boston Symphony Orchestra. Monteux has perfected the ensemble and refined artistry of the organization. It is said that Koussevitsky, the Russian, will be more a conductor of the modern, with due attention paid to the classic.

Koussevitsky is now completing his series of concerts as guest conductor of the London Symphony Orchestra. At these concerts in March and April he is conducting Beethoven's Ninth Symphony with chorus, symphonies by Brahms, Haydn, Schubert, Boccherini and Tschaikowsky. He will shortly go to Italy and conduct symphony concerts in Milan and Rome, and to Barcelona to conduct the Wagnerian Orchestra there. In May he will return to Paris to complete his series of famous "Koussevitsky concerts" and conduct performances of Boris Godunov at the Grand Opera. Thence he will probably go to London to conduct a short opera season there before taking his summer vacation. He will sail for America Sept. 4 on the S. S. Aquitania.

Serge Koussevitsky was born at Tver in northern Russia in 1874. At 12 he conducted the orchestra of the town theater. He graduated from Moscow Conservatory and for a considerable period was known as a double bass virtuoso and said to be the finest performer on that instrument in Europe. Koussevitsky's most prominent achievement in Russia was the orchestra which he organized, subsidized and conducted in Moscow. With this splendid organization he gave a series of concerts in Moscow and Petrograd and traveled all over Russia. He even chartered a steamer and, sailing the length of the Volga, gave town after town an introduction to symphonic music. He founded a Russian musical edition and gave many Russian composers encouragement by publishing their works. It was in 1920 that circumstances took him westward, and immediately he became the central figure of orchestral concerts in Paris and London.

BOSTON, MASS. TRANSCRIPT

1924

BEETHOVEN AND BOSTON

The Boston Symphony Orchestra's performances of Beethoven's Ninth Symphony on the centenary of its first performance are connoted in an exhibition in the Music Room of the Public Library of the city of Boston.

The story of the commission given to Beethoven a little over a hundred years ago to write an oratorio for the Handel and Haydn Society may be read in Elson's "History of American Music" or in Thayer's "Life of Beethoven." Although the commission was never carried out, the interest in the great composer at that time led a Harvard man to devote practically all his life to writing the life of the composer, which is incidentally one of the great biographies of the world.

On the twenty-fourth of this month, one hundred years ago, Beethoven's great Mass in D received its initial performance in Russia, and on May 7 of the same year Vienna heard the first performance of the Choral Symphony. The Harmonicon for August of that year contains a translation of a Vienna journal's account of its first performance, and a letter received in England at that time may be seen in the Musical World of April, 1837.

An analysis in the Quarterly Magazine and Review for 1825 says "all the known acoustical missile instruments were employed and they made even the very ground shake under us, and would, with their fearful uproar, have been sufficiently penetrating to call from their peaceful graves . . . the revered shades of Tallis, Purcell and Gibbons, and even Handel and Mozart, to witness and deplore the obstreperous roarings of modern frenzy in their art."

Of special interest is the account of the first performance in Boston in Dwight's Journal of Music for February 1853. A translation of a German analysis was made and Richard Wagner's "Programme to the Ninth Symphony" was specially translated for the Journal. The editor felt it necessary to issue an appeal to "withhold all encouragement from the whispering and bustle." In the ten days of the performance of the Symphony there were also given Beethoven's oratorio, "The Mount of Olives," from which the Harvard Glee Club is to sing a selection next week, a Mendelsshon Festival, a Chamber Concert, and three or four nights of Alboni's Operas.

Included in the exhibition are fac simile manuscripts of the first page of the Symphony and the sketch for the "Ode to Joy," a picture of the house in which Schiller wrote his Ode, detailed studies of the music and the instrumentation, and pictures of Max Klinger's celebrated and much discussed statue of the composer.

One of the most touching of all criticisms or tributes is that of Helen Keller, who "listened in" to a performance of this Symphony in New York recently. She said, "As I listened, with darkness and melody, shadow and sound filling all the room, I could not help remembering that the great composer who poured forth such a flood of sweetness into the world was deaf like myself. I marvelled at the power of his quenchless spirit by which out of his pain he wrought such joy for others—and, there I sat feeling with my hand the magnificent symphony which broke like a sea upon the silent shores of his soul and mine."

From
Traveler
Boston, Mass.

The Ninth Symphony in Boston

Beethoven's Ninth Symphony, preceded by the overture to "Fidelio," was presented at a Pension Fund concert in Symphony Hall yesterday afternoon by the Boston Symphony Orchestra, Pierre Monteux, conductor, assisted by the Harvard Glee Club, the Radcliffe Choral Society, and Marie Sundelius, soprano, Marjorie Squires, contralto, Charles Stratton, tenor, and Fred Patton, baritone. As all seats for the concert had been sold soon after it was announced, it was repeated in the evening before another crowded house.

Although the performance yesterday was not interrupted by applause, as at the first presentation 100 years ago in Vienna, it was received with rapt attention, and was greeted at every interval with warm and prolonged clapping, to which at the end cheers were added—a rare event indeed at Symphony Hall.

No one could deny that the tribute was deserved. The orchestra was at the top of its bent, which in these days of its restored excellence is saying a great deal. Not only were the first violins stirring in tone and eloquent in phrase and dynamics, but the other strings, the wind and the percussion admirably balanced them under Mr. Monteux's baton. Exquisite in particular were the dialogues of solo flute, oboe, clarinet and bassoon.

But, after all, these delights of the first three movements were as a tale that is told; we had heard them within two years from the same musicians. What the audiences came to hear was the choral movement, given for the first time in Boston for seven years, and for the first time anywhere with the assistance of the young collegians trained by Dr. Archibald T. Davison, who has raised the Harvard Glee Club (and, incidentally, the Choral Society of Radcliffe College, the women's department of Harvard University) from the status of performers of "college songs" to that of students and interpreters of the finest choral music. Their performance quite sustained their reputation. Indeed, it is possible that this last symphonic message of Beethoven never had a more splendid interpretation. Perhaps it requires such youth not only to sustain those high passages which look impossible of execution, but to feel and convey in tones the joy and love of which Schiller sang. L. A. S.

THIS CLIPPING FROM

AUSTIN, TEXAS STATESMAN

MAR 3 1924

Margaret Matzenaur was the soloist on Thursday evening last at Carnegie Hall, when the Boston Symphony Orchestra gave an all-Wagner program. Pierre Monteux conducted.

Mr. Sanborn felt that in the immolation music "Mme. Matzenaur seemed fully aware of her opportunity and the result was the delivery of Brunhilde's music that I have never heard equaled. Every note was audible and nearly every note was beautiful. She sang with searching expressiveness and with the requisite breadth and elevation of style." According to the Times, "Mme. Matzenaur feels intensely the dramatic spirit of this music and she makes her audience understand it. She was in unusually good voice." Mr. Henderson's comment was that "Mme. Matzenaur sang in her familiar manner, with vehemence and vocal variety."

THIS CLIPPING FROM THE

MERIDEN CONN. RECORD

MAR 31 1924

a bod

Miss Marguerite Erickson of Yalesville, a graduate of the local high school, now a student of Radcliffe college, is among those who have been selected from Harvard university to sing with the Boston symphony at their spring concert.

There will be a business meeting

THIS CLIPPING FROM

Women's Wear
N.Y. City

MUSIC NOTES

The last but one of the Boston Symphony Orchestra's concerts of the season will be given at Carnegie Hall this evening. Pierre Monteux will conduct in a Chopin-Beethoven-Franck program. Moriz Rosenthal, pianist, will be the soloist on this occasion.

THIS CLIPPING FROM THE
ANACONDA
MONT.
STANDARD

MAR 3 1924

WILL CONDUCT BOSTON SYMPHONY—George Schneevoight of Helsingfors, Finland, well known European conductor, will make his first appearance in the United States in March when he will conduct some of the concerts of the Boston Symphony Orchestra in that city. He is one of the best of continental leaders, having received engagements all over Europe.

THIS CLIPPING FROM THE
JOHNSTOWN
PA.
LEDGER

Pierre Monteux, conductor of the Boston Symphony Orchestra, born in Paris, 49 years ago today.

THIS CLIPPING FROM
BROOKLYN, N. Y.
N. Y.
EAGLE

APR 4 1924

At Carnegie Hall Pierre Monteux and the Boston Orchestra gave the last Thursday evening concert of the season. Moriz Rosenthal was soloist. Mr. Monteux and his band appear this evening at the Academy and further comment may be reserved for that occasion.

EDWARD CUSHING.

THIS CLIPPING FROM THE
LOWELL
MASS.
COURIER-CITIZEN

With the concerts of the present week, Pierre Monteux ends his term as conductor of the Boston Symphony orchestra. He came to his task when the orchestra was disorganized by the war and by the strike of some of the members for unionism. How he helped to restore its former prestige is well known. Nothing demonstrates the extent of his success more than the changed attitude of the New York critics during the last two years. Inclined at first to regard Mr. Monteux as a conductor of mediocre attainments, now they are united in his praise. Fortunately Boston early discovered his merits. To American composers he has given opportunities more generously than any of his predecessors in Symphony hall, and as a program-maker he has preserved just balance betwen the ancient and modern. He leaves a well-nigh perfect instrument for his successor.

THIS CLIPPING FROM
[illegible]

MUSIC

By Deems Taylor

THE BOSTON SYMPHONY.

Pierre Monteux bade a last farewell to his Thursday evening audiences last night in Carnegie Hall. Judging from the storm of applause that greeted him upon his first appearance on the platform, after every pause in the playing, and after the concert, New York has—a little late—learned to appreciate his very real excellence and is sorry to see him go.

Mr. Monteux's penultimate program was well chosen and met with emphatic approval from his hearers, although upon an occasion less charged with goodwill it might not have caused so much excitement. Its most completely satisfactory portion was possibly the performance of the third "Leonore" overture that began it, a vivid one, full of beautiful color and dramatic breadth.

One should perhaps be grateful to Moritz Rosenthal, who was the soloist of the evening, for playing a concerto that had not been worn out with incessant repetitions. He chose Chopin's second, in E minor, which sounded almost like a novelty. Unfortunately, however, the neglect of this particular concerto is not so inexplicable after one has heard it.

Chopin was emphatically not a composer for the orchestra, and the E minor concerto sometimes sounds as if the composer had first conceived it as a sonata and later, discovering that the piece was supposed to be played with orchestra, had written in just enough instrumental accompaniment to prevent the band's going out to have a smoke. The net result is a long piano solo, generally played against a perfunctory background of sustained string harmony, with occasional interruptions, "tutti," restating what the piano has just said or predicting what he is about to say.

Nor is the music itself very good Chopin. The slow movement has moments of great beauty, although much of it is sentimental, and there is a stirring march passage in the first that is effective. But the closing rondo, concerning which Chopin himself wrote, "The Rondo for my concerto is not yet finished, because the right inspired mood has always been wanting," was apparently finished without bothering to wait for the right inspired mood.

Mr. Rosenthal played the concerto with authority and dazzling brilliance, and was mightily applauded for it. The concert closed with Franck's D minor symphony, which managed to sound disturbingly threadbare in places, despite the heartening combination of metriculous detail and feeling for structure that Mr. Monteux brought to it.

OTHER MUSIC.

N. Y.
TIMES

APR 4 1924

MUSIC

As It Was Composed.

By OLIN DOWNES.

Beethoven's third "Leonore" overture, which even Mr. Monteux had to play this season in New York; Chopin's E minor concerto, with Moriz Rosenthal as pianist, and the one and incomparable D minor Symphony of Cesar Franck made the program of the concert given by the Boston Symphony Orchestra last night in Carnegie Hall.

The performances were those of an orchestra which is now a most finished and sensitive interpreter of the smallest wish of the conductor, and a conductor whose only purpose it was to transmit to his audience the message of the composer. Mr. Monteux never sought to make an effect for effect's sake or in any way to come between the listener and the music. Modestly and unostentatiously, but with a sincerity and authority felt by every one, he read the music of Beethoven and Franck. The Beethoven overture, overplayed as it has been this season, remains the most dramatic, the most thrilling of all works of its form. Generations will come and go, and those who listen will be stirred by the mysterious introduction, the music of preparation and suspense, the trumpet call of deliverance and the frantic rejoicings that bring the conclusion.

As for Franck's symphony, it becomes greater with familiarity. It, too, is dramatic—not in the spirit of the theatre, like Beethoven's overture, but as the consummate enactment in tones of that inner drama which absorbed Franck to the exclusion of every baser thing—the drama of doubt and at last of triumphant faith, of the one who said, "Lord, I believe. Help Thou mine unbelief," and who clearly perceived that the meek shall inherit the earth. In the performance of this symphony there was that tenderness and agitation of the spirit which are Franck's, and at the climaxes the stormy splendor of an orchestration which has few if any parallels in point of noble and majestic sonority. Mr. Monteux reaped a deserved reward in the enthusiasm shown by the audience.

Mr. Rosenthal has been more famous with the great public as a performer of the Liszt E flat concerto and other similar compositions than as the interpreter of the concertos of Chopin. Last night he played with the utmost refinement of style, and lyrical warmth, and romantic emotion. In the final measures a storm of Rosenthal octaves broke loose—a wholly legitimate effect, always—there was profound respect for the original proportions of the work, and the exquisite interpretation of the romanza was in itself worth a journey. Mr. Rosenthal was repeatedly recalled. A brilliant concert of familier masterpieces!

THIS CLIPPING FROM
BOSTON,
MASS.
HERALD

APR 5 1924

"SACRE DU PRINTEMPS" SUBJECT OF LECTURE

Radical Musical Score to Be Explained at Library Tonight

Stravinsky's "Sacre du rintemps," one of the most daring and remarkable of modern musical scores, will be explained tonight in a free lecture in the Boston Public Library by Laurence V. Powell. Pierre Monteux and the Boston Symphony Orchestra introduced this music to New York and Boston this season. In each city it made such a vivid impression that it had to be repeated. The Boston repetition will take place at the symphony concerts next week, when the "Sacre du Printemps" or "Rite or Spring," will be added as an extra number at the end of the program, so that any who may be unwilling will not be obliged to listen to this ultra-radical score.

Tonight Mr. Powell will elucidate its rhythmic and other complexities, finally performing the entire composition on a player-piano.

The lecture will be given in the lecture hall of the library, Boylston street entrance. No tickets are required.

From
Evening Sun APR 4 1924
New York City

Boston Symphony's Concert

Pierre Monteux Makes Final Evening Appearance as Conductor of Famous Orchestra.

By W. J. HENDERSON.

The fifth evening concert of the Boston Symphony Orchestra at Carnegie Hall last evening had a significance not to be found in either the music or its performance. It brought with it the final evening appearance of Pierre Monteux as conductor of the famous old organization which he had done much to restore to its former level.

After the war and the expulsion of the German members the Boston orchestra was badly disorganized and its playing sank to a level of indifference which drove away many of the old subscribers.

The ensemble has not yet risen again quite to the degree of excellence it formerly had, but it has greatly improved and undoubtedly M. Monteux is entitled to no small share of the credit. He is now about to take his departure and his post is to be occupied by a Russian as yet unknown to this country. There has been ground for regret about some of M. Monteux's programs and some of his interpretations, but there has also been reason to congratulate him upon some very admirable achievements such as his production of Stravinsky's "Sacre du Printemps."

He has been most at home in music of the Stravinsky type and next to that in the compositions of his countrymen. His direction of Debussy's "L'Apres Midi d'un Faune" was most delightful. He will leave no sensational record behind him, but friends of the Boston organization will await with some anxiety the advent of his successor. Last evening's audience gave him a long and very hearty reception when he appeared on the stage. The program presented comprised Beethoven's "Lenore" overture, No. 3, Chopin's E minor piano concerto and the Cesar Franck symphony. The pianist was Moriz Rosenthal, who has been playing Chopin's first concerto for more years than the new generation of music lovers has lived.

The passing of the seasons and the grandiose utterances of modern piano music have not bettered the state of the concerto. It is not in the repertory of the greater Chopin. Its melodic thread is stretched too far, its harmonic texture lacks the true Chopin gold. Mr. Rosenthal played the music with much discretion. He had his own ideas about some of the rhythms and substituted original accentuation for that of the score in some places.

But it was a genuine virtuoso performance, and the last movement in particular was played with brilliancy and a rich variety of color. And in many pages Mr. Rosenthal demonstrated that as a pianissimist he was quite the rival of Pachmann. The erudite program notes of Philip Hale did not reveal whose orchestration was used. It sounded like Richard Burmeister, but it is not a matter of importance. Of course Mr. Rosenthal played the Tausig octaves in the coda of the third movement. They would have astonished Chopin.

The Cesar Franck symphony may possibly be allowed to rest a bit now. It has had seven or eight performances since the season began. Of course M. Monteux and his men dispensed its beauties generously. The audience was responsive.

THIS CLIPPING FROM
Kokomo [illegible]

TODAY'S BIRTHDAYS

Earl of Derby, British statesman and former cabinet minister, born in London, 59 years ago today.

Sir William Soulsby, for fifty years private secretary to the Lord Mayors of London, born 73 years ago today.

Pierre Monteux, conductor of the Boston Symphony Orchestra, born in Paris, 49 years ago today.

Guy U. Hardy, representative in Congress of the Third Colorado district, born at Abingdon, Ill., 52 years ago today.

Tris Speaker, for many years a conspicuous figure in professional baseball, born at Hubbard City, Texas, 36 years ago today.

THIS CLIPPING FM THE
NEW YOK
N. Y.
TELEGRM

APR

There was applause long continued when Pierre Monteux walked to the conductor's desk on the Carnegie Hall stage yesterday evening. Mr. Monteux was about to lead his last local evening concert as conductor of the Boston Symphony Orchestra. His final farewell to New York in that capacity takes place in Carnegie Hall tomorrow afternoon.

Mr. Monteux opened his program with Beethoven's third "Leonore" overture. To the professional concert-goer the choice was unfortunate. The third "Leonore" has been all but played into the ground here this season. On the other hand there are three Beethoven overtures almost, if not quite, as great, none of which, to the best of my belief, has been played here at all this season outside of Walter Damrosch's Beethoven cycle. I mean the second "Leonore," the "Coriolan," and the "Egmont."

Still it is a fact that the Boston Symphony subscribers had not previously been treated to the third "Leonore," and, furthermore, a departing conductor has certainly a right to his own programs. Mr. Monteux's reading was marked by the vivid contrasts now in favor with conductors of this overture. But at least he obtained an ample dramatic performance, marred at a crucial point, it is true, by a difference as to pitch between the orchestra on the stage and the solo trumpet off.

There followed Chopin's E minor piano concerto, with Moriz Rosenthal as the pianist. Mr. Rosenthal has played this work so often in the course of a long career that supposedly he might be able to ripple it off backwards in his sleep. Be that as it may, he played it forwards last evening with the utmost fluency, neatness and skill in phrasing. Mr. Monteux led the orchestra in a sympathetically responsive accompaniment.

The rest of the concert was devoted to the D minor symphony of Cesar Franck. If a conductor who distributes his favors with such an equal-handed justice as Pierre Monteux can be said to indulge in battle horses, this symphony is among those steeds. He gave it here at the beginning of his career as leader of the Boston band, and last night he obtained for it again a fine and eloquent performance.

The audience was exceedingly enthusiastic throughout the evening. It recalled Mr. Rosenthal many times and at the very end it made Mr. Monteux return to bow repeatedly. After both the overture and the symphony the conductor summoned his men to rise and share with him in the acknowledgment of the applause.

A sound concert greeted heartily.

PITTS SANBORN

From APR 5 1924
TRAVELER
Boston, Mass.

ROSENTHAL SOLOIST

Moritz Rosenthal, the famous pianist, will be the soloist at the 21st regular pair of Boston Symphony orchestra concerts to be given in Symphony hall next Friday afternoon and Saturday evening, April 11 and 12. He will appear with the orchestra in Chopin's E minor concerto. Another feature of this concert will be the repetition of Stravinsky's remarkable score "La Sacre du Printemps." This will be added as an extra number at the end of the program, which otherwise includes Cesar Franck's Symphony in D minor and Berlioz's "Rakoczy" march.

THIS CLIPPING FROM
NEW YORK,
N. Y.
EVENING POST

APR 4 1924

MUSIC

Boston Symphony Orchestra's Final Concerts—Rosenthal Plays Chopin

FORTY YEARS AGO Moritz Rosenthal enchanted the Viennese public with his piano playing, just as he did a New York audience last night in Carnegie Hall when he performed Chopin's E minor concerto with the Boston Symphony Orchestra. It was playing in which [illegible] display was subordinated to style and the purely musical aspects of the case. Possibly the fact that [illegible] (who is a native of Poland) studied the piano at the Lemberg Conservatory with Mikuli, who was a pupil of Chopin, gave his reading of the concerto a special touch of authority. But that was not needed; Mr. Rosenthal is a musician who is pretty sure to do the right thing always. It was not always so; I remember the time when he would take the bit between his teeth and run away with the music. Tempi passati. Needless to add that the audience showed its appreciation last night of his spirited playing to the [illegible]

M. Monteux and his players sailed in the safe waters of Beethoven's third "Leonore" and the classical Cesar Frank symphony. And thus ended the forty-third season of the Boston Symphony Orchestra in New York, so far as the Thursday nights are concerned. Tomorrow afternoon Pierre Monteux will appear here for the last time as conductor of the Boston Orchestra, which he has once more brought to a state approaching perfection. His place will be taken, as is now known for certain, by the Russian double-bass virtuoso and virtuoso conductor, Serge Koussevitzky, who will preside over the New York concerts of this orchestra to be given in Carnegie Hall on November 27, 29; January 1, [illegible] 31; March 12, 14, and April 9, 11—ten in all, five on Thursday nights, the others on Saturday afternoons.

Following is a list of the works performed in its afternoon concerts in New York by the Boston Orchestra during the season just ending: Beethoven, symphony in F major, No. 6, "Pastoral"; Bliss, a color symphony; Brahms, tragic overture; Debussy, symphonic excerpts from "The Martyrdom of Saint Sebastian"; Dukas, "La Peri: Poeme Danse"; De Falla, noches en los jardines de España, piano solo, Heinrich Gebhardt; Handel, concerto grosso No. 6, in G minor; Haydn, concerto in D major for violoncello, soloist, Jean Bedetti; Liszt, "Dance of Death," a paraphrase of the "Dies Irae," for pianoforte and orchestra, soloist, Alexander Siloti; Mahler, symphony in D major, No. 1; Mozart, violin concerto in E flat (K [illegible]), soloist, Jacques Thibaud; Ravel, Daphnis and Chloe (suite No. 1); Respighi, old dances and airs for the lute (freely arranged); Schumann, symphony No. 4 in D minor, op. 120; Scriabin, Third Symphony, "The Divine Poem," op. 43; Smetana, overture to "Prodana Nevesta" ("The Sold Bride"); Stravinsky, "Le Sacre du Printemps" ("The Rite of Spring"), a picture of Pagan Russia; Wagner, overture to "Tannhauser."

The Thursday evening programs [illegible] ed the following:

Beethoven, overture to "Leonore" No. 3; Brahms, variations on a theme of [illegible]; Chopin, concerto in E minor for pianoforte and orchestra, soloist, Moriz Rosenthal; Franck, symphony in D minor; [illegible] "The Sirens," symphonic poem, op. [illegible]; Liszt, "Tasso: Lamento e Trionfo"; Mozart, overture to "The Magic Flute," symphony in C major, [illegible] orchestra, soloist, Sigrid Onegin; [illegible] symphony in E minor, [illegible] in D major for violin and orchestra, soloist, Richard Burgin; [illegible] Dance of Salome; Symphonia [illegible]; Stravinsky, "Le Sacre du Printemps"; Wagner, scena, "Just God!" from "Rienzi," soloist, Sigrid Onegin; prelude to "Die Meistersinger von Nurnberg," [illegible] Narrative (Act I), "Tristan and Isolde," soloist, Margaret Matzenauer, [illegible] "Tannhauser," Ride of the Valkyries (Act III), "Die Walkure," [illegible] (Act II), "Siegfried," [illegible] Scene and [illegible] soloist, Margaret Matzenauer.

HENRY T. FINCK.

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THIS CLIPPING FROM

NEW YORK,
N. Y.
EVENING POST

APR 4 192

MUSIC

Boston Symphony Orchestra's Final Concerts—Rosenthal Plays Chopin

FORTY YEARS AGO Moritz Rosenthal enchanted the Viennese public with his piano playing, just as he did a New York audience last night in Carnegie Hall, when he performed Chopin's E minor concerto with the Boston Symphony Orchestra. It was playing in which technical display was subordinated to style, taste, and the purely musical aspects of the case. Possibly the fact that Rosenthal (who is a native of Poland) studied the piano at the Lemberg Conservatory with Mikuli, who was a pupil of Chopin, gave his reading of the concerto a special touch of authority. But that was not needed; Mr. Rosenthal is a musician, who is pretty sure to do the right thing always. It was not always so; I remember the time when he would take the bit between his teeth and run away with the music. Tempi passati. Needless to add that the audience showed its appreciation last night of his spirited playing to the full.

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The Thursday evening programs included the following:

Beethoven, overture to "Leonore," No. 3; Brahms, variations on a theme by Haydn; Chopin, concerto in E minor for pianoforte and orchestra, soloist, Moriz Rosenthal; Franck, symphony in D minor; Gliere, "The Sirens," symphonic poem, op. 33; Liszt, "Tasso: Lamento e Trionfo"; Mozart, overture to "The Magic Flute," symphony in C major; Schubert, songs with orchestra, soloist, Sigrid Onegin; Sibelius, symphony in E minor, concerto in D minor for violin and orchestra, soloist, Richard Bourgin; Strauss, Dance of Salome, Symphonia Domestica; Stravinsky, "Le Sacre du Printemps"; Wagner, scene, "Just God!" from "Rienzi," soloist, Sigrid Onegin; prelude to "Die Meistersinger von Nurnberg," a Siegfried Idyl, Isolde's Narrative (Act I), "Tristan and Isolde," soloist, Margaret Matzenauer; Bacchanale, "Tannhauser," Ride of the Valkyries (Act III), "Die Walkure"; Waldweben (Act II), "Siegfried"; Brunnhilde's Immolation Scene and Close, "Gotterdammerung," soloist, Margaret Matzenauer.

HENRY T. FINCK.

THIS CLIPPING FROM

HARTFORD,
CONN.
TIMES

APR 4 1924

BOSTON SYMPHONY WILL COME HERE WITH RUSSIAN CONDUCTOR

SERGE KOUSSEVITZKY.

Serge Koussevitzky, who will come to America next fall to conduct the Boston Symphony orchestra, and who is scheduled to appear in Hartford with that orchestra twice next winter, is at present completing his series of concerts as guest conductor of the London Symphony orchestra. At these concerts, given in March and April, he is conducting Beethoven's Ninth symphony with chorus, symphonies by Brahms, Haydn, Schubert, Boccherini, and Tchaikovsky. He will shortly go to Italy and conduct symphony concerts in Milan and Rome, and to Barcelona to conduct the Wagnerian orchestra there. In May he will return to Paris to complete his series of famous Koussevitzky concerts, and conduct performances of Boris Godunov at the grand opera. Thence he will probably go to London to conduct a short opera season there before taking his summer vacation. He will sail for America September 4 on the S. S. Aquitania.

Serge Koussevitzky was born at Tver in northern Russia in 1874. At twelve he conducted the orchestra of the town theater. He was graduated from the Moscow conservatory and for a considerable period was known as a double bass virtuoso and was said to be the finest performer on that instrument in Europe. Koussevitzky's most prominent achievement in Russia was the orchestra which he organized, subsidized and conducted in Moscow. With this splendid organization he gave a series of concerts in Moscow and Petrograd and traveled all over Russia. He even chartered a steamer and, sailing the length of the Volga, gave town after town an introduction to symphonic music. He founded a Russian musical edition and gave many Russian composers encouragement by publishing their works. It was in 1920 that circumstances took him westward, and immediately he became the central figure of orchestral concerts in Parisand London. The "Koussevitzky Concerts" in Paris have in the last four seasons b the most famous in that metrop He has appeared each season as g conductor with the London symph orchestra and likewise in other citie Europe. He has also conducted Russian opera when mounted at grand opera in Paris.

In a recent interview given by hi Paris, Mr. Koussevitzky said:

"You don't know how happy I a go to America. I consider the B symphany orchestra one of the bes the world. I shall conduct in Boston more than thirty concerts during the coming season and my repertoire will include the best of all music written between the sixteenth century and 1923.

"In fact, I have a real novelty for Boston as I have found some old classic works which never have been given before, not even in Europe. These works shall have their world premiers in Boston next season. Of course I am not going to tell you now what works they are. This shall remain a secret till I am over there; otherwise other people might spoil my sensation.

"Isn't it funny, I have been on my way to America four times before; for the first time, in 1908, and the last time in 1916, and always there came something in the way. In 1916 I had ticket and everything packed, I was just leaving for the station to go to New York via Japan and San Francisco, when I was called under arms. This time nothing shall prevent me from going.

"I understand that America is very fond of modern music, and I am going to introduce the American public to some modern Russian compositions which I consider most interesting. German music is 'in decadence' now. I don't believe we will get much worth while from Germany in the next few years. The new music will come from Spain, from Russia and from France."

THIS CLIPPING FROM

EASTON,
PA.
EXPRESS

APR 4 1924

Pierre Monteux, conductor of the Boston Symphony Orchestra, born in Paris, 49 years ago today.

THIS CLIPPING FROM

[illegible]

Music—By Lawrence Gilman

The Boston Symphony Orchestra Plays Cesar Franck at Carnegie Hall

"I shall go on with them as soon as I get better," said Cesar Franck on his deathbed, thinking of the uncompleted "Magnificat" versicles—"or else," he added in a lower tone, "perhaps God will let me finish them in His eternity to come."

In another man the remark might have been the semi-mechanical repetition of a pious formula; but for Cesar Franck the words unquestionably corresponded to a deep and intense conviction of the spirit. Romain Rolland, who knew Franck well—"well enough to love him," as he says, "and to catch a glimpse of the beauty and serenity of his soul"—has told us how remarkable was the completeness and assurance of Franck's religious faith: a faith which knew no doubts, which was the mainspring of his life. Yet M. Rolland thinks that perhaps there was more trouble in the depths of his heart than the valiant serenity of Franck's exterior would have led one to believe, and he warns us particularly in the case of the D minor Symphony to beware of seeking in it only the expression of a devout and rapturous exaltation.

* * *

It is less, one fancies, because of the quality of its musical tissue, than because of that which the music conveys to us, that one returns to Franck's symphony without satiety. We heard the Boston Symphony Orchestra play it last night at Carnegie Hall, under the direction of Pierre Monteux, and again we were impressed by the discrepancy between the elevation and fineness of its emotional substance and the more than occasional triteness and inferiority of its musical expression. The meditations of Franck, the mystical rhapsodist, touch us again and again by their sincerity and their exaltation; and at certain happily inspired moments his tonal embodiment of them achieves a noble distinction of contour and gesture—as in the concluding nine measures of the first movement, where the ancient device of imitation lifts the music to a magnificent peroration.

* * *

But Franck does not seem to have realized when he was speaking like a seer and a poet and when he was repeating glib banalities. He did not always know whether the garment he had donned and was wearing with such innocent unconsciousness was a singing robe or a second-hand overcoat. His singing robes were woven of cloth of gold, embroidered with pearls—how gorgeous the texture of his music is at its best, as in a few rare pages of the Symphony! And how shabby and thin and lusterless it is in many and many another page, when Père Franck is seen praying fervently in a threadbare ulster—a hand-me-down from the wardrobe of the Wagner-Liszt household. And sometimes the music is not even warmed over Wagner or Liszt; sometimes it is poor Franck in his most anaemic condition, shivering forlornly in a bathrobe—as in that incredibly trivial third theme of the first movement, uttered fortissimo by the violins and woodwind in F major, with pathetic confidence and satisfaction, as if the composer were convinced beyond argument that he had come upon a very jewel of inspiration!

* * *

Mr. Monteux's performance of the work last night was rather a merciless one; for it lingered with misguided affection over some of Franck's most sugary sentimentalities—as in the plaintive song of the violins in the slow introduction—and passed too lightly and casually over those great moments in which Franck stopped weeping maudlin chromatic tears like an impotent Tristan, straightened his shoulders, drew himself up to his full height, faced the morning sun, and realized that he himself, as Omar so hearteningly remarked, was Heaven and Hell. The sun is reflected in his face, in the splendid beauty that irradiates the final measures of the Symphony's first movement, and we could not help wishing that Mr. Monteux had encouraged his brilliant orchestra to blaze forth there in all its potential magnificance.

* * *

Between the Symphony, which ended Mr. Monteux's program, and the third "Leonore" Overture, which began it, came Mr. Moriz Rosenthal as soloist, with Chopin's E minor piano concerto for his vehicle. The long opening tutti was benignly curtailed; yet this concerto is still too long, and the first movement especially is an almost unmitigated bore. Nor are the other two movements first-rate or even second-rate Chopin. Mr. Rosenthal played them as well, doubtless, as any one could—he played, indeed, quite marvelously at times, and was fervently applauded and frequently recalled.

THIS CLIPPING FROM THE

MINNEAPOLIS
MINN.
STAR

APR 4 1924

The Slav Impress On Music.

A cursory glance at the accomplishments of the Slav in music forces one to the conclusion that the proud position held by Germany for over a century in the realm of creative and interpretative musical art is being seriously threatened. Aside from the questionable distinction accorded to a man like Stravinsky, the list of men and women of unquestioned genius among the Slavic peoples is imposing in its magnitude.

While the names of several great leaders of German musical thought are found less and less on concert programs, there is an increasingly large number of compositions written by men of Slavic origin. We are just beginning to realize the existence of men like Rimsky-Korsakov, Glavounow, Scriabene and the members of the school to which they belong. Their potency lies, not so much in depth of thought, as it does in the realization of new types of thought, pictorial, aggressive, colorful, with an exotic element that, once its strangeness is mastered, appeals to music lovers everywhere.

The news that the great Russian, Koussevitzky, will conduct the famous Boston symphony orchestra is in line with the activities of the Slav in another direction. This man threatens Boston with a perfect inundation of Slavic music, written by men who are not even known by name to the average American. A Russian, Rabinoff, has just opened an "American Institute of Opera" at Stony Point, N. Y. Paderewski is still the premier of the piano no matter if he lost his political position.

We are singularly fortunate that another great Russian has chosen to display the glories of his vocal art in this city. Chaliapin is a name to conjure with; he is the acknowledged peer of any singer now before the public, a giant in stature, magnificent in opera, still more striking on the concert platform. He is without a rival in any country. His coming represents the climax of one of the finest music seasons in the history of Minneapolis.

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THIS CLIPPING FROM THE
PHILADELPHIA
PA.
STAR

Bulletin

4 1924

APRIL 2, 1924

Men and Things

THAT was a curious manifestation of the weather yesterday, with the snow falling in a driving cloud and the lightning flashing through the white opaqueness. The thunder which accompanied the lightning seemed to be smothered by the snow and to make its voice heard as if afar off.

It was quite a phenomenal storm, however explainable to meteorologists, and it had in it something weird. The lightning had an unnatural appearance as it struck through the snow curtain. It was as if some spirit of the air was hovering above the city and proclaiming a defiant presence at a time when it had no right to show itself. But the lightning seemed held in leash by the snow and able to vent itself only in impotent flashes and harmless growling. It was a freak of the weather not often seen and one worth witnessing. Some future "oldest inhabitants" may have it as a story to tell wondering or incredulous hearers of what the weather did on April one, 1924.

Mother Nature certainly played a rare April Fool joke and, if it had not been for the annual shift of the Easter date which brings that festival later than usual this year, it might have been a winter's day at Easter. Last year, it will be recalled, Easter was observed on April First.

What a spoil-sport Dame Nature would have been then, by calling for umbrellas, rain-coats and arctics instead of smart frocks and silken hose. The early April Easter of 1915 was greeted by one of the biggest snow-storms the city has ever known, covering the streets with nineteen inches of snow by Easter morn.

That same month marked another record, when on the twenty-seventh, only a week later than Easter comes this year, the thermometer registered 93 degrees officially, and came closer to 100 degrees unofficially. So, by the same token, it is well to look over the old electric fan and see about laying in an extra supply of ice. You never can tell. One April the thermometer low, or close to the freezing point greater part of the month and 12th reached 1[illegible] degrees. That back in 1874, and April has not ved as badly since, although the day of April last year a minimum rk of 14 was recorded.

* * * *

APRIL FIRST, 1884, the first train for Bala left Broad Street Station, beginning service over the line of the Pennsylvania Schuylkill Valley Railroad Company. That company had been formed by a merger of the Philadelphia, Norristown and Phoenixville; the Phoenixville, Pottstown and Reading; the Phoenixville and West Chester; the Reading and Pottsville, and the Pottsville and Mahanoy and Girardville lines. Most of the old lines were merely on paper and the new company taking hold, at once, of the building of the track that had been begun between Frazer and Phoenixville completed that road as its initial undertaking. The line from Philadelphia to Reading had been started in 1882, but it was not until three weeks after the first trip to Bala that the Manayunk bridge, across the Schuylkill, was ready for trains. On the 12th of May, 188[illegible], the first "Pennsy" train reached Manayunk. On June 23d trains were run to Norristown and in the following September to Pottstown and Reading. In 1885 the road was opened to Hamburg and late in 1886, when service was established between Philadelphia and Pottsville, a connection was made with the Lehigh Valley, at New Boston, and the way open for running freights direct from he anthracite region of the Lehigh, ver "a Pennsy route," to this port. The first train to Bala began a coninuously growing suburban traffic, but was of greater import as heralding he opening of a line which now sends its limited trains through to Wilkes-Barre and, with its cross-connections,

ances. In this city its annual series of concerts were assured the sort of patronage that is now given Philadelphia's own orchestra, the Academy of Music invariably being sold out, mostly by advance subscription, upon each visit a long line of eager patrons waiting to obtain admission to the amphitheatre. But as the Philadelphia Orchestra increased in scope, in quality and in importance, with a phenomenally rapid growth of public esteem and patronage, the visiting organization gradually lost ground and finally was compelled to accept second place and suffer loss of financial support, until several years ago its concerts here were abandoned altogether.

Through the exigencies of the World War the orchestra lost some of its best men, disaster following the disloyal attitude and much criticised actions of Karl Muck, its conductor, who for a time refused to play "The Star Spangled Banner" at the orchestra's concerts, as was the custom, and, when compelled by the management to open his programs with the anthem, presented a garbled version which caused further criticism. Then came Muck's retirement and internment, and more trials for the organization. A strike for unionization further disrupted its membership and the struggle for existence for a time was hard.

The engagement of Pierre Monteux brought a happy turn in the state of affairs. In five years Mr. Monteux has built the orchestra well up to its original high standard and brought back its prestige and favor. Its concerts in New York this season have furnished evidence of this, a prominent musical critic remarking recently that "the orchestra has shown this season and last the tonal beauty and brilliancy that bring back the days of its glory and its rank among the greatest organizations of its kind in the world."

Mr. Kussewitsky, who is to become the leader of the Boston musicians next fall, while but little known in this country is one of the outstanding figures among European conductors. He is said warmly to advocate modern music of a certain type and expects to bring before American audiences new works of several Russian composers. Germany is out of the musical running, at present, he says, but Spain and France, as well as Russia, have much that is interesting to offer.

Born at Tver, in Northern Russia, in 1874, Kussewitsky developed remarkable musical talent so early that he was conducting a little orchestra in the town theatre at the age of twelve. When twenty-two he was graduated from the Moscow Conservatory and not long after made his appearance at the Imperial Opera in that city as a soloist on the double-bass, winning fame as one of the greatest players of that instrument in Europe. Among his activities was the conducting of his own orchestra on annual tours along the Volga river for several years, the musicians being stationed on a stage erected on a ship which he chartered, giving concerts in many ports. When the World War drove him from Russia, Kussewitsky went to Paris, where his concerts at the Opera were events of importance, and he has frequently appeared as guest conductor in England and Spain. He will conduct symphony concerts in England, Italy and Spain this spring, and the first of May will direct a performance of Moussorgsky's "Boris Godunov" at the Paris Opera, this performance and a series of concerts in Paris ending his activities abroad before sailing for America to begin his new duties as leader of the Boston Orchestra.

* * * *

ORTHODOX Quakerism, the most conservative of the Christian sects, bows to the modern spirit, not in any matter of faith, but in abandoning one of its oldest principles of ecclesiastical polity. The Yearly Meeting of Friends, in deciding to abrogate the rule for separation of the sexes in business meetings, reversed the vote of two years ago against allowing representatives of men and women to assemble together. Business expediency has broken down the barriers of tradition, because the co-ordination of effort by the two sexes is held necessary in solving the problems presented by growing numbers of adherents to the faith.

Disappearance of the Quaker garb from the city streets, and rarity of the "plain speech" even among the elders, might lead to a hasty assumption that the Friends have been coalescing with other denominations. Arguments for the change, however, included the need of co-operation in a building program that is required by growing membership. The Society of Friends will profit from the greater efficiency of combined effort and the new energy that will be brought to the work by this important step. It completes "enfranchisement" of women within the organization, whose great history of universal benevolence has reached its grand climax the past five years.

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THIS CLIPPING FROM
BOSTON,
MASS.
TRANSCRIPT

APR 9

CONCERT-CHRONICLE

In His Own Image

A REVIEW, written by Mr. Ernest Newman for The Sunday Times of London, gives a clearer notion of Mr. Kusevitzky's independence and freshness as conductor than any comment about him lately printed in Europe. It concerns the recent concert in which he lead the London Symphony Orchestra through Strauss's tone-poem, "Don Juan," Brahms's Fourth Symphony, and other pieces. Mr. Newman has indeed long admired Mr. Kusevitzky. Even so, his article is one to whet anticipation next autumn in Boston. It runs:

> Kusevitzky's tempi in "Don Juan" struck everyone as much slower than the normal. The explanation probably is that Kusevitzky, consciously or unconsciously, dramatizes the women in the symphonic poem; that is to say, instead of showing us the Countess and Donna Anna in Strauss's description of them, he makes them speak in their own persons. They become stage-charcaters, and employ, in order to reveal their emotions fully to the audience, all the conscious art of the singer, drawing the last ounce of expressiveness out of their phrases. This concentration on themselves, as it were, necessarily makes them adopt a slower pace than a conductor who is only concerned with an external description of them would allow them. It is true, then, that these sections were taken so slowly as to put the piece as a whole a little out of shape, but we were compensated by the exceptional beauty and poignancy of the music for the Countess and Donna Anna—a beauty and a poignancy that managed to make themselves felt even through the poor playing of the orchestra. Equally remarkable, in another way, was the fire of the characteristic music of the Don.
>
> It was probably the orchestra's difficulty in adapting its pre-established notions to the novel tempi of Kusevitzky that made it play so badly. It might have been a completely different orchestra that, later in the evening, gave us so magnificent a performance of Brahms's Fourth Symphony. Kusevitzky achieved the miracle of proving that Brahms's melodic line can be inflected with the utmost delicacy without losing any forthright strength. The blend of power and tenderness in the slow movement was particularly moving; while in the third movement the slight ungainliness of gait that is the very essence of the music here was preserved in spite of the unusual vivacity of the phrasing. And in the finale Kusevitzky, without doing any damage to the grand structural lines of the movement, gave each of the variations an unusually well-defined physiognomy of its own. Altogether, the performance, though departing in many points from what the true-blue Brahmin would regard as "the Brahms tradition," was as remarkable a one as I have ever heard of the music.

First and Last

A varied programme and therewith varying impression Florence Levy conveyed to a rather large audience at Jordan Hall last evening. Her programme ranged from Scarlatti through Bach, Mendelssohn, Chopin and Debussy to the contemporary Grainger, glimpsing schools and styles of other days, and of our own, always satisfactory of choice and sequence, although not always so happy of performance.

Scarlatti's Sonata in C charmed with its simplicity of treatment and genuineness of utterance. Miss Levy played it well, preserving intact the ingenuousness of feeling, the delicate contrasts of the bright technicalities of this period of composition. Following, she chose from Bach's Fifth French Suite the Gavotte and the Gigue. In the performance of these bits a more mundane feeling obtruded. Somehow a listlessness pervaded the short works, and not alone marred the performance of these but trailed into the pieces from Debussy. "Reflets dans l'Eau," the mercilessly hackneyed "Clair de Lune" and "Jardins sous la Pluie" Miss Levy played now delicately, now obviously. Her rendition of Chopin, on the contrary, exhibited a thoroughly musical personality. Here the bounding rhythms, the perhaps over-sweet melodies, the large depiction of a mélange of harmonies, the light ripplings of the upper range of the pianoforte against the more solid tunefulness of the bass, all these effects beloved of Chopin, which reveal themselves only at the hands of a sympathetic performer, took proper place, and combined to complete a most satisfactory result. The Nocturne, Opus 62, No. 2, and Mazurka, Opus 24, No. 2, led to three Etudes. In the playing of the latter Miss Levy displayed the poetic insight, emotional understanding and excellent technique which she has at her command. The phrasing and expressiveness she imparted distinguished her interpretation. She forgot herself in the music, absorbed entirely in her playing. At the end of the Chopin group the audience recalled her for an encore. She played that light bit, "Allegro," by Balfour Gardiner.

Two pieces from the pen of Percy Grainger—one familiar, one new—Miss Levy reserved for the close of her programme. The new work, "Pastoral" exhibits Grainger's latest tendency, a laxness of rhythm judged by conventional standards, a laxness that yet retains a natural, seemingly innate rhythmic feeling that binds the work and wards off amorphousness. The folk song element which has helped to build the astonishing and immediate success of his other works shows in the Pastoral markedly and unmistakably. The opening phrase conventionally calls to mind a shepherd's pipe, with its slightly mournful tune. The development and climax show an instinctive grasp of form and structure which has replaced the customary instruction. Grainger is held to be unique in his development as a composer because of his professed self-

Continued on Following Page

instruction, yet others have accomplished this same feat.

His "Pastoral" met with sympathetic treatment at Miss Levy's hands. Her interpretation of the work on a fairly large scale rather than by means of the segmentary reproduction often given to works of this dimension—for the new work is fairly large—helped to make it interesting and worth-while. With the now popular arrangement by Grainger of the English Morris Dance, Florence Levy closed a programme which, opening inauspiciously, had developed to a praiseworthy close, displaying her many abilities to advantage.

C. S. S.

Incidents and Prospects

THIS CLIPPING FROM THE
MINNEAPOLIS
MINN.
STAR

4 1924

The Slav Impress On Music.

A cursory glance at the accomplishments of the Slav in music forces one to the conclusion that the proud position held by Germany for over a century in the realm of creative and interpretative musical art is being seriously threatened. Aside from the questionable distinction accorded to a man like Stravinsky, the list of men and women of unquestioned genius among the Slavic peoples is imposing in its magnitude.

While the names of several great leaders of German musical thought are found less and less on concert programs, there is an increasingly large number of compositions written by men of Slavic origin. We are just beginning to realize the existence of men like Rimsky-Korsakov, Glavounow, Scriabene and the members of the school to which they belong. Their potency lies, not so much in depth of thought, as it does in the realization of new types of thought, pictorial, aggressive, colorful, with an exotic element that, once its strangeness is mastered, appeals to music lovers everywhere.

The news that the great Russian, Koussevitzky, will conduct the famous Boston symphony orchestra is in line with the activities of the Slav in another direction. This man threatens Boston with a perfect inundation of Slavic music, written by men who are not even known by name to the average American. A Russian, Rabinoff, has just opened an "American Institute of Opera" at Stony Point, N. Y. Paderewski is still the premier of the piano no matter if he lost his political position.

We are singularly fortunate that another great Russian has chosen to display the glories of his vocal art in this city. Chaliapin is a name to conjure with; he is the acknowledged peer of any singer now before the public, a giant in stature, magnificent in opera, still more striking on the concert platform. He is without a rival in any country. His coming represents the climax of one of the finest music seasons in the history of Minneapolis.

THIS CLIPPING FROM
SYRACUSE,
N. Y.
JOURNAL

APR 5 19

Serge Koussevitzky New Boston Symphony Director.

Serge Koussevitzky, the next conductor of the Boston Symphony Orchestra, will come to America next autumn to become its first Russian conductor.

Koussevitzky is now completing his series of concerts as guest conductor of the London Symphony Orchestra. At these concerts he is conducting Beethoven's Ninth Symphony with chorus, symphonies by Brahms, Haydn, Schubert, Boccherini and Tchaikovsky.

He will shortly go to Italy and conduct symphony concerts in Milan and Rome, and to Barcelona to conduct the Wagnerian Orchestra there. In May he will return to Paris to complete his series of famous "Koussevitzky Concerts" and conduct performances of "Boris Godunov" at the Grand Opera. Thence he will probably go to London to conduct a short opera season there before taking his summer vacation.

He will sail for America September 4 on the steamship Aquitania.

NASHVILLE,
TENN.
BANNER

1924

"When Propagandist Meets Propagandist" might have been the superscription over the photo that appeared in two of America's important musical journals recently; but it wasn't. The picture showed a little party of big musicians in a home in New York City. Among those big musicians were Herr Siegfried Wagner, propagandist in America for German music; and M. Pierre Monteux, conductor of the Boston Symphony and propagandist for French music in America. Frau Wagner and Mme. Monteux were in the party and apparently "a good time was being had by all."

We recommend this spirit of friendship and conviviality to those who are propagandizing along other lines; for instance, to the Steuben Society and the Alliance Francaise, also to Messrs. Stresemann and Poincare.

Speaking of Herr Siegfried, we hear he is very charitably disposed toward jazz. He looks upon it, the way so many others from Europe have done, as the genuine beginning of a real American contribution to the musical art of the world, a beginning that shows all the charactertistics of the nation: youth, gaiety, optimism, self-confidence and zeal. Mr. Wagner may be spoofing us, but we must admit that the opinions of the son of the world's greatest musical pathfinder should have some weight.

THIS CLIPPING FROM
BROOKLYN, N. Y.
N. Y.
CITIZEN

APR 5 1924

Pierre Monteux Bids Farewell to Brooklyn

Brooklyn took both Pierre Monteux, the conductor, and Moritz Rosenthal, the soloist, to its heart last night at the last concert of the season by the Boston Symphony Orchestra at the Academy of Music. Not in a long time has an audience applauded so long and vigorously, the performance of conductor or pianist.

The program, peculiarly enough, was one not calculated to evoke extraordinary enthusiasm on the part of the run of music lovers. The first number, the "Leonore" overture by Beethoven, was played in the most poetic fashion, with enough thrill and fanfare to give it a new value. But after the familiar notes were over the expressions or appreciation on the faces of the general assemblage were lost never to return except on fleeting moments.

The second number was the Concerto in E minor by Chopin, played by Rosenthal and the orchestra. The technique of the Austrian pianist was miraculous, his touch was now as light as a breeze, and again masculine enough.

The third piece was the "Divine Poem" symphony by Scriabin. Monteux has given to the Brooklyn public, in the past season, practically every contemporary Russian composer of merit. But where Borodin, Moussorgsky, Rimsky-Korsakoff and Rachmaninoff have depth of feeling and a great gift of melody, Scriabin attempts to carry the symphony a step further, and encompass the entire field of human experience in a single work. The result was striking enough, but a little too unmusical for some of the audience.

ESTABLISHED 1881
From
TRAVELER
Boston, Mass.

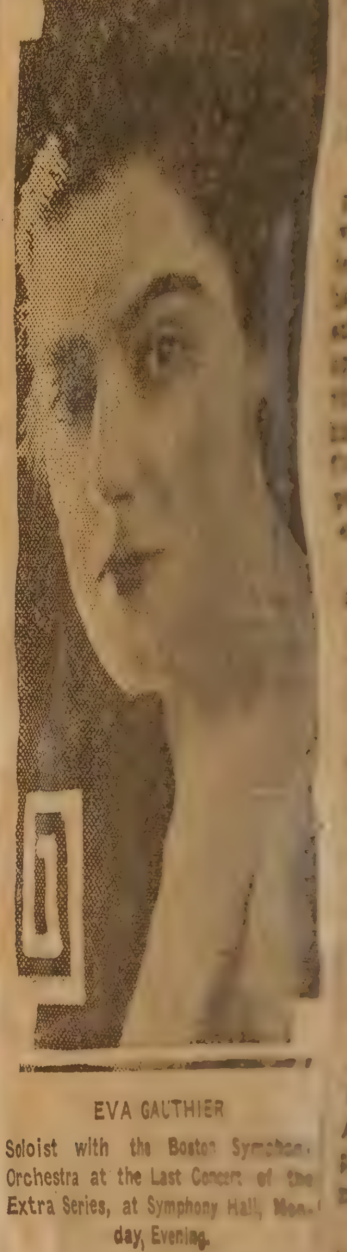
APR 5

LAST OF EXT[illegible] SYMPHONY SERIES

Eva Gauthier Soloist with Boston Symphony Orchestra

Pierre Monteux will take [illegible] public of the Monday evening [illegible] symphony concerts at the last [illegible] of this series which is to take place [illegible] Symphony hall next Monday [illegible] at 8:15. The soloist of the occasion will be Madame Eva Gauthier, the celebrated mezzo-soprano, who will sing in Ravel's Two Hebrew Poems and [illegible] principal aria from Rossini's [illegible] of Seville." Pierre Monteux [illegible] conduct Beethoven's [illegible] phony, a suite for string [illegible] string orchestra by [illegible] Italian composer, and excerpts [illegible] Richard Wagner's "Siegfried" [illegible] "Dusk of the Gods."

SINGS MONDAY



EVA GAUTHIER

Soloist with the Boston Symphony Orchestra at the Last Concert of the Extra Series, at Symphony Hall, Monday, Evening.

JOURNAL

APR 4

MONTEUX BIDS FAREWELL AT CONCERT

THIS CLIPPING FROM
ASHVILLE
NORTH CAROLINA
CITIZEN

IS SIEGFRIED SPOOFING US? DOES WAGNER'S SON MEAN IT

ESTABLISHED 1881
From
TRAVELER
Boston, Mass.

APR 5 192

LAST OF EXTRA SYMPHONY SERIES

Eva Gauthier Soloist with Boston Symphony Orchestra

Pierre Monteux will take leave of the public of the Monday evening Boston symphony concerts at the last concert of this series which is to take place in Symphony hall next Monday, April 7, at 8:15. The soloist of the occasion will be Madame Eva Gauthier, the celebrated mezzo-soprano, who will appear in Ravel's Two Hebrew Poems and the principal aria from Rossini's "Barber of Seville." Pierre Monteux will also conduct Beethoven's Seventh Symphony, a suite for string quartet and string orchestra by Rosario Scalero, the Italian composer, and excerpts from Richard Wagner's "Siegfried" and "Dusk of the Gods."

SINGS MONDAY

EVA GAUTHIER

Soloist with the Boston Symphony Orchestra at the Last Concert of the Extra Series, at Symphony Hall, Monday, Evening.

THIS CLIPPING FROM THE
NEW YORK
N. Y.
JOURNAL
ISSUE OF

APR 4 1924

MONTEUX BIDS FAREWELL AT CONCERT

Conductor of Boston Orchestra Heard for Last Time by Thursday Subscribers.

Pierre Monteux, who is now approaching the end of his engagement as conductor of the Boston Symphony Orchestra, took leave of the Thursday evening subscribers at Carnegie Hall last night. This last programme was a simple one and scarcely characteristic of Mr. Monteux, who, whatever else may or may not be said for him, has been a stimulating impresario for the modernists since he has been at the head of the Boston band. Last evening he built his programme of the third "Leonore" overture of Beethoven and Franck's symphony, with the Chopin E minor concerto between them. Moriz Rosenthal was the soloist in the concerto.

The art of Mr. Rosenthal as a piano virtuoso was probably as well displayed in this Chopin confectionery as in anything he could have chosen to play. It exactly suits him, for it gives him all the opportunities even a prima donna virtuoso can want in order to let his hearers glut themselves on his finger accomplishments, and it puts no excessive strain on his emotion.

The concerto is Chopin not quite at his worst, because he could not souse the form in all the sentimentality he was capable of in, for instance, some of the nocturnes. He came as near to this as he could in the romanza, but even so, this is not quite the Chopin who weeps for himself in the moonlight. Paradoxically enough, however, it is perhaps just on that account trivial Chopin. And the orchestral part is, of course, pitiful.

Mr. Resenthal played the music with an infinitely neat variation in dynamics, and he very tenderly under-sentimentalized the larghetto. Altogether, it was a strikingly wise piece of pianism, and it was immensely liked by the audience.

There is nothing new or old to be said any more about the "Leonore" overture. Some conductors play it with enormous dramatic contrasts, some play it as a piece of music, and some just play it. Mr. Monteux runs a little to all three styles.

THIS CLIPPING FROM
NEW YORK
AMERICAN

APR 4 1924

ROSENTHAL WINS IN A CHAPIN CONCERTO

Heard as Soloist with the Boston Symphony Orchestra; Devora Nadworney Is Gifted Vocalist as Shown in Debut

By LEONARD LIEBLING.

ARISTOCRATIC, romantic, brilliant, the Chopin E minor piano concerto represents a true musical echo of the period in which it was written.

LEONARD · LIEBLING

However, there also is a deeper note of tenderness in the work, a more spiritual message of beauty, and that is the true reason why this old-fashioned music with its frankly decorative passage-writing and its attenuated orchestration has survived. Other crinolined concertos of the time, by Henselt, Litolff, Raff were romanticists, have disappeared long ago into the limbo of forgotten things.

Old fashioned the Chopin E minor concerto may be but its abiding loveliness never fails to stir a responsive chord in the heart of anyone with a poetic sense.

And many such listeners seemed to be at the Boston Symphony Concert in Carnegie Hall last evening, when Moriz Rosenthal played the Chopin masterpiece, and did it with reverent, tender, caressing hands. The proud spirit, the rich imaginativeness, the haunting sweetness, and the sudden wild gusts of passion, all so typical of Chopin, were reflected faithfully in the Rosenthal rendering. He used velvet tipped fingers to sound the filigree passages. His tone was of melting softness and soulfulness in the Romanza. The final Rondo glinted, and fluttered, and sparkled.

Only at the very end did Rosenthal unloose the heavy ordinance of his technique, when he thundered the interlocked octaves which Carl Tausig put in his elaborated version of the somewhat tame finish of the Chopin original.

Applause rolled forth for five minutes after Rosenthal had ended, and he bowed his thanks repeatedly.

Aside from furnishing a particularly delicate, precise and finely-felt accompaniment for the Chopin concerto, Pierre Monteux and his players also gave pleasure with their performances of Beethoven's "Leonore" Overture, No. 3, and Cesar Franck's symphony in D minor.

N. Y.
TELEGRAM

APR 5 1924

Boston Symphony Conductors

Pierre Monteux, Musician, Yields the Baton to Sergei Kussevitzky, Able Histrion.

By PITTS SANBORN.

Pierre Monteux is now on his last visit to New York as conductor of the Boston Symphony Orchestra. Sergei Kussevitzky will succeed him in that position next autumn. The orchestra that the Russian will inherit is today as much Pierre Monteux's orchestra as the old Boston Symphony before the wartime disruption was Wilhelm Gericke's and Karl Muck's. With fostering care Mr. Monteux has refashioned the band, and his intelligent and unremitting discipline have developed its playing to a point of virtuosity worthy of its days of greatest previous renown.

As a conductor Mr. Monteux has carried on worthily the high tradition of musicianship that has long been a treasured possession of the Boston band. He is not a sensationalist, not a conductor for the eye, the antipodes of the "prima donna of the baton." The three conductors who have presided longest over the Boston Symphony Orchestra, Messrs. Gericke, Muck and Monteux, have been primarily musicians, and their reigns have been marked by an absorption in the musical provision of their audience to the exclusion of personal display and aggrandizement.

Mr. Monteux is especially distinguished for the variety, the catholicity, the artistic arrangement of his programs. No other orchestral conductor in American today shows equal flair, courage, tact and breadth of view in his selection of the music that his band shall play. Mr. Monteux has led a great deal of modern music here, especially of the French and the Russian schools. Indeed, he is the authoritative interpreter of Debussy and of Stravinsky, and perhaps his apotheosis as an orchestra leader was reached with his triumphant presentation of "Le Sacre du Printemps" this season.

But he is likewise a sympathetic and soundly schooled interpreter of the classics. He is particularly happy with the eighteenth century composers—Handel, Haydn, Mozart—and his Beethoven is a Beethoven that speaks for himself (as Beethoven is well able to!) without the finicky intrusion of a tampering personality between the ccmposer and the audience. To all who like their music straight the Monteux method has been peculiarly sympathetic.

Sergei Kussevitzky, on the other hand, seems to be quite frankly a sensationalist. He first attracted attention to himself as a virtuoso of the double-bass. There is sensationalism in the very picking on the cumbersome "bull fiddle" as a solo instrument. When in due course Mr. Kussevitzky turned his attention to the conducting of orchestras, his procedure was anything but self-effacing. He is said even to have boasted that he conducted a composition as he felt it at the moment of his conducting, without reference to the expressed wishes of the composer. He has been described as a consummate actor who hypnotizes his audience and sometimes his orchestra.

He did not, however, hypnotize Igor Stravinsky when he conducted in London the Stravinsky "symphonies" for twenty-three wind instruments in memory of Claude Achille Debussy. Stravinsky, who does not appreciate the inspiration of the moment in the conducting of his works, complained in the public prints that Mr. Kussevitzky put "expression" into the performance of the work in question, whereas the composer had explicity forbidden conductors to indulge in that intrepretative luxury.

Mr. Kussevitzky has made a feature of the conducting of the modern Russians, in particular Scriabin. In consequence, perhaps, reports have gone abroad that he is no man for the classics, which still must make the daily bread of the audiences of any orchestra like the Boston Symphony. An answer to this accusation is contained in the record of Mr. Kussevitzky's programs as guest conductor of the London Symphony Orchestra last month and this. Beethoven's Ninth Symphony, and symphonies by Haydn, by Schubert and by Brahms have figured in the list. Nor does he disdain Tchaikovsky, a Russian who usually enjoys little favor with the partisans of Scriabin, Stravinsky and Prokofieff.

There is one Russian composer who is almost unknown in this country. He is Miaskovsky. A so-called sonata of his composition figured in the latest concert of the League of Composers here, but Miaskovsky is the composer of half a dozen symphonies, and they are being played much now in Moscow. V. Belaiev, writing in the "Musical Digest," speaks thus of a performance in Moscow of the fifth Miaskovsky symphony:—"This work had the greatest success, and the composer was recalled three times. Quite easy to perceive and understand, this symphony, next to the works of Stravinsky and Prokofieff, gained by the propinquity. The freshness of feeling and the wise economy in the means of expression make this work an outstanding one." The sixth symphony, not yet performed at the time of Mr. Belaiev's writing, seems to be like Beethoven's Ninth and certain symphonies of Mahler, a choral symphony.

Sergei Kussevitzky was born in 1874 in Northern Russia. He is said to have conducted a little orchestra at the age of twelve. Musical managers feared to bring him to this country as a double bass soloist, believing, rightly or wrongly, that audiences would not care to see a solo performer perched beside a double-bass, no matter how admirable his playing. As a matter of fact, Mr. Kussevitzky took the curse off his chosen instrument in a measure by using a small specimen.

A Kussevitzky specialty was a recurring tour of the Volga River with an orchestra, stopping frequently for concerts, some of which were given on the deck of the specially chartered steamer. Latterly Paris has been the Kussevitzky headquarters, and Mr. Kussevitzky has conducted many concerts in Paris and in London, besides conducting performances of "Boris Godounoff" at the Paris Opera.

The Boston Symphony Orchestra has had conductors from several countries, but Mr. Kussevitzky will be its first Russian. Russian conductors, however, are not a novelty in New York, where Modest Altschuler long presided over the Russian Symphony Society and Safonoff for a time swayed the destinies of the Philharmonic Society.

THIS CLIPPING FROM
ASHVILLE
NORTH CAROLINA
CITIZEN

6

IS SIEGFRIED SPOOFING US? DOES WAGNER'S SON MEAN IT

When He Calls Jazz "Musical Achievement?"—Radio Profit Five Millions—Atlanta Opera—Jerusalem Opera.

By George Pullen Jackson

"When Propagandist Meets propagandist" might have been the superscription over the photo that appeared in two of America's important musical journals recently but it wasn't. The picture showed a little party of big musicians in a home in New York City. Among those big musicians were Herr Siegfried Wagner, propagandist in America for German music; and M Pierre Monteux, conductor of the Boston Symphony and propagandist for French music in America. Frau Wagner and Mme. Monteux were in the party and apparently "a good time was being had by all'

We recommend this spirit of friendship and convivialty to those who are propagandizing along other lines: for instance, to the Steuben Society and the Alliance Francasisse. also to Messrs Stresemann and Poincare.

CHATTANOOGA
TENN.
Times

APR 6 1924

"When Propagandist Meets Propagandist" might have been the superscription over the photo that appeared in two of America's important musical journals recently; but it wasn't. The picture showed a little party of big musicians in a home in New York City. Among those big musicians were Herr Siegfried Wagner, propagandist in America for German music; and M. Pierre Monteux, conductor of the Boston Symphony and propagandist for French music in America. Frau Wagner and Mme. Monteux were in the party and apparently "a good time was being had by all."

We recommend this spirit of friendship and conviviality to those who are propagandizing along other lines; for instance, to the Steuben society and the Alliance Francaise. also to Messrs Stresemann and Poincare.

THIS CLIPPING FROM THE

18 **BROOKLYN**
N. Y.
STANDARD UNION

5 1924

MUSIC

Monteux Farewell

A somewhat festive air pervaded the opera house of the Academy of Music last night, upon occasion of the closing of the Boston Symphony Orchestra's thirty-sixth season of concerts in Brooklyn simultaneous with Pierre Monteux's final appearance here as its conductor. The audience, of large numbers, held faces familiar for many years as patrons of these annual concerts, which are given under Institute auspices, who, during past years, have in the same hall witnessed the final bows of such predecessors as Max Fiedler, Dr. Karl Muck and Henri Rabaud.

Mr. Monteux's consulship over the Boston players covers a period of five years. He has achieved magnificent results in redeveloping the fallen perfection of the Boston band that followed in the wake of the World War, and has established a remarkable standard in the matter of programme making. Of the three major orchestras annually visiting Brooklyn, the offerings of Mr. Monteux have always outshone in the variety of their contrast.

Last night's orchestral numbers were Beethoven's "Leonore" No. 3 overture and Scriabin's "The Divine Poem." The soloist was Moriz Rosenthal, returned after a seventeen years' absence, who was heard in Chopin's E minor concerto.

A previous Brooklyn performance of Scriabin's symphony does not occur to memory. In three movements, respectively denominated "Struggles," "Sensuous Pleasures" and "Divine Activity," the score of Russia's early modernist, reveals those Wagnerian influences felt in many other of his works, nevertheless remaining strongly individual in its thematic, harmonic and instrumental text. Not itself of "ultra" form, "The Divine Poem," impressive throughout, foreshadows present day composition. Scriabin follows a programmatic idea of human significance, too long for narration here, but quite clearly conveyed in his titles. Mr. Monteux and his players have made a serious study of this work, and thorough acquaintance was evidenced by a rendition fully satisfying in comprehensiveness. Furthermore, their playing, incisive and brilliant, left nothing to be desired.

Mr. Rosenthal's choice of concerto was most happy. A rare survivor of the Liszt-Joseffy era, he brought to Chopin's work (with its F minor sister pianistically greatest of all piano concertos) a large measure of the Joseffy tradition. The thrill last night lay less in the classical mould of the first movement, but reached intensity in the following Romance and concluding Rondo. The ravishment of tonal embroidery, the delicacy of dynamics and nuance, in short all that which constitutes the real Chopin, was simply breathcatching. Rosenthal's exquisite pianissimi, vanishing almost into apprehension beyond hearing, emphasized the miracle of his famous technique in a phase of pure refinement. As a lightning flash, brilliant and dazzling, came his own version, at the close, a double-octave treatment of Chopin's coda. Due mention of Mr. Rosenthal's poeticism has been omitted.

NEW YORK
N. Y.
TELEGRAM

APR 4 1924

From Spanish Gardens.

The "Noches en los Jardines de Espana," which the Boston Symphony Orchestra will play in Carnegie Hall tomorrow afternoon, are by Manuel de Falla, who is steadily gaining recognition as the foremost composer of Spain. There are three of these garden nights—"In the Generalife," "Far-Off Dance" and "In the Gardens of the Sierra de Cordoba." That interesting writer on modern music, G. Jean Aubry, says of them:—

"De Falla is much more than a painter of Spain; he is an invoker of Spanish emotion, often the most hidden, brilliant (in the vulgar meaning of virtuosity that is attributed musically to this epithet), than these nocturnes; but nothing is more strongly colored by the play of lights and shadows skillfully contrived. The force and the simplicity of the effects are remarkable; it is necessary to hear how the 'Far-Off Dance,' based on a tango rhythm, swells by a simple augmentation in a manner to attain at the end an astonishing intensity—which resolves itself into a glorious explosion."

THIS CLIPPING FROM
BROOKLYN, N. Y.
N. Y.
EAGLE

APR 5 1924

Pierre Monteux, Artist and Drill Master, Bids Farewell

WITH a flourish of his competent baton, Pierre Monteux last night bid farewell to Brooklyn audiences. We cannot conjecture his future plans, nor say when, if ever, he may be expected to appear again at the Academy as an orchestral conductor; but we can, and aptly, turn our glance over the years, four in number, during which he has directed the destinies of the Boston band.

His capabilities have been often dwelt upon: not only is Monteux an admirable drill master, attested by the improvement of the orchestra since chaotic conditions evolving upon the resignation of Dr. Karl Muck, but he is also that rara avis, the complete artist—perhaps more the artist than the orchestral technician.

One need only direct the attention to the programs that Monteux has offered, both in Boston and in New York, programs that point to the progressive intelligence of their maker. He has been partial to new music and to that of his countrymen, the French. No one conducting in New York has achieved the clarity and subtlety that distinguishes Monteux's readings of the music of Debussy, Ravel or other modern Frenchmen. Nor could any one, we think, produce a more striking "Sacre du Printemps" than that directed by this conductor. The performance of Strawinsky's score has been the outstanding feature of the musical orchestral year, and credit for it must go to Monteux.

Moriz Rosenthal, who played Chopin's Concerto in E minor for piano and orchestra, was a bit at a disadvantage, for it was the conductor's and not the soloist's evening. On any other occasion Rosenthal might have appropriated a larger share of the applause; but as it happened both he and Chopin were supplementary. The Concerto is an unhappy work and hardly worth playing—seldom is. The music, for Chopin, is surprisingly thin and uninteresting. Which of the orchestrations was used we do not know, but it was hardly a satisfactory one. Rosenthal played brilliantly. He is the virtuoso's virtuoso, treating all that he plays with the same self-sufficient technical mastery. Were he a bit more the poet one might have enjoyed the Romanze of the Concerto—the lovely second movement in which the greater Chopin occasionally reveals himself.

For his share of the proceedings Monteux brought forth Beethoven's "Leonora" Overture, No. 3, and Scriabine's "The Divine Poem."

Elsewhere we have remarked that the best of Scriabine is to be gleaned from the piano music. The orchestral poems are verbose and sophomoric. That intellectual sensualism that is an important factor in the Russian national character found its outlet in these symphonies of imposing purpose. Scriabine's predilection for abstracts is shown in his programmatic titles: "The Poem of Ecstasy," "The Poem of Fire" and "The Divine Poem." This latter is further divided into sections marked "Struggles," "Sensuous Pleasures," and "Divine Activity."

It is hardly to be wondered at that Scriabine, hampered by such an atrocious program, should have flung recklessly on paper such musical platitudes. "The Divine Poem" possesses no apparent merits; it is a long score built upon nothing childish in its affectations of the sublime. Of the orchestral Scriabine, the finest is in the "Poeme de l'Extase," but even that can not claim the interest of the piano miniatures.

M. Monteux treated both Scriabine and Beethoven to a superlative performance, and in the concerto aided Rosenthal with a splendid balanced accompaniment. He was at the end accorded an ovation by an audience that must regret his departure for other fields.

EDWARD CUSHING.

THIS CLIPPING FROM

Realm of Music

By Frank H. Warren

There were two heavens open to the public last evening. The Metropolitan Opera Company disclosed its picture in the third act of "Le Roi de Lahore," where Indra's paradise unfolds a thing of color, poppies, pageant dancing and songs. If one isn't content with certain details of Indra's allure one may seek solace in other attractions of the Indran Elysium.

Then, in Carnegie Hall, where the Boston Orchestra was giving the next to its final concert of the season, the pianist Moriz Rosenthal opened the pearly gates of music in the romanza movement of Chopin's E minor concerto. Of this adagio Chopin himself said: "It is of a romantic, calm and partly melancholy character. It is intended to convey the impression one receives when the eye rests on a beloved landscape which calls up in one's soul beautiful memories—for instance, on a fine moonlit spring night."

Mr. Rosenthal made his audience conjure up all this and more. One might have fancied the entire audience dreaming of distant glories and imbibing ambrosia and nectar. Very beautifully done by both soloist and orchestra. The other movements, too, were in the correct mood, though we thought Mr. Rosenthal at times a bit too refined, overcautious.

Mr. Monteux's conducting was musicianly and artistic in the "Leonore" overtrue and the Cesar Franck D minor symphony. For one, we regret to see Mr. Monteux relinquishing his post just when he has about brought the orchestra back to its former playing standard. He makes his final appearance here at to-morrow's concert.

THIS CLIPPING FROM THE
BOSTON,
MASS.
TELEGRAM Post
ISSUE OF

APR 6 1924

ENGLISH COMPOSER SPEAKS AT PUBLIC LIBRARY

Laurence V. Powell, the English composer, explained the rhythmics and other complex features of Stravinsky's composition, "Sacre du Printemps," last evening in the lecture hall of the Public Library, Copley sq. "The Rite of Spring" was played here a short while ago by the Boston Symphony Orchestra, and will be repeated at the Symphony concerts this week.

At the close of the talk by Mr Powell, the entire selection was given on the player-piano.

THIS CLIPPING FROM
BROOKLYN, N. Y.
N. Y.
EAGLE

APR 6 1924

ANTICIPATIONS

By EDWARD CUSHING

ABOUT this time of each succeeding year, disregarding the ironical jests of an intemperate spring, the publicity agent of our friend the artist, issues his pronouncements for the approaching months of summer, as well as some few hints of what the winter, still beyond the horizon, may bring. Such announcements come in legions, and range from the future plans of Miss Aida Sforzando to the career of some eminent conductor visiting these shores for the first time in professional capacity.

They are welcome, since they mark the continuity of the musical year. Four warm months may intervene, but for the indefatigable gentlemen who compose these amazing notices, mimiographed and sent out by the thousands, there is no division. Summer is merely a period for preparedness, a marking-time lull in the war of artistic temperaments.

The enthusiast regards them with pleasure, particularly those relating to summer music, the gaudy notices of hundreds of concerts to be given in this park and in that; the open air opera; the music week, etc. We too, eye them affectionately and look over the promising pile of documental evidence with an amiable glance. Possibly—there are always possibilities—we shall not get away for our planned vacation, whether it be in London during the season, on the Continent, in New Hampshire, or merely Montauk Point. If so, a Brahms symphony and a bit of Wagner al fresco, under the baton of Mr. van Hoogstraten, may help to fill the gap.

The present season is in its penultimate week. Three orchestras have bowed themselves out: the State Symphony, the Boston and the New York. Some 16 performances of opera remain, and a few concerts—nothing more. Before so very long the time for recapitulation will be at hand, but at the moment future announcements claim our attention.

* * *

FIRST of all we will skip the summer months and come to the season of 1924-25.

From the press department of the Boston Symphony comes a forecast regarding Serge Koussewitsky, the new Russian conductor of that organization. At the Manhattan concerts of Thursday and Saturday, and at the Academy on Friday evening, Pierre Monteux, for the past four years at the head of that splendid orchestra, made his final appearances in New York.

In Boston Monteux is well thought of; no other since the departure of Dr. Karl Muck has done so much to bring the orchestra up to its old level of perfection. But Monteux, despite this, is not a great drillmaster. He is, first of all, a musician of intelligence and scope. His programs have attested his progressive spirit and his catholicity of taste. He has given all-Wagner programs as well as first performances of "Sacre du Printemps" and similar scores. He plays Scriabine and Mozart with equal facility; he discovers and performs novelties that are above the average in interest.

Koussewitsky is apparently a man of much the same caliber. He is partial to the moderns, particularly Scriabine and Strawinsky, and has acquired a brilliant reputation as conductor with the London Symphony Orchestra, and more particularly through the Koussewitsky concerts in Paris.

Born at Twer, in northern Russia, he completed his musical education at the Moscow Conservatory and enjoyed a career as a double bass virtuoso throughout Europe. In Moscow he organized an orchestra and gave concerts both there, in Petersburg and elsewhere in Russia. Later he went to Paris and London to become one of the most admired of conductors, both symphonic and, on the occasion of the production of Russian works, operatic. He sails for America on September 4.

New old music—"old classical works which never have been given before," Koussewitsky has said—and modern scores from the Russians, Miakowski and Serge Taniel, are promised under his direction by the Boston Orchestra.

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THIS CLIPPING FROM
PITTSBURGH
PENNSYLVANIA
PRESS

APR 6 1924

CHORUS BECOMES NATI

Kussewitsky to Succeed Monteau

The conductorship of the Bo symphony for the next season, the actual successor to the admir Pierre Monteaux seem to have settled for all time, with Sergei sewitsky to sail for America September to take up the baton the Boston organization. The phony will be heard in Pittsbu under the new conductor, opening local orchestra series.

Mr. Monteux completes his consi erable period of service as head the organization with a reputatio greatly enhanced by the results he has achieved. The career of Kussewitsky is most interesting. Born at Tver, in Northern Russian, in 1874, he conducted at the age of 12 a little orchestra in the town theater. He was graduated from the Moscow conservatory at 22, and soon appeare as a soloist on the double bass an as the greatest player of this instrument in Europe.

In 1907 he gave his first perfor ance as an orchestra conductor, which time Sergei Rachmaninoff w the soloist, introducing on that oc sion his second piano concerto Berlin. In 1910 Kussewitsky form in Moscow a large symphony orch tra and a chorus of 250 voices and the 10 years that followed beca famous as an orchestral leader Europe, Russia, Scandinavia, his b liancy as a virtuoso leader eve where conceded.

Marie Sundelius will be heard in recital for the American Legion in Warren, Pa., tomorrow night. The Sundelius family lived in Warren for a time, and Miss Sundelius sang in one of the church choirs when a girl. The committee which engaged her did not know this interesting circumstance.

THIS CLIPPING FROM THE
BOSTON,
MASS.
TELEGRAM Post
ISSUE OF

APR 6 1924

The chief event of the week is, of course, the repetition of Stravinsky's "Rites of Spring" by the Boston Symphony at its regular concerts. It is a great pity that this piece was not also offered to the Monday subscribers. It represents the finest achievement of Mr Monteux's career in Boston as a performance and is to boot one of the most notable of modernist masterpieces. "The Rites of Spring" is not part of the regular program, which would be long enough without it. An intermission before it is played will enable those who do not care to hear it to depart gracefully and leisurely. It would be a kindly if not altogether customary act for some of those who leave before "The Rites of Spring" to hand out their ticket stubs at the door to the poor enthusiasts without season tickets, many of whom cannot hear it otherwise owing to the scar of single tickets for these concert

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THIS CLIPPING FROM
NEW YORK
AMERICAN

APR 6 1924

Gardens of Spain Home of Dreams, De Falla Finds

By LEONARD LIEBLING.

THIS CLIPPING FROM THE
NEW YORK
N. Y.
TELEGRAM

1924

Monteux' Farewell.

THIS CLIPPING FROM THE
TIMES

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THIS CLIPPING FROM

NEW YORK
AMERICAN

APR 6 1924

Gardens of Spain Home of Dreams, De Falla Finds

By LEONARD LIEBLING.

"THE GARDENS OF SPAIN," to judge by De Falla's orchestral composition of that name, heard at yesterday's Carnegie Hall matinee of the Boston Symphony Orchestra, are moonshiny, tuneful places, where one dreams rhythmically to sensuous and colorful music.

Usually such compositions carry familiar earmarks—or shall one say footmarks?—of typically Spanish music, idealized symhponically in the modern style.

To think of Spain in tone, generally is for composers to fall into the rhythm and manner of the bolero, the fandango, the malaguena, the seguedilla. Add castanets and tambourines, and the recipe is fairly complete.

However, De Falla is not quite so commonplace. While he retains thedance forms as a formal basis for his musical scheme, he permits his fancy to wander further afield, and he does not try to depict actual scenes as much as he endeavors to suggest atmosphere.

The result is a delicate, finely-wrought and extremely pleasing composition, somewhat similar in general treatment to Debussy's lovely "Iberia" Series of tone pictures.

Pierre Monteux and his Bostonians gave De Falla a sensitive and seductive performance.

The complete title of the work is "Nights in the Gardens of Spain," and it is for piano and orchestra. Heinrid Gebhard was the accomplished pianist.

Handel's G minor Concerto Grosso, and Wagner's "Tannhauser" overture were the classic guards that flanked De Falla and Scriabin.

The latter's "Divine Poem"'s symphony is a brilliant reading, again made the impression of prolixity, diffuseness, and a lyrical soul losing itis way in the vast space of the dramatic.

It was Pierre Monteux's final appearance here as the conductor of the Boston Symphony. Next Winter we shall regard the back of Sergei Kussewitzky, the Russian, said to wield a baton both febrile and fiery.

THIS CLIPPING FROM THE

BOSTON,
MASS.
~~TELEGRAM~~ Post
ISSUE OF

APR 6 1924

MUSIC AND MUSICIANS

The State of Modern Music

The repetition of Stravinsky's "Rites of Spring' as an after-piece at the Symphony concerts this week has turned more minds than one hereabouts to speculations upon the present State and future prospects of modern music. Last January the Paris musical magazine Le Courrier Musical, conducted a symposium upon this topic and collected views from many distinguished musicians. But they did not agree as to what constitutes modern music. Felix Weingartner, remembered here as the most distinguished of the Boston Opera's conductors, wished to define "modern music" as music independent of the actual epoch, and launched into a plea for Bach and Mozart.

Henri Rabaud, now director of the Paris Conservatoire, once conductor of the Boston Symphony, answered briefly and in a fashion, the pointedness of which will delight not a few, that rather than make prognostication about modern music he would confine himself to expressing a wish.

"Let us," he wrote, "hope that modern music tends to give joy to men who have true ears. Men who do not hear alse notes will always be easily satis-led."

One is reminded of the anecdote which n the most recent of its historic forms resents a conductor leading a new modrn piece at its first rehearsal observing hat the trumpets are playing a passage not in the full orchestral score, and violently dissonant. Being remonstrated with, the trumpet players produce their parts, which are note for note as they have played them. The composer, who is present, is appealed to to settle the point as to whether the copyist's error is in the full score or in the trumpet parts. But strange to say he can not tell which he meant to write.

Present Day Experiments

Laparra, heard here as piano soloist with the Boston Symphony, and represented in the old Boston Opera repertory by his "La Habanera," given this season in New York as one of the Metropolitan Opera's two "novelties," agrees with Cyril Scott, the English composer-pianist, who once gave a couple of programs of his own works at Jordan Hall, that this is a period of groping, of experiment, of transition.

Mr Scott thinks that out of present day experiments will grow "an augmented harmonic vocabulary, joined to a greater delicacy and variety of melody." Arnold Bax, the English composer who has become more Gaelic than the Gaels of the Irish Rennaissance, thinks that the sooner modern music disentangles itself from "the current phase of pure and naive objectivity," the better it will be for all concerned. Mr Bax believes in fairies, along with Barrie and Yeats, and wants to depict their revels musically.

Stravinsky, it will be remembered, is said to have become the chief apostle of objectivity. According to report, he remonstrated with Kusevitsky after a performance of his "Nightingale" for having endeavored to put meaning into the music, and went on in the vein of Hanslick's "The Beautiful in Music" to speak of sounding arabesques and that sort of thing as the function of music, which he claimed to be unemotional.

Schoenberg, though he wrote in the symposium, based his remarks on the fact that Germany won't have any music, modern or ancient, unless some way out of present distresses among those portions of the population which chiefly support all serious artistic enterprises is discovered.

Darius Milhaud wrote, no doubt with his tongue in his cheek, that if French music would only return to the path indicated by Gounod all would be well. Milhaud himself would write pretty fair diluted Gounod if he never strove to be up to date in idiom but followed his natural bent.

Honegger, the only one of the much discussed and widely self-advertised 'Six'' whose abilities seem genuinely notable, says that the Parisian sophisticated public, which finds words like "The Rites of Spring" outmoded, is spoiled by too much spice in its musical diet. People are wrong to be disgusted by everything that is not strictly new. Honegger's "King David," on the testimony of judges who seem trustworthy, appears to be among the most notable of modern masterpieces. In another decade we may hear it in Boston, if a chorus is forthcoming that will venture on diffcult novelties.

All the contributors agree that the state of modern music is not whollv satisfactory, though their recipes for its improvement are amusingly diverse. Part of the trouble no doubt is that the old musical language, as enlarged by both Wagner and Debussy is inadequate for the expression of new thoughts. Yet for at least 3000 years men have been crying out with the author of the book of Ecclesiastes that "there is no new thing under the sun." Beethoven and Wagner have already between them usurped pretty nearly the whole field of the heroic and the dramatic.

Like that of all supreme creative artists, their influence on lesser men has been almost wholly bad. Look what Michelangelo did to the art of Guido Reni, or Shakspere to the dramatists who came after him in the fields he had covered. Nobody yet has written a Wagnerian music drama except Wagner, or a great symphony in the grand manner except Beethoven.

Yet the world is growing weary at once of the familiar old masters and the pretty miniaturists and ironists of the present day. Not Casella, but Pizzetti; not Ravel, but Stravinsky's "Rites of Spring" is what people want. Listeners weary at last by having their emotions gently titivated by an eternity of polite French songs, which have neither melody nor rhythm nor feeling to them in the ordinary sense of those terms.

The concert hall after all cannot become a salon without grave loss. The barbaric yawp of "La Sacre" is a relief after so much Ravel. It will no more eclipse Debussy than Beethoven eclipsed Mozart in the long run. But imagine Saint-Saens or Arnold Bax after "Le Sacre!"

THIS CLIPPING FROM THE

NEW YORK
N. Y.
TELEGRAM

APR 7 1924

Monteaux's Farewell.

For the last time in New York, Pier Monteux, Saturday afternoon, conduc ed a concert of the Boston Symphon Orchestra. One of the delightful features of Mr. Monteux's regime has been his bringing forward of unfamiliar music. On this farewell occasion he put on his program the "Nights in the Gardens of Spain" of Manuel de Falla, who is making a strong bid for primacy among Spanish composers.

This composition proved disappointing. Both in its musical substance and in its instrumental dress it did not stray far from the banal. About the most favorable thing that can be said of it seems to be that it is neither cheap nor vulgar. The important piano part in the work was skillfully played by Heinrich Gebhard. But the best Spanish composers remain the Frenchmen Chabrier, Debussy, Ravel, Laparra and Bizet, and the Italian, Zandonai.

The concert opened with the G minor concerto grosso of Handel, a composer for whom Mr. Monteux has always shown a strong affection. There followed Scriabin's "Divine Poem," which, now that it no longer astonishes, seems a swollen and bombastic affair, empty of everything but its liberal borrowings from Wagner and Liszt. After that came the de Falla "Nights." To close the programme, Mr. Monteux chose Wagner's "Tannhaeuser" overture, and the performance he obtained made a valedictory of superb spirit and finish.

The audience was most enthusiastic throughout the afternoon, as if to leave no doubt in Mr. Monteux's mind as to the place he held in its esteem. The occasion did not pass into history witho the interposition of Buelow's "vegeables of fame," for in the course of the concluding demonstration of enthusiasm, a large wreath was carried up and handed to the retiring conductor.

THIS CLIPPING FROM THE

TIMES
Trenton N. J.

APR 8 1924

Vladimir de Pachmann, the temperamental French pianist, will be one of the artists at the Springfield, Mass., musical festival, April 26. At that time he will appear with the Boston Symphony Orchestra, and this will be his first orchestral appearance in America.

NEW YORK
N. Y.
JOURNAL
ISSUE OF

APR 7 1924

Nocturnes a L'Espagnole.

A considerably newer, but yet not vastly different (except that they were far less beautifully effective) set of nocturnes was played by Pierre Monteux and the Boston Orchestra at Carnegie Hall on Saturday afternoon. These were the young Spaniard, Manuel de Falla's evocatively titled "Nights in the Gardens of Spain." This was their first local performance.

The suite has three movements —"At Generalife" (in the upland Moorish gardens of the "Villa of Waters" near Granada), "Dance in the Distance" and "In the Gardens of the Sierra de Cordoba," the latter two enchained. There is much that is very beautiful in this music, with reminiscences of the manner rather than of the matter of Debussy. We were rather of the belief that there was more in it than Mr. Monteux got out of it; that there might have been a more so licitous feeling for the atmospheric effect in the orchestration, a more romantically poetic revelation. The performance, in fact, struck us as forthright and sometimes crude.

The suite is written for piano and orchestra and we thought the sol part something of an intrusion. I was deftly played by Heinrich Geb hard, of Boston, and this effect o us didn't seem to be any foult c his.

The rest of Mr. Monteux's pr gramme consisted of Handel's co certo grosso in G minor, the "Tan haeuser" overture and, after the de Falla piece, Scriabin's "The Divine Poem." Scriabin's pitifully pretentious music seems to become more futile and impotent the oftener we listen to it. Saturday it seemed, besides, not to have even a shred of originality.

THIS CLIPPING FROM

CHICAGO,
ILL.
TRIBUNE

APR 6 1924

* *

A New Conductor in Boston.

After having been several times denied, it now seems that Sergei Kussevitsky will be the conductor of the Boston Symphony orchestra next season, succeeding Pierre Monteux, who, without ostentation, has been entirely successful in rebuilding the orchestra from a wreck into another smoothly running organization. The change follows in its entirety the Boston tradition of looking eastward and not westward for orchestral accomplishments.

Kussevitsky, now about 50 years old, used to be known as the most spectacular double bass soloist in Europe. About twenty years ago he became ambitious to conduct and, whether from his own private means or by friendly contributions, engaged an orchestra of his own for the purpose. Having developed a reputation in Germany, he organized a symphony orchestra and a chorus of 250 voices in Moscow, and in the next ten years became famous not only in Russia but in other parts of Europe.

One of his proceedings used to be an annual tour of the Volga river. He chartered a ship, took along his entire orchestra, and at the ports of call gave concerts from a platform constructed on the deck. Events of the war drove him from Russia to headquarters at Paris. He will conduct symphony concerts this spring in England, Italy, and Spain, and on May 1 will direct "Boris Godunoff" at the Paris Opera.

He is rated as an enthusiastic exponent of modern music and a brilliant virtuoso leader, though subject to dispute on his treatment of classical works. He promises to bring over some Russian music unknown in this country which he considers of interest, believes that there will be little worth while from Germany in the next few years, and says that Spain, Russia, and France will produce most of the new music.

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Here and There in Music

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BOSTON,
MASS.
TELEGRAM
ISSUE OF

192

LAST OF MONDAY SERIES

Symphony Assisted by Eva Gauthier at Concert

BY WARREN STOREY SMITH

Hard upon the heels of Mr. Monteux's final appearance in New York as conductor of the Boston Symphony Orchestra came last evening yet another of the series of farewells that is now his portion—that to the public of the Monday evening concerts at Symphony Hall.

EVA GAUTHIER SOLOIST

Among the things for which Mr. Monteux's term as director will be ever gratefully remembered is the establishment and successful furthering of this very series of concerts, now become as truly a part of the orchestra's regime as those of Friday afternoon's and Saturday evening's. Empty seats at these Monday concerts have become a rarity; and last night, as was to be expected, Symphony hall was completely filled by an audience that greeted the conductor warmly upon his first appearance and that heaped applause upon him after the performance of each number on the programme.

In no way was this programme prepared as for a special occasion. Rather it followed the general course of its predecessors; a well-liked Symphony, Beethoven's Seventh; a piece for resounding conclusion, Ritcher's arrangement of Siegfried's Ascent of the Rock and Siegfried's Rhine Journey from Wagner's "Seigfried" and "Gotterdammerung"; a middle number of contrasting character, Rosario Scalero's Suite for String Quartet and Orchestra; and finally music for the assisting soloist, in this case Eva Gauthier, who was heard in Ravel's Two Hebrew Melodies, in the Recitative and Air of Lia from Debussy's "L'Enfant Prodigue," and in Rosina's "Una voce poco fa" from Rosini's "Barber of Seville."

In the Symphony of Beethoven, admirably performed, and in the glorious music of Wagner lay the chief pleasure of the concert. Ravel's melodies are curious rather than deeply impressive, while the overworked music of the youthful Debussy is little more than warmed over Massenet. And not for Mme. Gauthier, unsurpassed interpreter of certain modern composers, is the ornate music of Rossini.

Finally Scalero's Suite, the work of an Italian musician now living in New York, and performed here for the first time, seemed hardly to repay the pains lavished upon it by Mr. Monteux, the orchestra, and the solo quartet—Messrs. Burgin, Theodorowicz, Fourel and Bedetti. There are pleasing moments in the variations on a theme from Schumann's "Album for the Young," and here and there throughout the piece come interesting instrumental effects. But in the last analysis the suite must be dismissed as well-made commonplace.

NEW YORK,
N. Y.
TIMES

APR 13 1924

Boston Symphony Orchestra will
renewals till May 1 for its Car-
Hall series under Serge Kousse-

English Grand Opera Company
sued a prospectus for English

BOSTON
MASS.
GLOBE

APR 8 1924

GAUTHIER SINGS AT SYMPHONY CONCERT

Mme Eva Gauthier was the soloist at the fifth and last of the Boston Symphony Monday concerts last night. Her individual and vivid personality interested her hearers quite as much as did her singing. For Pierre Monteux, who will not be here to conduct next season's Monday concerts, there was prolonged and heartfelt applause at both the beginning and end of the concert. This audience obviously respects his sincere and unaffected musicianship, as indeed it ought.

Mme Gauthier has tried many experiments in the course of a career which to date has been remarkably successful, but she has never made a rasher venture than attempting "Una voce poco fa," from Rossini's "Barber of Seville" last evening. She is by nature a mezzo soprano and this number is in the province of the coloratura soprano. It speaks volumes for Mme Gauther's skill and aplomb that her performance of this cavatina was far from a fiasco.

She also sang two "Hebrew Melodies" with all the mordant sophistication that Ravel's music demands, and achieved a satisfactory performance of the familiar air of Lia from Debussy's cantata, "The Prodigal Son." Her voice has improved in quality of late, though there is still at times an unpleasant metallic quality of tone and an occasional lapse into vibrato, possibly caused by shortness of breath.

Rosario Scalero, an Italian composer now living in New York, was present to acknowledge the cordial applause that greeted his new suite for string quartet and orchestra, played for the first time here. It is well written and unpretentious music, with some scandalously tuneful variations and a not too contrapuntal fugued finale. The audience like it and were applauding heartily even before the presence of the composer was disclosed, which by no means always is the case under similar circumstances.

Mr Monteux, whatever the defects of his interpretations of Beethoven's Seventh Symphony and of excerpts from Wagner last night, at least made no attempt to show off at the expense of these great classics. His modesty may come to be recalled

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From
TRAVELER
Boston, Mass.

April 7

EVA GAUTHIER AS SOLOIST

Pierre Monteux Conducts Last of Monday Symphony Series

A large and enthusiastic audience crowded Symphony hall last evening for the last concert of the Monday evening series by the Boston Symphony Orchestra under Pierre Monteux's leadership. Mr. Monteux, making his farewell to the Monday subscribers, was applauded with a vigor that evidences the warm esteem in which his audiences have come to hold him, and was recalled many times.

Beethoven's Seventh Symphony, with which Mr. Monteux began the regular symphony series last fall, was given another brilliant performance last night. Surely the magnificent renderings that have been given the Seventh, the Ninth and the Sixth symphonies by the Boston Symphony Orchestra should make 1923-1924 stand forth as a memorable Beethoven season.

Eva Gauthier was the soloist of the evening. She sang two Hebrew melodies of Ravel, recitative and area of Lia, "Azael! Azael!" from Debussy's "L'Enfant Prodigue" and "Une Voce Poco Fa" from Rossini's "Barber of Seville." Mme. Gauthier was singing exceedingly well, but surely her graceful use of her voice, her persuasive personality, the popularity of the Rossini and the Debussy and, to some, of the ear-charming dissonances of Ravel's second melody, "The Eternal Enigma"—surely these were not all the reasons for her many recalls. For there seemed to be a justified interest in her most remarkable gown—a stunning affair of geranium pink, with panels and odd sweeping train faced with emerald green.

Mr. Burgin and Mr. Theodorowicz of the violins, Mr. Fourel of the violas and Mr. Bedetti of the 'cellos formed the string quartet for Rosario Scalero's suite for string quartet and string orchestra, performed for the first time in Boston. Graceful, easy-flowing melodies and colorful use of the various choirs pleased the hearers. The composer was discovered in the audience to share in the applause.

To close, excerpts from The Ring were given which included Siegfried's passing through the fire to Bruenhilde's rock, from the third act of "Siegfried"; Dawn and Siegfried's journey up the Rhine from "Gotterdammerung" and the close of the last opera of the Nibelungen cycle. These selections are those adapted for concert use by Hans Richter, except for the final pages of "Gotterdammerung," which Mr. Monteux has substituted for Richter's addition of a few measures of the Valhalla motive.

BOSTON,
MASS.
HERALD

APR 8 1924

FINAL MONDAY CONCERT PLEASES

Symphony Series Closes with Tribute to Monteux

Mr. Monteux planned this program for the fifth, and final, concert of the Monday series, the soloist being Eva Gauthier, mezzo soprano.

Symphony in A Major..........Beethoven
Two Hebrew Melodies..............Ravel
(1) Kaddisch
(2) The Eternal Enigma
Recitative and Aria "Azael!" from "L'Enfant Prodigue"...........Debussy
A Suite for String Quartet and String Orchestra, Op. 20................Scalero
(First time in Boston)
String Quartet: Messrs. Burgin, Theodorowicz, Fourel, Bedetti.
Cavatina, "Una voce poco fa" from "The Barber of Seville".........Rossini
Excerpts from "The Ring of the Nibelungs," Siegfried's Ascent to Bruennhilde's Rock, Morning Dawn and Siegfried's Rhine Journey, Close of "The Dusk of the Gods"........Wagner

The concert was unusual in some respects. At the beginning it became an occasion of the proper homage to Mr. Monteux, who was greeted on his entrance with long applause of the genuinely hearty sort, which bore testimony to the high regard in which the Monday public hold him. And after the brilliant close of the symphony the applause was so cordial that Mr. Monteux promptly had the orchestra to their feet to share it.

Then came Mme. Gauthier, as sometimes happens, with her enthusiasm for the odd outstripping her discrimination. Those Hebrew songs—the second has above all else to recommend a piquant piano accompaniment, the piquancy of which vanishes in the orchestral arrangement, and of the Kaddish melody nobody yet has succeeded in making an effective concert song. Boldly, too, Mme. Gauthier dragged back to its original place the mezzo-soprano repertory, Rossini's air of which coloratura sopranos had taken possession many years ago. She did well. Only she would have shown a sager discretion if she had left to the sopranos their bedizenments and had sung the air as Rossini set it down. Mme. Gauthier pleased the audience.

Mr. Scalero's modest piece lacked the needed color to hold its own between Mme. Gauthier's two appearances. Conservative to the point of dullness, it may have been written to show what the composer could accomplish with strings alone. In point of sonority he accomplished much. There is, too, certain simple dignity in the prelude, a liveliness about the finale which make them pleasant enough to hear. But it is hard to believe that the heavy-handed variations on a trivial Schumann theme ever could entertain. The suite was beautifully played. Mr. Scalero acknowledged the friendly applause from his seat in the audience.

A stirring performance of excerpts from "The Ring" brought the concert and the series to close. At its end Mr. Monteux once more was acclaimed, and that with the cordial warmth so distinctly his due.

R. R. G.

LOWELL
MASS.
COURIER-CITIZEN

16

APR 1924

At the Boston Symphony orchestra concerts this week Mr. Monteux will present for the first time in Boston, in the orchestral version at least, Schelling's tone poem "A Victory Ball," which Lowell heard at the beginning of the season as scored for Sousa's band. Sigrid Onegin, who comes to Lowell early next season, will be the soloist at the concers.

BOSTON,
MASS.
TRANSCRIPT

APR 8 1924

FLOODGATES OPEN UPON MONTEUX'S DEPARTING HEAD

NEW YORK SINGS MORE PRAISES OF FAREWELL

His Qualities as Man, Musician and Conductor — An Orchestra Restored After Grievous Decline—The Range of His Powers and Programmes—Even Return Predicted

To gain the leisure which, granted the abilities and the background, is the secret of most good writing, Mr. Gilman of the New York Tribune-Herald reserved until yesterday his article about the departing Monteux. None other is likely to excel it and by many a title it deserves to be reprinted in full. Everyone knows how in a clearing shower the brightening light will suddenly flash across the rain. In these days Mr. Monteux is living in such a downpour of "tributes." Like the sun across it are Mr. Gilman's sayings.

> The week-end [in New York] was chiefly one of orchestral farewells, of which the only final and unqualified one was the goodby spoken by Pierre Monteux, who retires from the conductorship of the Boston Symphony Orchestra to give place to Serge Koussevitzky, the brilliant and irrubrical Muscovite, who will assume the leadership of the orchestra next season.
>
> It seems to us that Mr. Monteux should feel happy, rather than depressed, over the circumstances of his farewell. He departs hence trailing clouds of glory. The handsome things that are being said of him these days, in print and in private, must make him blush; for Mr. Monteux is one of the few conductors we know who seem capable of blushing. He leaves us in the fullness of his powers, and with an extraordinary record of achievement. His conducting during the past season in New York has won him almost unqualified praise. If he had done nothing else but perform Stravinsky's "Rite of Spring" with the mastery and eloquence that are still fresh in everyone's mind he would be entitled to rest on his oars. And what Mr. Monteux has done with, to and for the illustrous orchestra which he has commanded will not soon be forgotten. He took charge of it in a period of demoralization, when it had become third-rate and almost negligible. He leaves it a superb instrument, one of the great orchestras of the world, an orchestra which should cause Mr. Koussevitzky to weep tears of joy when first it plays for him—for we have heard the orchestras that Mr. Koussevitzky has had to work with in Paris and London.
>
> Suppose Mr. Monteux had been re-engaged—suppose he were to stay on in these parts for another term? Let him imagine what might have happened, and let him console himself. Critics, like brides, throw their bouquets backward, as Mr. Stewart Mitchell once happily observed. If Mr. Monteux were not leaving us for good, would there have been as many bouquets flung in his direction? We fear not. Those who are restive in the presence of the modernists of music would probably begin to complain next season of his programmes. "Too much Arthur Bliss—too much Stravnisky," he might hear them grumbling. They might lay it up against him that he has played only one Symphony of Beethoven in New York this season, although other concert goers surfeited with Beethoven Cycles and countless repetitions of The Fifth, would prefer to bless him for his moderation in this respect.
>
> And the mutterings that one heard after Mr. Monteux's "All-Wagner" programme might have broken forth in open protest if he were staying on with day—except the musical Lower Orders?
>
> And so Mr. Monteux might have found, if he had remained, that the public that goes to symphony concerts is a fickle creature, heartless and unfaithful, given to jiltings and cold shoulders. Consider the case of Mr. ——. But let that pass. Mr. Monteux has been praised, at times, with foolishness—for virtues, if they are virtues, of no importance. He has been meanor on the stand is quiet and repraised, for example because his depressed, in contrast with other conductors, who, pursuing a different method, convey their wishes to their orchestras by gestures more demonstrative and emphatic. But this seems to us highly insignificant. If Mr. Damrosch can best obtain a lovely diminuendo by turning his back on his orchestra and beaming upon the audience, why shouldn't he resort to that method? If Mr. Mengelberg can best obtain one of his cataclysmic fortissimi by shaking his fist at the brass and percussion like a demoniacal Ajax, whose affair is it but his? If Mr. Stokowski can make his violins sing like a choir of morning stars by one of those sweeping, unison, two-armed gestures of his, is it not impertinent to ask him to accomplish his ends by other methods? If Mr. Koussevitzky can best prevail upon his first horn to deliver a melting cantilena by smiling sweetly at the hornist as at a beloved friend, why should we question an expedient which justifies itself by its success?
>
> We refuse to set it to Mr. Monteux's credit, therefore that his method of conveying his reminders to his men happens to be impassive. It would be a matter of complete indifference to us if he chose to conduct without any baton at all, as Mr. Safonov used to do; or by a system of signal-flags; or with a baseball bat; or, as Beau Brummel used to say, with only "a glance of the eye." After all, those who object to Mr. Damrosch's beaming counte-

Continued on Following Page

> nance, or Mr. Mengelberg's fist, or Mr. Koussevitzky's sweet smile, have only to lower their lids—they are there to listen, and not to look.
>
> Therefore it sems more pertinent to remember Mr. Monteux because [illegible] the quality of his interpretations [illegible] cause of his demeanor on th[illegible] We shall think of him grat[illegible] cause of his sensibility [illegible] style, which taught him that Schubert must not be made to sound like Strauss, nor Wagner like Chaikovsky; which taught him that Handel lived in a different world from Mozart and that Debussy was not Liszt. We shall think of him gratefully, furthermore, because as a conductor he was skillful, craftsmanlike, indefatigable, a master of his instrument. And (impertinent though this may be) we shall remember him with affection and admiration because he was modest, gentle, without pettiness or bile; a rare artist, a fine spirit, equable and wise and poised. . . .

The playing of the orchestra was of memorable excellence throughout Saturday afternoon, and Mr. Monteux was at the top of his form. He was applauded at every point where applause could be interjected, and the friendliness, appreciation and regret of the audience were unmistakably manifested. There was also—need we add?—a wreath. And thus passes Monteux from the contemp

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BOSTON,
MASS.
TRANSCRIPT

APR 8 1924

SYMPHONY CONCERT, NOVEL IN NUMBERS, NOVEL IN INCIDENT

MME. GAUTHIER AND MR. SCALERO NEWCOMERS

Mr. Monteux Begins Bostonians' [illegible] to a Reciprocating Audience—A Singer Out of Her Finer Sphere—[illegible] Composer in a Modern [illegible] Beethoven, [illegible]ning for Wagner

MUCH that [illegible]

THIS CLIPPING FROM
BOSTON,
MASS.
TRANSCRIPT

APR 8 1924

SYMPHONY CONCERT, NOVEL IN NUMBERS, NOVEL IN INCIDENT

MME. GAUTHIER AND MR. SCALERO NEWCOMERS

Mr. Monteux Begins Bostonian Farewells to a Reciprocating Audience—A Singer Out of Her Finer Sphere—Classic Composer in a Modern Day—Inning for Beethoven, Inning for Wagner

MUCH that was unusual befell at Symphony Hall yesterday when, for the year, the Monday evening concerts of the Symphony Orchestra came to end. For the first time Bostonians might observe Mr. Monteux and one of his publics in the act of leave-taking; since for the last time, he and an audience of Monday were face to face. It filled the hall upstairs and down, eager at every opportunity to prove its regard for the departing conductor. As he came to his place, it applauded long and loud. Through two minutes by the watch he stood waiting at his music-stand, and a hundred and twenty seconds may enclose no little clapping. At every pause in the progress of Beethoven's Seventh Symphony the hall rang with just plaudits—not to be stilled at the close until the orchestra stood in crescent around the conductor who has remade it. Interludes for the singer, Mme Gauthier, ensued; while, after the novel piece of the evening—Mr. Scalero's Suite for Strings—Mr. Monteux directed the applause toward the composer, modestly placed in the parquet. Opportunity returned at the end of the concert upon orchestral fragments of "Siegfried" and "Götterdämmerung." Music and performance had plainly stirred all within earshot. For minutes the listeners lingered; twice and thrice Mr. Monteux bowed his thanks. Equally pleasant to watch was the zest of the audience and the modesty of the conductor—the one as genuine as the other.

For the first time in Boston, Mme. Gauthier sang with orchestra, in a symphony concert, across a far-spreading concert-room—natural, if not altogether wise, ambition on her part. For this hazard of new fortunes, she chose Ravel's settings for voice and orchestra of two Hebrew Melodies—one, "Kaddisch," a hymn of praise to Jehovah, saluted also as the Phœnician Adonaïs; the other, "Eternal Enigma," curious byplay, as it seemed, upon the ironies of existence. To these she added one of the less hackneyed airs from Debussy's early cantata, "The Prodigal Son" and Rosina's pretty little showpiece, "Una Voce Poco Fa" from Rossini's operatic comedy, "The Barber." By these signs Mme. Gauthier is as eclectic in an orchestral concert as she is in her own recitals—and as astute, since in the Hebrew Melodies, she had the advantage of Ravel's artful mating of voice and instruments; in Debussy's air of his sandpapered sweetness, Massenet-like; in Rosina's cavatina of a tune that almost sings—and also ornaments—itself. It was interesting, moreover, to note how well Mr. Monteux, as practised operatic hand, shaped Rossini's Italian phrasing; and with what imagination, learning and skill Ravel wrought the orchestral part in his Hebrew Melodies. To the Hymn of Praise he put a quasi-liturgical music that was yet thin-textured, astringent, economical in the fashion of our time; while to the few measures of the ironic piece he set wisp-like tones darting down the wind—Mephistopheles's whistle in Boito's opera on the lips and in the fancy of a man of mocking wit.

None the less, it was possible to believe Mme. Gauthier's adventure ill-advised. In all four pieces, her voice seemed to lack the body and impetus essential to a large concert-hall; while it is not sufficiently rich or deep-tinted to withstand a manifold orchestral background. Mme. Gauthier praised Jehovah and Adonaïs less as the sons of Israel in the concourse of the text than as a solitary woman worshipping in her chamber or by the fountain. Verse and music span an ardor, a vehemence, beyond her vocal powers. In her tones, in the long tunnel of Symphony Hall, Rosina's ornaments of song evaporated. The singer seemed to slide over them; while they themselves seemed to slip away. Ravel's quick ironies of a questioning world unanswered, were too wisp-like in these great spaces; across them, a thicker-timbred voice would better have carried Messrs. Debussy and Massenet. In her own recitals Mme Gauthier excels in adroit variations of pace and rhythm; in subtle shadings, modulations, transitions; in a diabolic skill with the keen edges of her tones. By insight and intuition, as of one mind upon another, she lays hold of her audience. Now these are not the ways, means or consequences of an "assisting artist" at a symphony concert.

Unusual in turn was Mr. Scalero—middle-aged gentleman, as he seemed when he rose from his place, with a profile not unlike that of a more ascetic Roman cardinal. He is an Italian; yet he made his studies of music in German and Austrian cities. He is also an Italian composer; yet he inclines not to the theatre; eschews the ys of Casella, Malipiero and the other odernists; makes no compromise between e old fashions and the new, like Res- ghi and Sabata; cultivates, instead, the isterer courses and the purer forms of music as did Martucci and Sgambati in an earlier and neglected generation. A year ago the Flonzaley Quartet and Mme. Stanley brought hither his piece for violins, viola and violoncello with a voice singing verses of d'Annunzio. Last evening Mr. Monteux played his Suite for String Orchestra, with the leaders of the four choirs as String Quartet.

Music more within the classic and the academic tradition would be hard to imagine in kind. Mr. Scalero begins with a Choral-Prelude, harking back to the best models which are in Bach, but not directly imitating them. Writing, he is fertile in counterpoint, quick-eared to the blended or parted timbres of his choir, adept in threading his quartet through the tonal web. Mr. Scalero proceeds with a brief set of variations upon a songful, smiling theme drawn from an obscure "Album for the Young" signed Robert Schumann. The variations embroider the mood as well as the matter of the subject. They are agreeably compact; pleasantly fanciful; adept in technical means; a music of scholarship and a music of charm. A Finale ensues in which Mr. Scalero releases temperately the sonorities of his orchestra and again sets quartet and choir in unforced and pleasing interplay. In sum, a singular piece in these modernist days and for an Italian to write. Here are classic forms and procedures; music according to all the orthodoxies and in relative miniature—pure pattern woven with skill and threaded with fancy; of no signal invention or felicity, yet altogether pleasing. Unobtrusively "different" composer in this 1924 is Rosario Scalero. With reason was he clapped.

The Seventh Symphony of Beethoven, the music of Siegfried scaling to Brunnhilde's Rock, departing in the dawn, cleaving the Rhine, were the orchestra's inning. For his final pair of concerts Mr. Monteux is reserving the Fifth Symphony. It might rather have been the Seventh, although with that music he began the year; since with none of The Nine do he and the orchestra more excel. Once more, at their hands, the first movement swelled from streamlet to flood upon the waves of Beethoven's rhythms. The alternating scherzo leapt from transition to transition jetting melody like a fountain. In bounds went the Finale, touching the earth, like the hero in the old Greek myth, only to spring upward again. To the end it held unflagging—as near to frenzy as music and musicians—ordered things and human—may go. Nowhere is Mr. Monteux more fortunate with the stride of the melodies, the energies of the rhythms, the long ascent, the attained summits. Of one mind, of one spirit with the music is the musician. Beethoven speaks for himself and in a masterpiece; but he also speaks intensified. . . . Power was Mr. Monteux's quest with the fragments of Wagner—the power of tonal mass and tonal incisiveness up-piled, sharpened, contrasted. A warmer sensuous beauty might have deepened the music of the parting, the music of the singing river. But Wagner is invincible. Fools and slow of heart are they who would now thrust him into outer darkness. Caught themselves in that twilight, they do not see and barely hear a whole younger generation rising to him.

Incidents and Prospects

Except the "rush seats" in the second balcony, held for sale until Friday afternoon, every available place is already taken for the repetitions of Stravinsky's "Rite of Spring" at the Symphony Concerts of this week. The demand, moreover, is still brisk. It would be a courteous deed on the part of sundry subscribers, who declare in a loud voice and with reiteration that "they will go to no such concert," were they to bestow their tickets, for the occasion, on the box-office of Symphony Hall. Not a few eagerly desire them.

As another sign of the times and of the inclinations of a substantial public—fifteen minutes before Mr. Powell began his talk about "The Rite of Spring" at the Public Library last Saturday, it was necessary to close the doors, because not a foot of standing-room remained. And through an hour the lecturer held this close-packed audience.

At the concert of the Symphony Orchestra last Saturday afternoon in New York Mr. Gebhard repeated the piano-part in de Falla's piece, "Nights in Gardens of Spain." Symphathetically, the Tribune-Herald said of him: "An accomplished virtuoso, he never plays for the sake of virtuosity. He is first the poet, the man of warm and delicate fancy, the sensitive musician, and his great skill is made to serve the ends of the interpreter. His playing in de Falla's music was beautifully proportioned, always within the frame, justly contributory to a delightful performance."

H. T. P.

To Fresh Fields

Eva Gauthier

Singer for the First Time with the Boston Symphony Orchestra

THIS CLIPPING FROM
PORTLAND,
ME.
TELEGRAM

Dr. Karl Muck, who was the conductor of the Boston Symphony Orchestra up to the time America went into the World War, will direct the orchestra at the Beyreuth festival this Summer. "Parsifal," the "Ring," "Tristan and Isolde" and the "Meistersinger von Nuernberg" by Wagner, will be given. Siegfried Wagner, will be in charge of the festival.

COLUMBUS
OHIO
STATE JOURNAL

APR 1[illegible] 1924

Pierre Monteux, conductor of the Boston [illegible]phony Orchestra, bade [illegible] York in two concerts [illegible] that organization this w[illegible] the conclusion of the pres- [illegible] season Mr. Monteux will sever his association with the Boston Orchestra. It may be said in passing that Mr. Monteux has worked wonders with the Boston Orchestra since he became its conductor, a few years ago. The Boston organization was an almost complete wreck when Mr. Monteux came to it. The union troubles and the expulsion of the German members during war times was responsible for the undoing of the fine organization which for so many years brought distinction to Boston. Mr. Monteux, by hard work, has brought the orchestra again to a fine state of efficiency. This French conductor was brought to this country by Mr. Gatti-Casazza for the Metropolitan opera. For several years Mr. Monteux conducted, with great distinction, the French repertoire at the Metropolitan, and went from there to the Boston Orchestra. Mr. Monteux's record in the musical life of New York and Boston has been something to be proud of and he returns to his native France with the respect and honor of musical folk in general.

THIS CLIPPING FROM THE
MILWAUKEE
WIS.
LEADER

APR 13 1924

BY PHRYGIAN.

NEW YORK—Styles in orchestral conducting change rapidly. Pierre Monteux was not requested by the directorate of the Boston Symphony to continue his leadership after this year. What effect that may have had on the performances of the orchestra is open to question, but it remains a fact that the Boston organization has done far better work in this last year of Monteux's reign than in any preceding. It was not fair of Monteux to treat his directors in that way. He might have had the decency, knowing that this was his final year, to avoid the growing popularity that greeted him, culminating in a definite outburst of approval at the orchestra's final pair of concerts in New York this week.

The style has changed. We hearken for more demonstrative—patently demonstrative—souls than Monteux. Our directors want not only to hear emotion in the music. They want to see it in their conductor. And Monteux is one who, figuratively, always keeps his shirt on when conducting. He is not given to wayward motions or superfluous gesticulation to his groups of players. He just uses his head, and conducts. That is not quite the style here today.

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SAN FRANCISCO,
CAL.
ARGONAUT

13 1924

Sergei Kussewitsky, one of the most striking figures among European conductors of the day, is to be the next leader of the Boston Symphony Orchestra. Born at Tver, in Northern Russia, in 1874, Kussewitsky was conducting at the age of twelve. He was graduated from the Moscow Conservatory at twenty-two, and soon appeared at the Imperial Opera at Moscow as a soloist on the double bass, and as the greatest player on this instrument in Europe. But his ambition was conducting. He conducted his first concert in 1907, and though he was known only as a soloist at the time of his debut his concerts were instantly successful. In 1910 he formed in Moscow a large symphony orchestra and a chorus of 250 voices. In the following ten years he became famous as an orchestral leader throughout Europe. Since the war, which drove him from Russia, Paris has been his headquarters and his concerts at the opera have been major events of the Paris musical season. He has also made repeated tours of England and Spain as guest conductor. Mr. Kussewitsky promises to introduce in America the best modern Russian and French music. The music of the future, he says, will come from Spain, Russia and France, that of Germany being decadent.

TOWN TOPICS
NEW YORK CITY

10 1924

SEMI-QUAVERS

ECHOES FROM THE CONCERT PLATFORM

MUSICAL history of this metropolis adds another date to its compilation: Pierre Monteux, for the past four years conductor of the Boston Symphony Orchestra, has resigned the baton of that honorable organization and has appeared for the last time as an orchestral conductor—such is my conjecture. Mr. Monteux may have plans up his sleeve; perhaps he will return to Paris, or continue here with some other orchestra, but such possibilities are still beyond the province of publicity, even of rumor.

Mr. Monteux took over the orchestra following the brief and disastrous reign of Henri Rabaud; he took it over in discouraging condition, many of its first players missing, the ensemble spirit gone, and built it up until today it is again one of the finest instruments in the world—not perhaps the perfect band of Dr. Karl Muck, but at least a very respectable and noteworthy candidate for such honors. Monteux's has not been an easy task and one marvels at it the more in view of the fact that this French conductor is not an orchestral taskmaster—he is a musician, and cares—as was recently remarked in an anonymous article published by the *American Mercury*—more for the music itself than its performance. We imagine him a rather lenient director of rehearsals. But he has achieved remarkable results. The Boston Band has taken inspiration from his almost fanatical devotion to the music from his progressive spirit.

Another phase of Monteux's term as conductor of the Boston Symphony calling for attention lies in his *flair* for programs. I have often remarked upon the expertness with which he selects and groups his works, at the courageous strides into the regions of modern music, and of the unfamiliar, not only from contemporary sources, but from among the classics. "Sacre du Printemps," the great score of Igor Strawinsky, was first performed in New York under his direction at one of the Thursday evening concerts of the present season, and repeated by request at a Saturday matinee. Not only Strawinsky, but Ravel, Bax, de Falla and many others owe first American performances to Monteux.

As a conductor he is at all times admirable, though less happy in regions of Bach, Beethoven and Brahms than in the music of his countrymen, Debussy and Ravel. To hear the "Nocturnes," or the "Prelude à l'apres-midi d'un faune" under his baton is an experience, and New York, as well as Boston, will wait long before it hears these familiar works played in so splendid a fashion.

THE last Thursday evening concert under Monteux's baton took place a week ago today. The program was made up of the third Leonora Overture of Beethoven, Chopin's Piano Concerto in E minor, played by Moriz Rosenthal, and the Franck Symphony in D minor. The reading of Franck's noble music was particularly notable: Beethoven less so. Much more at home was Monteux in Scriabine's "Divine Poem" and a de Falla novelty, presented at the following Saturday matinee.

Rosenthal played the Chopin concerto brilliantly, though it is a thin and uninteresting work. His extreme virtuosity would be better suited to Liszt or even Tchaikowsky than to this rather anemic work of the greatest of all piano composers.

Mr. Monteux's departure is greatly regretted. He leaves a lasting memory, an undeniable impression as an orchestral conductor. His successor, Serge Koussewitsky, comes to Boston next season with a brilliant Continental reputation, and into his hands Monteux delivers an orchestra far superior to any that Koussewitsky may have directed abroad.

The Emotionalist.

BUFFALO
N. Y.
NEWS

APR 12

Music Notes.

Among the musical attractions promised Buffalo for next season are the Boston Symphony orchestra, with its new conductor, Sergei Koussivitski; Roland Hayes, the negro tenor, who has enjoyed sensational success this season and who, at this early date is booked for 40 appearances next year; Guy Maier and Lee Pattison, pianists; Dusolina Giannini, the young Italian soprano, who won many admirers at her recent local appearance, and Myra Hess, the noted English pianist for whom Buffalo music lovers have been waiting eagerly.

Times Union

12 1924

Koussevitzky is completing, or has just completed, his series of concerts as guest conductor of the London Symphony Orchestra. He will shortly go to Italy and conduct symphony concerts in Milan and Rome, and to Barcelona to conduct the Wagnerian Orchestra there. In May he will return to Paris to complete his well-known series of "Koussevitzky Concerts" and conduct performances of "Boris Godunov" at the Opera. Thence he will probably go to London to conduct a short opera season there before taking his summer vacation. He will sail for American to assume his duties an conductor of the Boston Symphony Orchestra, September 4, on the S. S. Aquitania.

NEW YORK,
N. Y.
EVENING POST

APR 12 1924

What London Thinks Of Boston's New Leader

The King is dead, long live the King! Boston, having lost Monteux, will next October have a new conductor. He will, of course, preside over the famous orchestra of the Hub when it comes to New York; hence we are all interested. What sort of a conductor is this man, Serge Kussevitzky by name?

London has long known him. Here is an estimate which appeared in Truth, February 14, 1923:

"Last week we had the pleasure of seeing again Serge Kussevitsky conduct the London Symphony Orchestra. Mr. Kussevitsky is undoubtedly one of the greatest conductors living, and there was a notable roll-up at the Queen's Hall of our English conductors—Sir Henry Wood, Mr. Adrian Boult, and Mr. Eugene Goossens, among others.

"The program contained one first rate item, the Brahms Symphony in F (No. 3); one superb show piece, the Tchaikovsky fantasia 'Francesca da Rimini,' and a number of small items such as an orchestral version of a sentimental drawing-room song by Rachmaninoff, described as 'Vocalise.' Mr. Kussevitsky began magnificently with the Tchaikovsky; he simply carried his orchestra away with him in the fiery execution of an astounding bit of carefully planned virtuosity. No one I have heard since Nikisch can get so much out of an orchestra as Mr. Kussevitsky. In the words of an old poet: 'He rides the whirlwind and commands the storm.' After such a performance as the 'Francesca da Rimini' one is left breathless and settles down in one's seat in anticipation of a wonderful evening.

"But on this occasion Mr. Kussevitsky cheated us. I suspect he had concentrated his rehearsing on the Tchaikovsky and on the Raval arrangement of Moussorgsky's 'Picture Show,' which concluded the program. At any rate, I felt that the Brahms performance was being improvised, and that he was relying too much on the orchestra's ability to pick up his intentions as they went along. There was a complete lack of certainty and inevitability about the performance which contrasted strongly with the rendering of the Tchaikovsky work. Moreover, Mr. Kussevitsky's rendering of the Brahms was in itself too Tchaikovskian, too dramatic and overemphasized. There were good moments, but on the whole it was a poor, rhapsodically uneven performance of that fine work, and it gave me very little pleasure."

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12 1924

AT N. Y. DEBUT

Young Conductor From Paris Acclaimed at His Appearance With the New York Symphony Orchestra.

By A. J. Warner.

The few days we recently spent in New York, with the primary object of being present at the concert given by the Rochester Philharmonic Orchestra in Carnegie Hall last Monday, were productive of several particularly interesting experiences musically and dramatically. On last Saturday afternoon we heard the Boston Symphony, conducted by Pierre Monteux, who made his farewell appearance in New York as the leader of that superlative orchestra which is to be in the hands of the "brilliant and irrubrical Muscovite", Sergei Koussevitzky, next season. Mr. Monteux, who is almost as gifted as a program maker as he is as a drill master, has, during the years of his New England regime, brought the famous Boston band from the state of demoralization in which he found it to a plane of exalted excellence; under his leadership the Boston Symphony has regained its place as one of the world's greatest orchestras. Indeed, as it played Saturday the question came often to mind whether, after all, America boasted any orchestra, which, in tone and precision of performance, was its equal. Mr. Monteux is not of the ranks of "prima donna conductors", but he is a musician of the keenest intelligence and a stylist par excellence.

Mr. Monteux on Saturday presented a notable program, which comprised Handel's Concerto grosso No. 6, for strings; Scriabin's "Divine Poem"; "Nights In the Gardens of Spain" by Manuel De Falla, most prominent of Spain's younger com-

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ESTABLISHED 1881

April 17

From
The Independent
New York City

Music

By Pitts Sanborn

Stravinsky

ONLY a few short months ago Igor Stravinsky was still the musical terror that walketh by night. At least in so far as we of America are concerned, he was the anti-composer, the headsman and likewise the grave-digger of music. Under his ultimate sentence one of the seven arts, and not the oldest, had wound up its affairs for good and all and ceased to be a going concern. The same sort of thing, it is true, was said about Wagner within memory of men not yet old; and then about Richard Strauss; and then about Debussy. Today Wagner is as much an established classic as Bach, Handel, or Beethoven; nobody now worries over cyanide or bichloride in the oozy molasses of Richard Strauss; Debussy is as deadly as a bolt of watered silk. History has not been close-mouthed to the victims of Stravinskyphobia. But history, notoriously, is Cassandra. Men hear her, and how little do they heed!

The fact is that observers of the musical scene in America have this year witnessed the swift development of a menace into a reputation. The marvel reached a pitch hardly short of the miraculous when on March 27 and 28 Carnegie Hall, New York, housed within the compass of two days four performances of Stravinsky's "Le Chant du Rossignol," in its symphonic version, all four given under auspices of the very highest regularity and respectability.

The other Stravinsky novelties produced in New York in less than five months have been the folk pantomime of fox, goat, cat, and rooster, called in honor of the first "Renard," done in concert form by the International Composers' Guild; that ballet of spring rites and sacrifice in pagan Russia, "Le Sacre du Printemps," performed as a symphonic poem late in January, and repeated early in March, by the Boston Symphony Orchestra under Pierre Monteux; the so-called "Symphonies" for twenty-three wind instruments in memory of Claude Debussy, brought forward by the Philadelphia Orchestra under Leopold Stokowski, and "L'Histoire du Soldat," a burlesque on the monotony and fruitlessness of soldiering, presented without scenery or speakers, as a purely instrumental work, at a concert of the League of Composers.

In fairness to American cities other than New York, one should record that Philadelphia, thanks to Mr. Stokowski and its own orchestra, heard "Le Sacre du Printemps" season before last, and that Mr. Monteux had led it in Boston a few days earlier in the month of his first bringing it to New York; and also that Mr. Stokowski in Philadelphia anticipated Mr. Damrosch by a few days in doing "Le Chant du Rossignol."

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vinsky is exempt.

TRANS MAR 27

Kusevitzky Variously

Mr. Kusevitzky revisited London the other day to lead the London Symphony Orchestra through one of his discoveries—a little eighteenth-century symphony by Boccherini; Brahms's Fourth Symphony; Beethoven's Concerto for Violin; Strauss's tone-poem, "Don Juan"—a programme conservative enough to soothe the most apprehensive of Bostonian dowagers. The reviewers agreed that Boccherini's piece

Transcript April 14

Warm Blood Once Pulsed Within Them

Timely Reminder That Living, Passioned Men Wrote the Classics of Music

THE two recent performances of the Ninth Symphony, under Weingartner and Koussevitzky respectively, have, of course, set people discussing the methods of the two conductors. The facile phrase has been going about [writes Ernest Neuman in the [illegible] Times of London] that Wein[illegible] the more "classical" rea[illegible], and Koussevitzky's the more "romantic." What is really meant is that Weingartner was quiet and Koussevitzky was passionate, that Weingartner conformed to a tradition and Koussevitzky made a personal matter of the work. And the question arises, which of the two methods is the better one, the one that does more justice to, and pays most respect to, the intentions of the composer?

I hope I shall not be understood anywhere in this article to be disparaging Weingartner's performance, which, in its way, was a masterpiece and a model. I am only going to urge that Koussevitzky's conception of the symphony is not merely a possible one, but a more probable one than Weingartner's—that is to say, more like what Beethoven meant the work to sound like. "But," it will be objected once more, "the Ninth Symphony is a classic, Beethoven is a classic and Koussevitzky's performance was conceived throughout in the spirit of today. How then can such a performance be true to the composer and to the music?"

Let us ask ourselves, in the first place, what a classic is, and what a "classical" performance is. The noun and the adjective are too often used to give a wrapping of dignity to the commonplace of the dull: as Walter Bache said of some pianist or other, "he is a refined classical player, Anglicé, a wooden-headed brute." You cannot turn the village grocer into a Cato simply by draping a toga round him; and you do not necessarily get the real Beethoven or Bach by passing him through the mind of some player who has been left untouched by all the modern developments of music. But there is, of course, a distinction between this stupid, negative sort of classicism and the classicism of such a performance of a Beethoven symphony as Weingartner gives us and the question is whether this other and better classicism really shows us the composer as he was.

I venture to surmise that it does not. The fallacy comes from supposing that an artist of a century or two ago saw himself as we see him today. The modern classicists have forgotten to allow for the perspective of time. Looking back over a century, we see a small, dim, immobile figure that is hardly distinguishable from the landscape around him. Could we see the figure in its own place and its own time, we would realize that this was a man like ourselves, a man whom the passion, the sadness, the torment of things were present realities, not idealized abstractions. The classic, in a word, is a classic to us, but he was not a classic to himself; to himself he was a romantic, even though he may have lived in an age that did not know that word. The "classical" Beethoven of tradition is a beautiful figure; but he is not the Beethoven that Beethoven knew.

* * *

If composers were wise, they would write only nonchalant music, for that is the music that changes least in the course of the ages. A good dance tune means to the man of today precisely what it meant to his Elizabethan ancestor; but very little of the pathetic or passionate music of three hundred years ago means for us of today what it meant to the men who wrote it and the men who first heard it. We may take it that these fellows were of the same flesh and blood as ourselves, that they felt an emotion like that of love at least as keenly as we do, and that their love music was, to them, as passionate as our love music is to us. But their love music is not passionate to us; were it not for the words, we should not even know, in many cases, that passion was at the root of the music; time has thinned the blood of their songs and paled their colors. We sing or listen to these songs today calmly, detachedly, as we might look at some rusted old sword. It was not thus that Romeo sang and Juliet listened. For us, this music is classical music; but the men who wrote it and the men who sang it, the men who lived hard and drank deep and fought for places in the pit at the Globe to see the latest play of Shakspeare or Marlowe, these men were to themselves romantics, not classics.

Let us come down to a later age. There is virtually no love music anterior to that of the romantic period that seems to us to express no love music anterior to that of the romantic period that seems to us to express love as we feel it; and we may be sure that it is only a matter of time for the most passionate of the romantic love music to come to seem as unreal, as remote, as the love music of the seventeenth and eighteenth centuries does to us. Gluck's "O del mio dolce ardor" (from "Paris and Helen") was, we may safely say, conceived by him, and accepted by his singers and his hearers, as a cry from a heart hot with the realities of things. To us it is something remote, shadowy, almost ghostly; we admire the beautiful turns of the melody, but no modern hearer of it has ever struck his breast and said, "Yes, this is love as I feel it, and as I know, Paris felt it for Helen." We can understand a Tristan and an Isolde, feeling as they do, crashing to ruin themselves and dragging others with them. We can still understand Schubert's Gretchen swooning at the memory of Faust's kiss. But by no effort of the imagination can we conceive of a man and woman who felt only as Gluck's Paris and Helen feel

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Herald Mar 31

ORCHESTRA PLAYS NINTH SYMPHONY

Harvard and Radcliffe Students in Voice Parts

For the spring concert in aid of the pension fund of the Boston Smphony orchestra, given yesterday afternoon in Symphony hall, Mr. Monteux produced Beethoven's Ninth Symphony in honor of the 100th anniversary of its first performance, preceded by the Fidelio overture. The voice parts of the last movement were sung by the Harvard Glee Club and the Radcliffe Choral Society, both trained by Dr. Archibald T. Davison, and Marie Sundelius, soprano Marjorie Squires, contralto; Charles Stratton, tenor, and Fred Patton, baritone. The demand for seats was so great, as everybody knows, that a repetition of the concert was promptly arranged for the evening, and the house was immediately sold out.

There is a fund in Vienna that provides for an annual performance of the Ninth Symphony by the Philharmonic chestra. The bequest, piously meant, n scarcely have been judicious. If e had the Ninth Symphony, or any her symphony, as a matter of course, in Boston every year, there would hardly be the gala spirit to be felt yesterday in the air. One did not walk far on Huntington avenue without recognizing there was something unusual forward. There were throngs hurrying briskly toward Symphony hall, many persons with scores in their hands, and old people who had heard the symphony many times, and young people who had never heard the chorus at all, alike seemed astir with excitement. Expectancy gave way to enthusiasm when Mr. Monteux came in to face a crowded hall, and the enthusiasm grew livelier and livelier till the end, when Mr. Monteux, and Dr. Davison (whom Mr. Monteux summoned to share the applause) were greeted with acclaim that lasted long.

Such enthusiasm could never be if we heard the Ninth Symphony every year. It cannot exist for any work, however great, we hear too often. Since enthusiasm that rouses is the breath of life of musical performance, as routine is the canker that finally kills, why not withdraw from the current repertory certain classic works and let them rest unheard until, quasi-novelties, they can be studied and heard anew with something of the freshness that comes from unfamiliarity?

Of the performance yesterday there is room to say little. The applause grew warmer after each movement, till, at the close of the adagio, Mr. Monteux had the orchestra rise to share it. The chorus covered themselves and Dr. Davison with glory. Not once did they falter or lose the pitch even on cruelly high notes unmercifully held, nor did they let their bright, youthful tone quality suffer. With stirring spirit, too, they sang, the spirit of Schiller's poem—when or where, one may ask, has this trying music been more successfully sung?

R. R. G.

Globe Mar 31

TWO PERFORMANCES OF CHORAL SYMPHONY

Masterpiece's Centennial Fittingly Honored

The Boston Symphony Orchestra, with the aid of the Harvard Glee Club, the Radcliffe Choral Societv and four solo singers, gave two performances of Beethoven's Choral Symphony yesterday afternoon and evening. Symphony Hall was crowded to capacity for both concerts, which had been sold out weeks in advance.

The pension fund for retired members of the orchestra must have profited by a large sum, since the entire proceeds were for that purpose, and expenses were few. Pierre Monteux, who conducted, was applauded with exceptional warmth. Never before has he given here so brilliant an interpretation of a great classic symphony.

The centennial anniversary of the first performance of the Ninth Symphony, which occurred at Vienna May 7, 1824, was fittingly honored. If the Choral Symphony could be repeated during music week, May 4 to 10, considerable dignity would be added to the rather variegated schedule now proposed.

The Ninth Symphony stands alone. No other work by Beethoven and nothing written before or since by another composer has close imaginative kinship with it. Only the romantic lyricism of the adagio recalls other Beethoven slow movements. The first movement is the most perfectly construoted and the noblest of all symphony first movements. The scherzo is the most amazing scherzo yet composed.

The choral finale, with its agonizing effort to express the inexpressible, is like a torso by Michelangelo. It is almost unsingable, scattered and ejaculatory. The moods shift in it from the blithe comradeship of the tenor solo to the intense awe of the choral setting of the words, "O'er the stars rise His pavilions."

Those to whom music offers a world in itself where "all is order and beauty" will prefer the instrumental movements of this symphony to its finale. But Beethoven chose to prefix to Schiller's "Ode to Joy," which is the text of that finale, a recapitulation of the chief themes of the instrumental movements, followed by the baritone recitative, "Friends, not these tones, but let us sing together of human fellowship."

His impulse was ethical, not primarily esthetic. In his own life there had been far too much pain and solitude. He would in this, his most ambitious work, exalt joy and human brotherhood. To this aim he consciously sacrifices the unity, the formal perfection of the first three movements. Imperfect as this finale is, one feels it as among the few great triumphs of human imagination.

Mr Monteux conducted with sedulous endeavor to follow the broad outlines of the work. He sought to make its emotional meaning clear and poignant to every hearer. His self-effacing skill and pains contributed notably to a memorable performance. With the overture to "Fidelio," prefixed to the symphony, he was also unusually successful.

The chorus, trained by Mr Davison, who shared in the applause at the end, made a valiant and impressive attempt to cope with music that in its original key is nearly unsingable. The soloists, Mmes Sundelius and Squire, and Messrs Stratton and Patton, whose parts are even more mercilessly written for voices, also did as well as could be expected. The audience was obviously deeply impressed and enthusiastic in its admiration of both music and performers.

P. R.

Trans Mar 29

Symphony

SYMPHONY RENEWED, UNUSUAL SPANIARD, DOUBLE CONTRASTS

MR. MONTEUX FALLS SHORT WITH CHAIKOVSKY

Tame and Pallid Performance of "The Pathetic" — Chabrier Glorified, Heroic and Wagnerian — An American Comes and Goes—De Falla for Discovery and Acquired Taste—Sobriety, Simplicity, Directness

ONCE more, at the Symphony Concert of yesterday afternoon, the proof stood clear. Not for all conductors is Chaikovsky's "Pathetic Symphony." Of old, Dr. Muck fell far short of it. In the present Mr. Monteux draws no nearer. Probably the truth is that it exacts a particular temperament, a particular method in the enhancing and imparting director. For by ample token "The Pathetic" bids conductor and orchestra lay on and spare not. There is no record of Chaikovsky's own way with it in the concert-hall; but by many an internal evidence he relied much upon the revelation and the emphasis of performance. Recall the unforgettable melody for the entrance and progress of which nearly the whole orchestra is stilled; which recurs at the end of the First Movement; which for an instant re-crosses the Finale. Obviously, it is melody to be intensified to the utmost—voice of wistful longing and haunting regret, voice as well of sheer musical beauty. Too obviously Mr. Monteux prepared the entrance. Far too, tamely he and the orchestra set to the singing. Too slow had been his pace, too thin-spread his tone through the sombre beginning of the Symphony. Once clear of the songful theme, to no frenzy did he mount with the tortured Chaikovsky flailing the air of memory.

The March Movement aside, as deficient and disappointing was Mr. Monteux's version of the remainder of the Symphony. As his pace was too slow in the first division, so in the second it was too fast, and "the waltz that never waltzes" went syncopated way, untroubled by gnawing mood, unpursued by vague but carking dread. Even in the March-Scherzo, energetic and rhythmic as he was, the conductor fell far short of the frenetic mounting and re-mounting of the music, of the agonizing vehemence that should ceaselessly drive and sharpen and modulate. No black despair mantled the Finale, no pang of oblivion pierced it; the celebrated clash of the cymbals was as the whisper, not the crack, of doom. It is hard to recall any music that under Mr. Monteux's hand has sounded so attenuated, pale and relatively insignificant.

If Dr. Muck, as the saying was, "got all the accents wrong," Mr. Monteux missed most of them altogether. In both instances source and cause, explanation and excuse are one and the same: lack of temperamental sympathy, want of emotional understanding. In the "Pathetic Symphony" the full-fraught conductor must saturate himself with Chaikovsky haunted, obsessed, frenzied, by dread consumed and overwhelmed. Then he must wring out every measure; pierce with every pause or transition; cut to the quick with accent or modulation; drain dry each climax. More than beat must spur performance. Music for the Mengelbergs, the Schnéevoigts, the Kusevitzkys, is "The Pathetic." Of another mind and mettle are the Mucks and the Monteuxs; while as abounding and susceptible an instrument as the Boston Orchestra will no more than answer to him that plays upon it.

For worse consequence, "The Pathetic" played but tamely, seems to upturn the maundering and self-pitying Chaikovsky, not the Chaikovsky who could recollect longing and regret in music of beauty, who could recall dread and desolation in music of power. The throat may tighten at each return of that songful theme; the heart slow as it unfolds, since out of its beauty springs a universal emotion. The checked beat of the second movement, the thud, thud, thud of the interposing drum, may seem the eclipse and doom of human desire. But unless the conductor thus wills and accomplishes, Chaikovsky merely whines and tortures him elf in public, pricked with a perverse pleasure.

Frenzy in the march must charge and charge again at the closing walls of oblivion, or else it is the mere tonal surge and rhythmical excitement that the audience clapped and clapped again yesterday. To an oblivion of ecstasy Wagner wrote the music, when Tristan and Isolde sing and the orchestra sounds across the garden. To an oblivion of annihilation Chaikovsky wrote the music in the Finale of "The Pathetic"—if only the conductor will release the voice and the passion. Otherwise Chaikovsky "glooms" and postures, without measure, as one who would dispense an earful. Penetrated and transmitted, "The Pathetic" is music to haunt the mind and sway the heart at each re-hearing. Skimmed and merely polished, it invites the contempt of those who profess to believe it the drool of dread, the auto-intoxication of sentimental hysterics.

The surprise, disappointment and disillusion over Mr. Monteux's version of the Symphony seemed the keener beside his veritable glorification, at the end of the concert, of Chabrier's overture to the opera, "Gwendoline." The piece is cut to Wagnerian pattern after the manner of enthralled composers in the Parisian eighties. It does not imitate specifically. Rather it takes over a method and pursues a style; while throughout and to this day, Chabrier's own fervors whip and heat it. Left to itself, it is still effective and effulgent theatre-music. In detachment, Mr. Monteux contemplated Chaikovsky of "The Pathetic"; whereas quick of mind and warm of heart, he embraced Chabrie of "Gwendoline." The introduction to th overture smote and clanged with Viking swords. The end chanted full-throated the anthem of Valhalla. Between rose and fell measures of longing, measures of fate. Again the moral is written. Unless a music be impregnable masterpiece, by virtue or shortcoming performance may make mar it. From Mr. Monteux's loins g this epical Chabrier.

Sobrieties

Manuel de Falla

Spanish Composer, New to the Symphony Concerts

(From Messrs. Chesters' "Miniature Essa

parra's grave and mordant
Habanera."

Soberly, compactly, sparingl
writes, as one who is no t
thrift, who has assorted, assi
lected. He is neither academ
pressionistic, of the oldest or of
fashion. Out of himself, out
store, out of the materia musi
to our time, he weaves his mea
writes with a sensitive mind
upon harmonies, timbres, n
rhythms and contours. He see
fer direct expression by sim
Above all, he is instinct with
feeling, imagery, expression, tr
to his own nature, subduing
dividual will, whatever he m
from the common musical stock

Thus, these "impressions" ga
the slopes above Grenada or on
mountainside are no night-piece
and perfumed, pulsing with the
stir of life, after the manner of
"Iberia." No more are they o
ardent rhapsodies for orchestra
displayfully mated and parted
they are music of sensations reme
calm and solitude and stillness; t
mic energy of distant dance
nearer and larger; the luminous
enfolding flower and shrub and
the throb and mystery of souther
Poignant is the mood, with all
gravity. Often it generates a sob
within and upon the music. Alwa
of motion informs and animates
the instrumental voices de Falla
timbre of the piano; to the patter
lands and arabesques. With dis
Mr. Monteux and Mr. Gebhard ca
mood and the quality. With skill
the balance.

24 Post Mar 30

Beethoven's Ninth Symphony Has Survived a Hundred Ye

BY WARREN STOREY SMITH

Had it been practicable to postpone for 38 days the performance of Beethoven's Ninth Symphony which takes place at Symphony Hall this afternoon, that performance would have fallen upon the one hundredth anniversary of the first public hearing of this momentous composition. In music a century is a longer period than in the other arts. Relatively few are the pieces, even among those most loudly acclaimed in their own day, that survive for a hundred years, and it would be instructive as well as interesting if we could know which of the compositions of our immediate time will be performed in 2024. Certainly it is quite safe to assume that no one of them would, to speak colloquially, "fill" an auditorium the size of Symphony Hall twice in the same day. Yet such is the reputation, or, if you will, the sheer appeal of the Ninth Symphony, that all seats for both this afternoon's and this evening's performance were sold many days ago.

Finale Long Unheard Here

Since limitations of space make it impossible to give the choral finale of the Ninth Symphony, at least with a chorus of adequate dimensions, at a regular subscription concert, it has been the practice here of late years to reserve performances of the Symphony as a whole for special concerts of one sort or another, although even thus the piece has not been heard here since the final year of Dr. Muck's term as conductor. But although some conductors are averse to performance of the three purely instrumental movements without the fourth to supplement and complete them, Mr. Monteux has no such scruples, nor for that matter has Mr. Mollenhauer, and so, as it happens, these three movements were played here last season both by the Boston Symphony and by the People's Orchestra.

It is, then, in the relatively unfamiliar finale that the interest of those who hear the symphony today chiefly centres. And it is over the worth of this finale that there has been the greatest difference of opinion among commentators on the symphony. Most musicians are agreed that the first three movements, if a little diffuse, are of the greater Beethoven, but estimates of the artistic value of the fourth range from the most extravagant praise to flat condemnation. This is not the place in which to uphold either estimate or to strike a balance between. Such personal reflections and opinions must wait until the morrow. Then will the critics have their innings; for today let each hearer of the Ninth Symphony judge in peace for himself. But some little comment on the history of the piece will scarcely be amiss.

The Symphony's Beginnings

The fact that as early as 1793 Beethoven planned, though without executing it, a setting of Schiller's "Ode to Joy," has led some to indulge in the romantic belief that the use of this text in the Ninth Symphony was a sort of culmination of a lifelong dream and ambition. But, picturesque as this theory is, the facts of the case do not serve to support it.

According to the painstaking and apparently always accurate Thayer, Beethoven had determined the key of the Ninth Symphony (D minor) as far back as 1812, while he was still at work upon its two predecessors, but except for a hint of the chief theme of the scherzo recorded among sketches for the Violoncello Sonata, Opus 102, No. 2, apparently no sketches for the symphony were made prior to 1817. By the end of that year or the beginning of the following one, however, Beethoven had the impressive opening of the first movement well mapped out; he had formulated the theme of the scherzo, and in his sketch books of that date he makes reference to a purely instrumental finale. Also during the year he outlined a plan for the introduction of voices into the slow movement, a plan that he never carried out and one that was a far cry from the choral movement that he eventually made. Here is his quaint and characteristic memorandum as given by Thayer:

> Adagio Cantique—Pious song in a symphony in the ancient modes—Lord God we praise Thee— alleluia—either alone or as introduction to a fugue. The whole 2d sinfonie might be characterized in this manner in which case the vocal parts would enter in the last movement or already in the Adagio. The violins, etc., of the orchestra to be increased tenfold in the last movement. Or the Adagio might be repeated in some manner in the last movement, in which case the vocal parts would enter gradually—in the text of the Adagio Greek myth, Cantique Ecclesiastique—in the Allegro feast of Bachus (sic).

Work on the Symphony was at this point interrupted by the composition of the last three pianoforte Sonatas and of the Mass in D, and it was not resumed until 1822. In the sketches of that year appears a tentative suggestion of the use of Schiller's Ode, yet as late as June or July he still returned to his original scheme of an instrumental Finale. But before the year was quite ended he had fully sketched the Symphony as we now know it, and he had overcome what was for a time an insuperable obstacle, namely, the effective connecting of his setting of Schiller's Ode with the music that preceeds it.

Over the fact that Beethoven introduced voices into his last Symphony, much stir has now and again been made. From this procedure, which, as we now realize, was developed almost inadvertently, Wagner formulated a theory, convenient to his own arguments, that Beethoven had in the first three movements of the Symphony carried instrumental music as far as it might go, and that hence he must thereafter resort to the union of music and words. Yet if we may believe the evidence assembled by Thayer, Beethoven was long undecided in his own mind as to whether or not his choral Finale had been a mistake; he even planned an instrumental movement to replace it. And thus Thayer sums up the situation:

> That Beethoven may have had scruples touching the appropriateness of the choral finale is comprehensible enough in view of the fact that the original plan of the Symphony contemplated an instrumental close and that Beethoven labored so hard to establish arbitrarily an organic union between the ode and the first three movements; but it is not like that he gave long thought to the project of writing a new finale. He had witnessed the extraordinary demonstration of delight with which the whole had been received and he may have found it as easy as some of his commentators to believe that his device for presenting the choral finale as the logical and poetically just outcome of the preceding movements had been successful despite its obvious artificiality.

The initial performance of the Ninth Symphony was at a memorial concert planned in Beethoven's honor by the principal musicians of Vienna, which took place in the Austrian capital on May 7, 1824. Although his total deafness prevented him from actually conducting, the composer, clad in his shabby green frock coat, stood beside Herr Umlauf, the director, and indicated the time. By all accounts this performance was ragged and poorly balanced, but the music itself, though it must have sounded strange enough to that audience of a century ago, made a tremendous impression. At the end of the scherzo, according to some eye-witnesses, or, as others will have it, at the end of the whole symphony, there occurred an incident which, in the words of Sir George Grove, "must have brought the tears to many an eye in the room. The master," continues Grove, "though placed in the midst of this confluence of music, heard nothing of it all, and was not even sensible of the applause of the audience at the end of his great work, but continued standing with his back to the audience, and beating the time, till Fraulein Ungher, who had sung the contralto part, turned him, or induced him to turn round and face the people, who were still clapping their hands and giving way to the greatest demonstrations of pleasure. His turning round, and the sudden conviction thereby forced on everybody that he had not done so before because he could not hear what was going on, acted like an electric shock on all present; and a volcanic explosion of sympathy and admiration followed, which was repeated again and again, and seemed as if it would never end."

CONCERTS TODAY

Pension Fund Concerts

At Symphony Hall this afternoon, and again this evening, the Boston Symphony Orchestra, assisted by a chorus drawn from the Harvard Glee Club and the Radcliffe Choral Society and by a quartet of soloists, all under the direction of Mr. Monteux, will bring to performance the Ninth Symphony of Beethoven, concerning which extended comment may be found above. Only standing-room remains for either concert.

Trans Mar 24

ORCHESTRAL CHRONICLE

What the Public Wants

IF applause is the criterion, the Symphony Concerts of last Friday and Saturday touched the ideal. At every opportunity, the audience of the afternoon clapped to the top of its bent. As often the audience of the evening outdid it. Above the usual, Mr. Monteux was welcomed to his place. After no more than a Symphony by Haydn, the orchestra was called to its feet. At the close of Beethoven's Concerto, Mr. Flesch was pelted with plaudits. Yet that estimable violinist, excelling in this particular piece, is no Kreisler or no Heifetz. The band was neither above nor below the pitch at which, through a year past, Mr. Monteux has held it. The halo of impending departure now gilds the conductor; but otherwise, at these concerts, he was in the usual exercise of his abilities. When the composer of the novel piece of the day rises in his place or mounts to the platform, it is the custom at Symphony Hall to spray or to flood him with applause. Since Mr. Hill's second Suite of "Stevensoniana" pleased much, and since he is also "one of us," the waves ran high.

By such evidence the chosen music quite as much as the performance, was the source of this hearty mood twice prevailing. A Symphony of Haydn, especially so simple a Symphony as that of last week, gives easy pleasure. It sings steadily, transparently, amiably. No one could it ruffle, baffle or irritate. The Violin-Concerto of Beethoven has indeed lengths and also repetitions. The superlative Ludwig, like lesser composers, could not always withstand the temptation to worry his themes. Fortunately, however, the Concerto taxes patience only. Otherwise, to most listeners, it is a songful, pleasurable, soothing music. Every one likes orchestral sonorities, and they clang through the Ride of Wagner's Valkyrs. Mr. Hill happens to have written his warmest and freest music

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Adv Mar 22

Monteux to Lead Tschaikowsky Symphony

FOR the first time in thirteen years, Tschaikowsky's "Pathetic" symphony will be played at the regular Boston Symphony Orchestra concerts next Friday afternoon and Saturday evening.

Mr. Monteux will introduce De Falla's "Nights in the Gardens of Spain," with Heinrich Gebhardt as piano soloist. The other numbers will be Schenck's tone poem, "In a Withered Garden," and Chabrier's "Gwendoline," overture.

PENSION FUND CONCERT SOLOISTS

The soloists for the pension fund concerts next Sunday afternoon and evtning, at which Beethovtn's 9th Symphony is to be performed by the Boston Symphony Orchestra, are Marie Sundelius, Marjorie Squires, Charles Stratton and Fred Patton. The Harvard Glee Club and Radcliffe Choral Society are to join forces with Pierre Monteux and the Boston Symphony Orchestra for this occasion. Only stand-

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Trans Mar 26

BELATED RETURN OF A SYMPHONY LONG NEGLECTED

CHAIKOVSKY'S "PATHETIC" AFTER THIRTEEN YEARS

To the Regular Concerts Mr. Monteux Restores "The Most Famous Symphony Since Beethoven"—Prelude to the Revival of Next Friday—Music and Composer, Record and Implication

IT has long been the stereotyped thing to say of Chaikovsky that he was, like James Thompson of "The City of Dreadful Night," a psychopath; that his curse was constitutional melancholia; and that, as G. W. Foote wrote of Thompson, "one peg was as good as another upon which to hang the raiment of his sorrow." The odd thing about this cliché is that it is probably true; though it is too bad that the facts should seem to give aid and comfort to that army of sentimentalists who have broken their hearts over the wretchedness of Chaikovsky as revealed, presumably, in the Pathetic Symphony. Perhaps the time may come again when we shall all be willing to agree that this too-famous symphony is among the most touching disclosures in the art of our time—a thing of moving sincerity, of a poignancy that at times is overwhelming; that is filled, in its richest moments, with a searching and unforgettable beauty. If ever music drew its breath in pain, it is in certain accessions of passionate grieving that these pages contain, when we seem to hear Chaikovsky say to us

> Absent thee from felicity awhile.

Or when, as in other pages of desperate and terrible gayety, it is as if he hoped to sustain himself and us by that insupportable, that heart-breaking cry or his,

> Death cannot spoil the Spring!

Chaikovsky dreaded with passionate protest what Sir Thomas Browne called "the iniquity of oblivion." He feared the thought of death with a shuddering and poignant terror; and into his most personal and characteristic utterance, the Pathetic Symphony, he emptied all the dark troubles of his heart—all that he knew of anguished apprehension and foreboding, of grief that is unassuageable, of consternation and despair. Chaikovsky never divulged the meaning of this singularly affecting music, but its purport is unmistakable. Its burden is the infinite sadness of human destiny and the crushing finality of death; and the hopelessness of the music is as manifest as it is unrelieved. Chaikovsky has not here incurred the calm reproach of Krishna: "Thou hast grieved for those who need no grief": for his grief is centred upon the tragic frustrations of his own life; his lamentation is for the precious things of the world that he sees slipping irreclaimably from his grasp. This music is saturated with the precise emotion which moved Edgar Allan Poe when he wrote his "Dream Within a Dream."

> I stand amid the roar
> Of a surf-tormented sh
> I hold

as the best of all my works." The next day he wrote at greater length to Vladimir Davidov:

> I must tell you how happy I am about my work. As you know, I destroyed a symphony which I had partly composed and orchestrated in the autumn. I did wisely, for it contained little that was really fine—an empty pattern of sounds without any inspiration. Just as I was starting on my journey [the visit to Paris in December, 1892] the idea came to me for a new symphony—this time with a programme, but a programme of a kind which should be an enigma to all—let them guess it who can! The work will be entitled "A Programme Symphony" (No. 6). This programme is wholly subjective. During my journey, while composing it in my mind, I wept bitterly. Now I am home again, I have settled down to sketch out the work, and it goes with such ardor that in less than four days I have completed the first movement, while the rest of the symphony is clearly outlined in my head. There will be much that is novel in this work as regards form. For instance, the finale will not be a boisterous Allegro, but an Adagio of considerable dimensions. You can imagine what joy I feel in the conviction that my day is not yet over, and that I may still accomplish much. Perhaps I may be mistaken, but it does not seem likely. Do not speak of this to anyone but Modeste.

Five weeks later Chaikovsky has got as far as the completion of sketches for the Scherzo and the Finale. This symphony, he writes confidently to Ippolitov-Ivanov, "I shall certainly not destroy!" In the following June we find him in London, undergoing the receipt of a degree from Cambridge University and "oppressed with loneliness and nostalgia." His letters home reflect his misery. To Davidov, his nephew, to whom the Pathetic is dedidcated, he writes: "Is it not strange that of my own free will I have elected to undergo this torture? What fiend can have suggested it to me? Several times during my journey yesterday I resolved to throw the whole thing up and turn tail. . . . Yesterday I suffered so much that I could neither sleep nor eat, which is very unusual for me. I suffer not only from torments which cannot be put into words (there is one place in my new symphony—the Sixth—where they seem to me adequately expressed), but from a dislike of strangers, and an indefinable terror—though of what, the devil only knows!" An indefinable terror! Is not the Sixth Symphony full of it? To his brother Modeste he wrote: "What a number of people I see, and how tired I get! In the morning I suffer a great deal from depression. . . . I have but one thought: to get it all over. . . . This is an infernal life. Not a moment's peace: perpetual agitation, dread, homesickness, fatigue." Dread, terror—always those two pursuing demons. Dread of what, terror of what? Only the unimaginative and the eupeptic will ask that question.

In August we find Chaikovsky engrossed with his new score. "I am up to my ears in the Symphony," he wrote Modeste, "the further I go, the more difficult the orchestration becomes. Twenty years ago I would have rushed it through without a second thought, and it would have turned out all right. Now I am turning coward and have lost my self-confidence. I have been sitting all day over two pages, yet they will not come out as I wish. In spite of this, the music makes progress, and I would not have accomplished so much anywhere else but at home." To Davidov he wrote twelve days later:

> The Symphony is progressing. I am very well pleased with its contents, but not quite so satisfied with the orchestration. It does not realize my dreams. To me it will seem quite natural, and not in the least astonishing if this Symphony meets with abuse or scant appreciation at fi [illegible] my works. I [illegible] loved any one of my [illegible] offspring. . . . On my word of honor, never in my life have I felt such self-satisfaction

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Monitor Mar 22

Music News and Reviews

Carl Flesch Soloist With Boston Symphony

The nineteenth concert of the Boston Symphony Orchestra, Pierre Monteux, conductor, was given yesterday afternoon in Symphony Hall. The program:

Symphony in C major (B. & H. No. 7) .... Haydn
"Stevensoniana" Suite No. 2 .... Hill
Concerto for Violin .... Beethoven
Ride of the Valkyries .... Wagner

Carl Flesch was the violinist.

This program was hardly one to arouse the greatest enthusiasm, although it undoubtedly pleased the ultraconservatives, those dwellers in a musical Stone Age, who scarcely admit Wagner's music to the symphony concerts. A Haydn symphony is all very well and we for one are not averse to hearing even two or three of them in the course of a season, but the combination of one of them and the Bethoven violin concerto on the same afternoon is not a happy one.

This concerto has long been considered as a test for a violinist. In a certain sense it is one, for any violinist who can make this music interesting or appealing must indeed possess magical qualities. So far we have discovered no one who can do this for us, at least, and we have heard a respectable number of those esteemed to be among the greatest, in this piece. None may deny the sublimity of Beethoven's genius, but this does not imply that every composition from his pen is a masterpiece. Beethoven himself, in spite of the natural admiration which composers feel for their own handiwork, on various occasions expressed himself in no uncertain terms regarding compositions which did not satisfy him as his ideals of art grew and broadened. And again, why do not violinists realize that much music has been written for their instrument in these latter years which is crying for a hearing. Only Mr. Spalding has had the courage to depart from the beaten track and his experiment may well be imitated by his brethren of the bow.

Mr. Flesch's performance was of the variety which is often called "solid." By many, such a style is considered as right and proper to be listened to, particularly by the younger generation who often demand qualities which are not good for them, just as they always demand cake and candy in the place of more nourishing food. To us, solid in this connection is synonymous with dull.

Mr. Hill, the eminent professor in Harvard University, inspired by three poems from Stevenson's "A Child's Garden of Verses," has written agreeable although not particularly distinctive music, which he has skilfully orchestrated. The movements of this suite are severally entitled "Armies in the Fire," in march rhythm; "The Dumb Soldier," which is delicately sentimental, after the manner of MacDowell, and "Pirate Story," which brings about a brilliant close. No great depth of emotion is called for by the subject of these pieces, and none is attempted. They serve to pass a few moments agreeably, without leaving behind them a deep or lasting impression. None the less they display a certain whimsical fancy which is altogether delightful and the perfection of their workmanship cannot but arouse the sincerest respect and admiration.

and garish bird, pirouetting and strutting, is distantly like the glint and flash of Taylor's careening insects amid the sun-splashed garden, and the "danse infernale" of the ogre Kastchei is comparable with the grisly effulgence of Taylor's Jabberwock as it "burbles" into the scenery. This Stravinsky music was heard and reviewed only a little while ago, and the early reiteration was by request. There is nothing puzzling in this score of the younger Stravinsky, and those present rejoiced in the chance to hear it again, and form a still more favorable impression.

A conservative and temperate reading of Beethoven's mighty Fifth Symphony ended the excellent performance, which takes rank among the season's best.

F. L. W.

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his orchestra. He declined to "whip up" the final Rondo till it snapped; embroidered, not stencilled, the abounding figures of the first movement; neither strained nor thickened the orchestral voices in the slow song.

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PIERRE MONTEUX AGAIN PRESENTS MANUEL DE FALLA

THE SPANIARD TO THE SYMPHONY CONCERTS

His "Nights in Gardens of Spain" for the First Times in America—Triple Tone-Poem for Orchestra and Piano — The Composer and His Quality — A Word About the Piece of Tomorrow

IT has been said, and with more than a grain of truth, that there is no such thing as "nationality" in music, which is a universal language. There may be dialects in it, but they do not date from Babel.

These dialects or national idiosyncrasies arose from germ ideas that emanated from the individual minds of troubadours, skalds, minstrels, bards, minnesingers and such like. These individual expressions were passed on by rote, and striking a sympathetic chord in the imagination of a people, became immensely popular, and in the course of time subtle changes crept in, and also gave birth to new emanations. This music is called folk music, because it belongs to the past and its birth is surrounded by glamorous mists. The weak point about national folk music is this—nobody can tell you when it ceased to come forth. In centuries to come it is quite possible that airs and even certain compositions that have become popular today will be catalogued as folk-music, national music. "Yes, We Have No Bananas" and "Keep the Home Fires Burning," which were the products of individuals, may attain to these celestial and hallowed heights.

Because a troubadour created a dance measure, or a measure that suggested a dance, and became very popular centuries ago, it is today called national—when it is merely associated with a given country. Because guitars were readily accessible in Spain and because the Spaniard liked this instrument and does still, it very naturally required a good quantity of music to be written for it, ~~and hence~~ the so-called national Spanish idiom is influenced by this instrument's rhythmic requirements.

Unless one has in one's mind previously associated a certain musical characteristic with a given Nation, or unless one realizes that the particular turn of melody or rhythm is found in popular music of a given country, it is quite impossible to say that it is Spanish, Hindu, or Finnish as the case may be. The point is that the character of a Nation existed first and long before a bard invented a personal tune which the people's character, outlook and ideals led them whole-heartedly to admire and adopt. The whole question of nationality in music is a matter of association of ideas. A man who had never heard any Finnish folk music would not on first hearing it get anything Finnish out of it, or feel in the least degree the atmosphere of Finland.

The vaudeville public can be reminded of Spain by the appearance of a few measures of a modern tango, of Germany by the "Watch on the Rhine," of England by "Rule Britannia"—yet none of these are folk songs, but are associated with each country and are therefore called national. The serious composer, when he sets out to be national, goes deeper and digs up the "Rule Britannia" and tangos of an earlier date, in fact, is more erudite, and not so obvious and the result is not so strongly representative of the nation to the average mortal, but all the more so to the erudite listener, who can associate further into the past. [illegible] write national music of any country whose folklore he has deeply studied. Folklore appears more and more to be a convenient name for art of the past, whose creation is exceedingly lazy. Rimsky-Korsakov can be very Spanish, and so can the French Debussy with his "Soirée dans Grenade" and "Iberia," Chaikovsky can be quite Italian and Bantock very Oriental without necessarily becoming naturalized into a foreign population. The bards of the past did not consciously invent music to express their nation's joys and sufferings, but it so happened that certain qualities in their music answered to a demand that was perhaps due to there being something in them that vibrated a wave of unexpressed emotion in a whole nation. Chance and circumstance caused the bard's work to be accepted, passed down from generation to generation and imitated also. Each nation's language kept the musical setting exclusively to themselves. Composers who consciously set themselves out to be national of their own nation, as for instance the "Russian Five" run a severe risk of becoming narrow minded. They are fettered and it is doubtful whether the result is as good as it could have been had they been more eclectic. The music of Borodin, Mussorgski and Dargomijski is beginning to weary us with their endless repetition, indifferent key and harmony of Russian folk melodies. Rimsky was saved by a course of severe academic study, which caused his colleagues great apprehension, and though he remained "national" he broadened his outlook, with the result that he is far ahead of the other members of the "Five."

Manuel de Falla is something the same type. He might be called the Spanish Rimsky, having a broad reach and also the loving regard of a child, for the beautiful. One admires his work not because it is Spanish so much as because it is glorious music. The history of the Spanish school is something akin to that of the British. They both flourished in the sixteenth century, Spain with her Vittoria, both were influenced for the bad by gaudy operatic Italianism in the eighteenth century. Neither country produced a composer from that date till the recent renaissence, which might be said to have begun in the middle of the last century. The modern Spanish school owes its inception to Felipe Pedrell. Some of the most sincere and entrancing modern music has come from Spain, from the minds of Granados, whom the Germans destroyed when they torpedoed the "Sussex," Albeniz, De Falla, Turina and Salazar.

Manuel de Falla, whose "Nights in the Gardens of Spain" is to be played on Friday and Saturday this week at the Symphony Concerts, was born at Cadiz, 1876. His master for composition was Pedrell. At an early age he delighted to write little piano pieces; he also wrote music for the theatre, but was rather more serious minded than the Spanish audiences cared about. It was not until 1905 that he became a public figure, when he had the satisfaction of seeing his opera, "La Vida Breve," crowned by the Academia de Belles Artes. In 1907 he went to Paris where he was befriended by Debussy and Paul Dukas. In his own words, his meeting of Debussy with whom a close friendship was made, was the turning point in his career.

He now lives in one of the most romantic spots in all Spain, in Granada. He ad-

Continued on Following Page

PIERRE MONTEUX AGAIN PRESENTS MANUEL DE FALLA

Continued from Preceding Page

mired Debussy's "Soirèes dans Grenade" because he saw in it a fairy-like dream of home. His principal works include two ballets, "El amor Brujo" (The Wizard Lover) and the "Three Cornered Hat"; an opera, above mentioned, "La Vida Breve"; "The Nights in the Gardens of Spain," first performed in Madrid, 1916 a Fantasia for pianoforte (1919); "El Retablo de Maese Pedro." 1921, "Master Peter's Puppet Show" being a work for voices and orchestra and dealing with an incident in the second part of "Don Quixote," the greatest romance ever penned, and that by his countryman, Cervantes; recently he has written a Concerto for Clavicembalo (or pianoforte), flute, oboe, clarinet, violin and 'cello. He became world famous after the performances of "The Three Cornered Hat," by the Diaghilef Russian Ballet at the Alhambra Theatre, London.

The "Nights in the Gardens of Spain" is sub-titled—"Symphonic Impressions," but though each of the three movements have a descriptive title the work is nearer to absolute music than to programme, as nearly all his instrumental work is. It is almost a pianoforte concerto, for it is scored for quite a modest orchestra, which includes the piano as a very substantial part of it.

The first movement is called "At the Généralife." The Généralife is a palace, and was the summer residence of Moorish kings. A kind of colonade, surrounds it, through the mauresque arches of which can be seen a wonderful garden, bedecked with myrtle, cypress and orange groves; bedizened with terraces, grottos and fountains. The second movement is headed "Distant Dancing," the third "In the Gardens of the Sierra de Cordoba." These last two movements are played without break.

The whole work is in three-four measure, and it is amazing what ingenious rhythms the composer plays with; the work, although bearing one general time signature never shows the least sign of monotony. The first movement bears the signature of six-eight, although most of the movement is virtually in three-four.

The guitar is responsible for all the amazing rhythms that are associated with Spanish music. It is per se a rhythmic instrument. One chief characteristic of the Spanish rhythm is the use of three-four measure as six-eight and the reverse as de Falla uses it in the "Nights." Both time signatures demand six-eighth notes to the measure, and all depends on the accent as to which is being used. The guitar is to the Spaniard a medium of artistic expression as much as the piano is to us.

One is apt to regard it as a piece of stage furniture, or at most in much the same light as the accordion, concertina, banjo or other popular instruments. The saxophone is a thorough Philistine beside the dulcet guitar. It is a very significant fact that when de Falla was asked by the Révue Musicale to contribute something to "Le Tombeau de Claude Debussy," he wrote from out his heart a piece for the guitar—"Homanaje," wherein he gave complete vent to his grief at the loss of a loved one.

He spends many summer evenings with a friend in a "garden" discoursing music by Scarlatti, Albeniz and Coranados, arranged for guitar. One reads of an occasion when the babbling fountain had to be quietened by wrapping a towel round the jetties.

To appreciate de Falla's music to the full one must try to mentally familiarize oneself with the sights, and sounds that daily surround him and one will realize the best that is in these Symphonic Impressions. The Spaniards delight in the cool of the evening when they can resort to the lovely gardens after the flaming sun has gone down and left a sanctuaried calm over the day's "dead sanctities," and all is as the peace that surpasseth all understanding. A few take their guitars and woo sweet music out of the mystery that reigns supreme and the rhapsody is complete.

It is such experiences as these that gave birth to the "Nights in the Gardens of Spain," wherein impressions of majestic calm, langorous dances, and lively revelling are revealed. When this work was played in London with de Falla at the piano, it won such profuse and unexpected applause, that the composer "could not make out how those stiff phlegmatic Englishmen managed to be so genuinely enthusiastic over music and his own into the bargain." Passionate beauty and clearness of design and above all sincerity will win the Bostonian likewise. Be it added and stressed that de Falla, like Sibelius the Finn, never uses any definite existing folk song, unless specifically justified, he creates the folk atmosphere without quoting. Intangible suggestions of Fandangos, Malagueñas, Sequidillas, Polos, Soleares and other dances appear in the beautiful tapestry of this music.

An admiring writer has said: "It is the spirit rather than the letter of his [illegible] music that he renders, and his

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Twice in a Concert

Beethoven's Choral Symphony so Heard in Berlin from Buelow

NOT long ago, announcing the two performances of Beethoven's Choral Symphony in Boston next Sunday, this department of The Transcript inquired whether in a hundred years it had anywhere been so heard—in two concerts; in the same city; on the same day; from the same forces. The answer is yes—and not in two concerts, afternoon and evening, as at Symphony Hall, but in one. Miss Mary A. Stowell in the following letter submits the evidence:

> "In Berlin on March 6, 1889, under the leadership of Hans von Bülow, the Philharmonic Orchestra gave a 'Döppel Auffuhrung' of Beethoven's Choral Symphony. As I had the good fortune to be present, I speak with personal knowledge; and can also record the fact that the second performance, or repetition, was even more remarkable than the first. Many people, like myself, heard both; but it was evident that others had arranged to give their ticket-stubs to friends at the intermission, as my neighbors for the second half of the concert were almost an entirely different set of people."

Trans Mar 22.

FROM THE ANCIENTS, FROM THE CLASSICS, FROM THE MODERNS

MR. MONTEUX RUNS A GAMUT OF COMPOSERS

Haydn Through a Little Symphony for an Expert Orchestra—Beethoven When He Chooses to Charm, Mr. Flesch Assisting—Mr. Hill Finds Warm Voice and a New Freedom—Wagnerian Postlude

WITH a divided mind the twentieth-century hearer listens to a Symphony by Haydn as played in these days by an able conductor and an expert orchestra. Mr. Monteux fulfilled the annual rite yesterday afternoon, choosing for revival a Symphony in C major, written for the composer's concerts in London and last heard in Boston twenty years ago. Probably eight-tenths of the audience took largest pleasure in the bright flow of Haydn's melodies and in his light-fingered, transparent workmanship. By all of his symphonies that this generation knows, he is the most dependable of composers. There was the Minuet, with a pretty tune for middle measures, that ought long since to have been caught into operetta. Perhaps it has in Vienna, where the composers of trifles may also be scholarly, and none the worse for their learning. There was the circling Finale, with two or three neat motivs lightly churned into perpetual rhythmic motion. Fancy and dexterity smiled at each other through the first movement. The second sang—not out of Bach-like depths in Bach-like glows, nor yet through Mozartean melancholies—but amiably, and with sentiment as though Haydn for the instant were pressing our collective hands and looking into our collective eyes.

There is no easier music to hear than Haydn's. He is not super-sensitive and troublous like Mozart, or stressful and striding like Bach or Handel. He pleases by his matter, which seems melodious simplicity; pleases also by his manner, since it was his habit to be a good craftsman. Yet that same music is not an easy music to write. Set this Symphony in C major beside six or eight workaday symphonies out of Haydn's own Vienna in 1790, and it soon appears that such melodies as his did not come at call; while such skill as he plied was not at every finger-tip. There must be a touch of genius in his flowing measures, since none others, except Mozart's, survive from a plenteous day. There must also be a touch of divination in those easy-going modulations and mutations; for now and again, even in 1924, they do surprise the ear. And Haydn knew full well that surface-polish is preservative against the gnawing years. Less than fair, less than true is it to dismiss him as a bon homme with a nest of tunes in his head or to set him in a concert as a symphonic lollipop. Maybe, he was genius of simplicities.

Meanwhile, the other two-tenths of the audience were preferring the orchestra to the composer. Wisely Mr. Monteux reduces it until it is not too big-voiced and heavy-footed for a slender, light-paced music. Prudently, he balances the choirs so that the strings shall have no more advantage than Haydn usually gave them. Crisply and lightly he beats out a Vivace or a Rondo. He will not smear and sentimentalize through measures of sustained song. Happily unelaborated goes his Haydn. The rest he leaves to such grace and charm of phrase and accent and euphony as the string choir gained in the Minuet, to such beauty of tone as strings and reeds and horns wove about the slower-moving song. In Haydn, crystal-clear, the orchestra, if not the audience, knows the fineness of Mr. Monteux's ear.

This sensibility in the conductor and plasticity in the orchestra was salvation—Mr. Flesch materially assisting—to Beethoven's Concerto for Violin. Of course it has been played to excess at the Symphony Concerts since to and fro will the violinists go in their treadmill of Beethoven and Brahms, Mendelssohn and Chaikovsky, Lalo and Saint-Saëns, with now and then a retreat to Bach or Mozart or a side-trip into Goldmark or Glazunov. United voices cry aloud for new Concertos, for Violin but no sooner is one written—say by Elgar or Dohnányi or Schelling or Powell—than equally united voices decline to play it. Only a new masterpiece, it seems, will content these fiddlers of mediocre Mendelssohn, mechanical Saint-Saëns and empty Glazunov. Waiting to disagree about it, they wear the stock-pieces bare, which process pleases most of these virtuosi, since as they fondly believe, they can reclothe them with their particular "personality." Many times, the innocent Beethoven, who had some "personality" of his own, has been their victim. They have stifled him in elaborate mechanics; inflated him with "interpretation" given him every voice but his own.

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IT has been said, and with more than a grain of truth, that there is no such thing as "nationality" in music, which is a universal language. There may be dialects in it, but they do not date from Babel.

These dialects or national idiosyncrasies arose from germ ideas that emanated from the individual minds of troubadours, skalds, minstrels, bards, minnesingers and such like. These individual expressions were passed on by rote, and striking a sympathetic chord in the imagination of a people, became immensely popular, and in the course of time subtle changes crept in, and also gave birth to new emanations. This music is called folk music, because it belongs to the past and its birth is surrounded by glamorous mists. The weak point about national folk music is this—nobody can tell you when it ceased to come forth. In centuries to come it is quite possible that airs and even certain compositions that have become popular today will be catalogued as folk-music, national music. "Yes, We Have No Bananas" and "Keep the Home Fires Burning," which were the products of individuals, may attain to these celestial and hallowed heights.

Because a troubadour created a dance measure, or a measure that suggested a dance, and became very popular centuries ago, it is today called national—when it is merely associated with a given country. Because guitars were readily accessible in Spain and because the Spaniard liked this instrument and does still, it very naturally required a good quantity of music to be written for it, and hence the so-called national Spanish idiom is influenced by this instrument's rhythmic requirements.

Unless one has in one's mind previously associated a certain musical characteristic with a given Nation, or unless one realizes that the particular turn of melody or rhythm is found in popular music of a given country, it is quite impossible to say that it is Spanish, Hindu, or Finnish as the case may be. The point is that the character of a Nation existed first and long before a bard invented a personal tune which the people's character, outlook and ideals led them whole-heartedly to admire and adopt. The whole question of nationality in music is a matter of association of ideas. A man who had never heard any Finnish folk music would not on first hearing it get anything Finnish out of it, or feel in the least degree the atmosphere of Finland.

The vaudeville public can be reminded of Spain by the appearance of a few measures of a modern tango, of Germany by the "Watch on the Rhine," of England by "Rule Britannia"—yet none of these are folk songs, but are associated with each country and are therefore called national. The serious composer, when he sets out to be national, goes deeper and digs up the "Rule Britannia" and tangos of an earlier date, in fact, is more erudite, and not so obvious and the result is not so strongly representative of the nation to the average mortal, but all the more so to the erudite listener, who can associate further into the past. [illegible] write national music of any country whose folklore he has deeply studied. Folklore appears more and more to be a convenient name for art of the past, whose creation is exceedingly lazy. Rimsky-Korsakov can be very Spanish, and so can the French Debussy with his "Soirée dans Grenade" and "Iberia," Chaikovsky can be quite Italian and Bantock very Oriental without necessarily becoming naturalized into a foreign population. The bards of the past did not consciously invent music to express their nation's joys and sufferings, but it so happened that certain qualities in their music answered to a demand that was perhaps due to there being something in them that vibrated a wave of unexpressed emotion in a whole nation. Chance and circumstance caused the bard's work to be accepted, passed down from generation to generation and imitated also. Each nation's language kept the musical setting exclusively to themselves. Composers who consciously set themselves out to be national of their own nation, as for instance the "Russian Five" run a severe risk of becoming narrow minded. They are fettered and it is doubtful whether the result is as good as it could have been had they been more eclectic. The music of Borodin, Mussorgski and Dargomijski is beginning to weary us with their endless repetition, indifferent key and harmony of Russian folk melodies. Rimsky was saved by a course of severe academic study, which caused his colleagues great apprehension. and though he remained "national" he broadened his outlook, with the result that he is far ahead of the other members of the "Five."

Manuel de Falla is something the same type. He might be called the Spanish Rimsky, having a broad reach and also the loving regard of a child, for the beautiful. One admires his work not because it is Spanish so much as because it is glorious music. The history of the Spanish school is something akin to that of the British. They both flourished in the sixteenth century, Spain with her Vittoria, both were influenced for the bad by gaudy operatic Italianism in the eighteenth century. Neither country produced a composer from that date till the recent renaissence, which might be said to have begun in the middle of the last century. The modern Spanish school owes its inception to Felipe Pedrell. Some of the most sincere and entrancing modern music has come from Spain, from the minds of Granados, whom the Germans destroyed when they torpedoed the "Sussex," Albeniz, De Falla, Turina and Salazar.

Manuel de Falla, whose "Nights in the Gardens of Spain" is to be played on Friday and Saturday this week at the Symphony Concerts, was born at Cadiz, 1876. His master for composition was Pedrell. At an early age he delighted to write little piano pieces; he also wrote music for the theatre, but was rather more serious minded than the Spanish audiences cared about. It was not until 1905 that he became a public figure, when he had the satisfaction of seeing his opera, "La Vida Breve," crowned by the Academia de Belles Artes. In 1907 he went to Paris where he was befriended by Debussy and Paul Dukas. In his own words, his meeting of Debussy with whom a close friendship was made, was the turning point in his career.

He now lives in one of the most romantic spots in all Spain, in Granada. He ad-

Continued on Following Page

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The "Nights in the Gardens of Spain" is sub-titled—"Symphonic Impressions," but though each of the three movements have a descriptive title the work is nearer to absolute music than to programme, as nearly all his instrumental work is. It is almost a pianoforte concerto, for it is scored for quite a modest orchestra, which includes the piano as a very substantial part of it.

The first movement is called "At the Généralife." The Généralife is a palace, and was the summer residence of Moorish kings. A kind of colonade, surrounds it, through the mauresque arches of which can be seen a wonderful garden, bedecked with myrtle, cypress and orange groves; bedizened with terraces, grottos and fountains. The second movement is headed "Distant Dancing," the third "In the Gardens of the Sierra de Cordoba." These last two movements are played without break.

The whole work is in three-four measure, and it is amazing what ingenious rhythms the composer plays with; the work, although bearing one general time signature never shows the least sign of monotony. The first movement bears the signature of six-eight, although most of the movement is virtually in three-four.

The guitar is responsible for all the amazing rhythms that are associated with Spanish music. It is per se a rhythmic instrument. One chief characteristic of the Spanish rhythm is the use of three-four measure as six-eight and the reverse as de Falla uses it in the "Nights." Both time signatures demand six-eighth notes to the measure, and all depends on the accent as to which is being used. The guitar is to the Spaniard a medium of artistic expression as much as the piano is to us.

One is apt to regard it as a piece of stage furniture, or at most in much the same light as the accordion, concertina, banjo or other popular instruments. The saxophone is a thorough Philistine beside the dulcet guitar. It is a very significant fact that when de Falla was asked by the Révue Musicale to contribute something to "Le Tombeau de Claude Debussy," he wrote from out his heart a piece for the guitar—"Homanaje," wherein he gave complete vent to his grief at the loss of a loved one.

He spends many summer evenings with a friend in a "garden" discoursing music by Scarlatti, Albeniz and Coranados, arranged for guitar. One reads of an occasion when the babbling fountain had to be quietened by wrapping a towel round the jetties.

To appreciate de Falla's music to the full one must try to mentally familiarize oneself with the sights, and sounds that daily surround him and one will realize the best that is in these Symphonic Impressions. The Spaniards delight in the cool of the evening when they can resort to the lovely gardens after the flaming sun has gone down and left a sanctuaried calm over the day's "dead sanctities," and all is as the peace that surpasseth all understanding. A few take their guitars and woo sweet music out of the mystery that reigns supreme and the rhapsody is complete.

It is such experiences as these that gave birth to the "Nights in the Gardens of Spain," wherein impressions of majestic calm, langorous dances, and lively revelling are revealed. When this work was played in London with de Falla at the piano, it won such profuse and unexpected applause, that the composer "could not make out how those stiff phlegmatic Englishmen managed to be so genuinely enthusiastic over music and his own into the bargain." Passionate beauty and clearness of design and above all sincerity will win the Bostonian likewise. Be it added and stressed that de Falla, like Sibelius the Finn, never uses any definite existing folk song, unless specifically justified, he creates the folk atmosphere without quoting. Intangible suggestions of Fandangos, Malagueñas, Sequidillas, Polos, Soleares and other dances appear in the beautiful tapestry of this music.

An admiring writer has said: "It is the spirit rather than the letter of his

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Twice in a Concert

Beethoven's Choral Symphony so Heard in Berlin from Buelow

NOT long ago, announcing the two performances of Beethoven's Choral Symphony in Boston next Sunday, this department of The Transcript inquired whether in a hundred years it had anywhere been so heard—in two concerts; in the same city; on the same day; from the same forces. The answer is yes—and not in two concerts, afternoon and evening, as at Symphony Hall, but in one. Miss Mary A. Stowell in the following letter submits the evidence:

> "In Berlin on March 6, 1889, under the leadership of Hans von Bülow, the Philharmonic Orchestra gave a 'Döppel Auffuhrung' of Beethoven's Choral Symphony. As I had the good fortune to be present, I speak with personal knowledge; and can also record the fact that the second performance, or repetition, was even more remarkable than the first. Many people, like myself, heard both; but it was evident that others had arranged to give their ticket-stubs to friends at the intermission, as my neighbors for the second half of the concert were almost an entirely different set of people."

COMPOSERS

Haydn Through a Little Symphony for an Expert Orchestra—Beethoven When He Chooses to Charm, Mr. Flesch Assisting—Mr. Hill Finds Warm Voice and a New Freedom—Wagnerian Postlude

WITH a divided mind the twentieth-century hearer listens to a Symphony by Haydn as played in these days by an able conductor and an expert orchestra. Mr. Monteux fulfilled the annual rite yesterday afternoon, choosing for revival a Symphony in C major, written for the composer's concerts in London and last heard in Boston twenty years ago. Probably eight-tenths of the audience took largest pleasure in the bright flow of Haydn's melodies and in his light-fingered, transparent workmanship. By all of his symphonies that this generation knows, he is the most dependable of composers. There was the Minuet, with a pretty tune for middle measures, that ought long since to have been caught into operetta. Perhaps it has in Vienna, where the composers of trifles may also be scholarly, and none the worse for their learning. There was the circling Finale, with two or three neat motivs lightly churned into perpetual rhythmic motion. Fancy and dexterity smiled at each other through the first movement. The second sang—not out of Bach-like depths in Bach-like glows, nor yet through Mozartean melancholies—but amiably, and with sentiment as though Haydn for the instant were pressing our collective hands and looking into our collective eyes.

There is no easier music to hear than Haydn's. He is not super-sensitive and troublous like Mozart, or stressful and striding like Bach or Handel. He pleases by his matter, which seems melodious simplicity; pleases also by his manner, since it was his habit to be a good craftsman. Yet that same music is not an easy music to write. Set this Symphony in C major beside six or eight workaday symphonies out of Haydn's own Vienna in 1790, and it soon appears that such melodies as his did not come at call; while such skill as he plied was not at every finger-tip. There must be a touch of genius in his flowing measures, since none others, except Mozart's, survive from a plenteous day. There must also be a touch of divination in those easy-going modulations and mutations; for now and again, even in 1924, they do surprise the ear. And Haydn knew full well that surface-polish is preservative against the gnawing years. Less than fair, less than true is it to dismiss him as a bon homme with a nest of tunes in his head or to set him in a concert as a symphonic lollipop. Maybe, he was genius of simplicities.

Meanwhile, the other two-tenths of the audience were preferring the orchestra to the composer. Wisely Mr. Monteux reduces it until it is not too big-voiced and heavy-footed for a slender, light-paced music. Prudently, he balances the choirs so that the strings shall have no more advantage than Haydn usually gave them. Crisply and lightly he beats out a Vivace or a Rondo. He will not smear and sentimentalize through measures of sustained song. Happily unelaborated goes his Haydn. The rest he leaves to such grace and charm of phrase and accent and euphony as the string choir gained in the Minuet, to such beauty of tone as strings and reeds and horns wove about the slower-moving song. In Haydn, crystal-clear, the orchestra, if not the audience, knows the fineness of Mr. Monteux's ear.

This sensibility in the conductor and plasticity in the orchestra was salvation—Mr. Flesch materially assisting—to Beethoven's Concerto for Violin. Of course it has been played to excess at the Symphony Concerts since to and fro will the violinists go in their treadmill of Beethoven and Brahms, Mendelssohn and Chaikovsky, Lalo and Saint-Saëns, with now and then a retreat to Bach or Mozart or a side-trip into Goldmark or Glazunov. United voices cry aloud for new Concertos, for Violin but no sooner is one written—say by Elgar or Dohnányi or Schelling or Powell—than equally united voices decline to play it. Only a new masterpiece, it seems, will content these fiddlers of mediocre Mendelssohn, mechanical Saint-Saëns and empty Glazunov. Waiting to disagree about it, they wear the stock-pieces bare, which process pleases most of these virtuosi, since as they fondly believe, they can reclothe them with their particular "personality." Many times, the innocent Beethoven, who had some "personality" of his own, has been their victim. They have stifled him in elaborate mechanics; inflated him with "interpretation" given him every voice but his own.

Once within memory, Beethoven's Concerto escaped this fate—and the audience boredom—when Mr. Kreisler and Dr. Muck played it. Again yesterday it was as fortunate at the hands of Mr. Flesch and Mr. Monteux. Plainly, they were of one mind as to the substance and the style of the music—that it ran lightly in mellifluous song or adroit pattern-weaving; that it was designed to charm rather than impress; that it was music of artifice and fancy, not music of emotion and imagery; that the voice of the violin should thread and gleam across the voices of the orchestral background. An intimate music, a music for virtuosi, a music of all the graces and all the refinements is this Concerto. Light-toned, low-voiced, in endless shadings and euphonies, in phrases suavely moulded, in

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The shortcoming has been an appreciable dryness of mood and expression. Imagination there was, but it never quite warmed. Zest there was, but it never cut quite free. There were signs of heat and of emancipation in the first Suite of "Stevensoniana." Now, in the second, they stand fulfilled. Not within recollection has Mr. Hill written with such gusto as in the music from "Pirate Story." His invention is fertile; his means leap to his hand. Merry-paced is the music, rocking to the gayety of the verse. Heartily the periods unfold, exuberant are the rhythms; the instrumental timbres ring; mock-merry is the catastrophe.

For once hear Mr. Hill in high spirits. Hear him also in fine intensity of mood and beauty of expression. The child-like fancies of "The Dumb Soldier" are but suggestion to him for music of

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H. T. P.

By report of the programme-book at the Symphony concert of yesterday the fund to meet the operating deficit for the musical year 1923-24, now stands at $81,648.34. In the last fortnight, Miss Mary Appleton, Miss Frances G. Curtis, Miss Helen Ellis, Mr. and Mrs. Donald McKay Frost, Mrs. H. M. Hauser of Washington, Mrs. George Putnam, Mr. and Mrs. A. C. Ratshesky and Mrs. Henry H. Sherman have together added $430 to it.

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The guitar is responsible for all the amazing rhythms that are associated with Spanish music. It is per se a rhythmic instrument. One chief characteristic of the Spanish rhythm is the use of three-four measure as six-eight and the reverse as de Falla uses it in the "Nights." Both time signatures demand six-eighth notes to the measure, and all depends on the accent as to which is being used. The guitar is to the Spaniard a medium of artistic expression as much as the piano is to us.

One is apt to regard it as a piece of stage furniture, or at most in much the same light as the accordion, concertina, banjo or other popular instruments. The saxophone is a thorough Philistine beside the dulcet guitar. It is a very significant fact that when de Falla was asked by the Révue Musicale to contribute something to "Le Tombeau de Claude Debussy," he wrote from out his heart a piece for the guitar—"Homanaje," wherein he gave complete vent to his grief at the loss of a loved one.

He spends many summer evenings with a friend in a "garden" discoursing music by Scarlatti, Albeniz and Coranados, arranged for guitar. One reads of an occasion when the babbling fountain had to be quietened by wrapping a towel round the jetties.

To appreciate de Falla's music to the full one must try to mentally familiarize oneself with the sights, and sounds that daily surround him and one will realize the best that is in these Symphonic Impressions. The Spaniards delight in the cool of the evening when they can resort to the lovely gardens after the flaming sun has gone down and left a sanctuaried calm over the day's "dead sanctities," and all is as the peace that surpasseth all understanding. A few take their guitars and woo sweet music out of the mystery that reigns supreme and the rhapsody is complete.

It is such experiences as these that gave birth to the "Nights in the Gardens of Spain," wherein impressions of majestic calm, langorous dances, and lively revelling are revealed. When this work was played in London with de Falla at the piano, it won such profuse and unexpected applause, that the composer "could not make out how those stiff phlegmatic Englishmen managed to be so genuinely enthusiastic over music and his own into the bargain." Passionate beauty and clearness of design and above all sincerity will win the Bostonian likewise. Be it added and stressed that de Falla, like Sibelius the Finn, never uses any definite existing folk song, unless specifically justified, he creates the folk atmosphere without quoting. Intangible suggestions of Fandangos, Malagueñas, Sequidillas, Polos, Soleares and other dances appear in the beautiful tapestry of this music.

An admiring writer has said: "It is the spirit rather than the letter of his country's music that he renders, and his language is more properly described as expressive and evocative than as descriptive or formalistic. This combination of nationality (sic) and personality gives to his music a complex character that makes it more difficult to grasp than a certain surface picturesqueness might lead one to think, but it is precisely this difficulty which makes it doubly interesting and imparts to it a lasting solid value beyond its immediate sensuous fascination that must strike every hearer."

To conclude—the interesting themes, the beauty and originality of the orchestration, the passionate seriousness and sincerity of the "Nights in the Gardens of Spain" make it one of the most memorable and outstanding works for pianoforte and orchestra which have been written and heard of recent years, and give de Falla a well deserved place in the list of Spanish composers headed by Vittoria, four centuries ago, and crowned by Grandaos in our own day. And whether or not there is anything really nationally inherent in a country's music, this "Nights in the Gardens of Spain" could not have been written with such superb and masterly touch by anyone but a Spaniard of Spain, and we shall, with Walter de la Mare.

> Hear her strange lutes on the green banks.
> Ring loud with the grief and delight
> Of the dim-silked, dark-haired musicians
> In the brooding silence of night.

L. V. P.

Twice in a Concert

Beethoven's Choral Symphony so Heard in Berlin from Buelow

NOT long ago, announcing the two performances of Beethoven's Choral Symphony in Boston next Sunday, this department of The Transcript inquired whether in a hundred years it had anywhere been so heard—in two concerts; in the same city; on the same day; from the same forces. The answer is yes—and not in two concerts, afternoon and evening, as at Symphony Hall, but in one. Miss Mary A. Stowell in the following letter submits the evidence:

> "In Berlin on March 6, 1889, under the leadership of Hans von Bülow, the Philharmonic Orchestra gave a 'Döppel Auffuhrung' of Beethoven's Choral Symphony. As I had the good fortune to be present, I speak with personal knowledge; and can also record the fact that the second performance, or repetition, was even more remarkable than the first. Many people, like myself, heard both; but it was evident that others had arranged to give their ticket-stubs to friends at the intermission, as my neighbors for the second half of the concert were almost an entirely different set of people."

COMPOSERS

Haydn Through a Little Symphony fot an Expert Orchestra—Beethoven When He Chooses to Charm, Mr. Flesch Assisting—Mr. Hill Finds Warm Voice and a New Freedom—Wagnerian Postlude

WITH a divided mind the twentieth-century hearer listens to a Symphony by Haydn as played in these days by an able conductor and an expert orchestra. Mr. Monteux fulfilled the annual rite yesterday afternoon, choosing for revival a Symphony in C major, written for the composer's concerts in London and last heard in Boston twenty years ago. Probably eight-tenths of the audience took largest pleasure in the bright flow of Haydn's melodies and in his light-fingered, transparent workmanship. By all of his symphonies that this generation knows, he is the most dependable of composers. There was the Minuet, with a pretty tune for middle measures, that ought long since to have been caught into operetta. Perhaps it has in Vienna, where the composers of trifles may also be scholarly, and none the worse for their learning. There was the circling Finale, with two or three neat motivs lightly churned into perpetual rhythmic motion. Fancy and dexterity smiled at each other through the first movement. The second sang—not out of Bach-like depths in Bach-like glows, nor yet through Mozartean melancholies—but amiably, and with sentiment as though Haydn for the instant were pressing our collective hands and looking into our collective eyes.

There is no easier music to hear than Haydn's. He is not super-sensitive and troublous like Mozart, or stressful and striding like Bach or Handel. He pleases by his matter, which seems melodious simplicity; pleases also by his manner, since it was his habit to be a good craftsman. Yet that same music is not an easy music to write. Set this Symphony in C major beside six or eight workaday symphonies out of Haydn's own Vienna in 1790, and it soon appears that such melodies as his did not come at call; while such skill as he plied was not at every finger-tip. There must be a touch of genius in his flowing measures, since none others, except Mozart's, survive from a plenteous day. There must also be a touch of divination in those easy-going modulations and mutations; for now and again, even in 1924, they do surprise the ear. And Haydn knew full well that surface-polish is preservative against the gnawing years. Less than fair, less than true is it to dismiss him as a bon homme with a nest of tunes in his head or to set him in a concert as a symphonic lollipop. Maybe, he was genius of simplicities.

Meanwhile, the other two-tenths of the audience were preferring the orchestra to the composer. Wisely Mr. Monteux reduces it until it is not too big-voiced and heavy-footed for a slender, light-paced music. Prudently, he balances the choirs so that the strings shall have no more advantage than Haydn usually gave them. Crisply and lightly he beats out a Vivace or a Rondo. He will not smear and sentimentalize through measures of sustained song. Happily unelaborated goes his Haydn. The rest he leaves to such grace and charm of phrase and accent and euphony as the string choir gained in the Minuet, to such beauty of tone as strings and reeds and horns wove about the slower-moving song. In Haydn, crystal-clear, the orchestra, if not the audience, knows the fineness of Mr. Monteux's ear.

This sensibility in the conductor and plasticity in the orchestra was salvation—Mr. Flesch materially assisting—to Beethoven's Concerto for Violin. Of course it has been played to excess at the Symphony Concerts since to and fro will the violinists go in their treadmill of Beethoven and Brahms, Mendelssohn and Chaikovsky, Lalo and Saint-Saëns, with now and then a retreat to Bach or Mozart or a side-trip into Goldmark or Glazunov. United voices cry aloud for new Concertos, for Violin but no sooner is one written—say by Elgar or Dohnányi or Schelling or Powell—than equally united voices decline to play it. Only a new masterpiece, it seems, will content these fiddlers of mediocre Mendelssohn, mechanical Saint-Saëns and empty Glazunov. Waiting to disagree about it, they wear the stock-pieces bare, which process pleases most of these virtuosi, since as they fondly believe, they can reclothe them with their [illegible] "personality." Many times the

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Richar

Harvard Graduate and Foreign Co

RUMORS of the split in the Russian Soviet ranks, presaging the collapse of Bolshevism, were confirmed on the arrival in Boston of Richard Eaton, foreign correspondent and author and a Harvard graduate, who was imprisoned and sentenced to death in Moscow on a charge of espionage, while conducting a special investigation of conditions in Russia for the London Daily Mail, Le Matin and La Nation Belge.

Mr. Eaton will reveal facts he unearthed concerning Russia's plight, which have not been allowed to appear in censored news despatches, in a lecture in Jordan Hall, Sunday, March 30. [illegible]

26

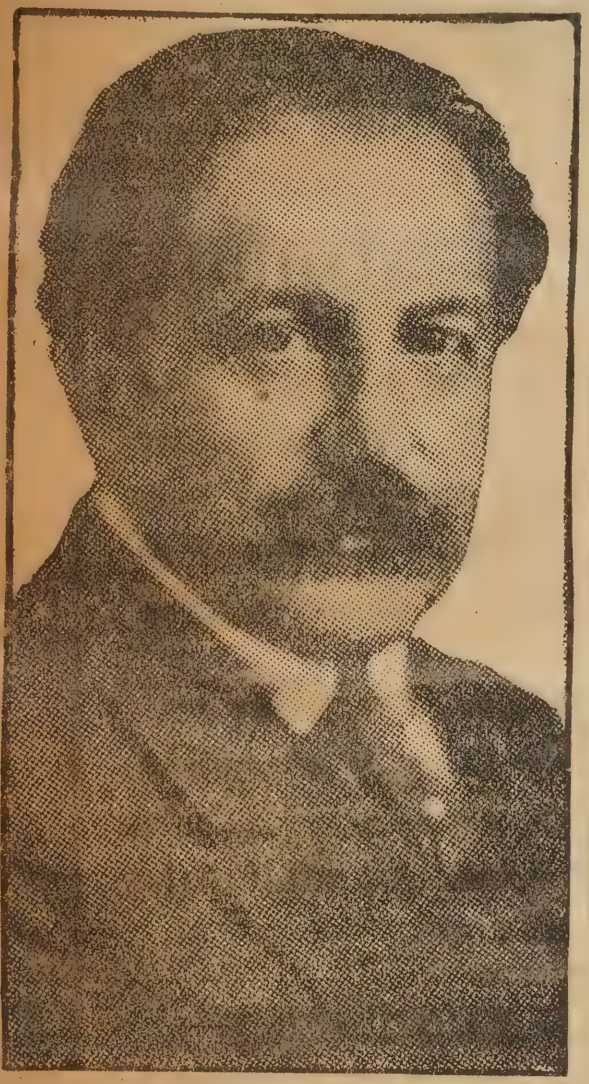
Prov Jour

To-day Boston Symphony Plays and Sigrid Onegin Appears at Verdandi Chorus Recital.—Jascha Heifetz Will Give Concert Here Next Month.

This afternoon offers two concerts; one by the Boston Symphony at the Albee Theatre under the auspices of the Providence Music League, when the performance is for industrial people only, and the second by the Verdandi chorus at the Strand Theatre, when Sigrid Onegin will be the soloist. In addition, to-night a grand opera concert will be heard at Elks Auditorium.

* * *

Pierre Monteux and the Boston Symphony Orchestra will be assisted by Jean Bedetti, the violoncello virtuoso, who will appear as soloist in Saint Saens's concerto for that instrument. The other numbers will be Beethoven's Overture to Goethe's play, "Egmont," the Nocture and Scherzo from Mendelssohn's incidental music to Shakespeare's "A Midsummer Night's Dream," the second and third movement from Tchaikovsky's "Pathetic" Symphony No. 6, namely, the movement in 5-4 rhythm and the "March" movement, and finally Wagner's Overture to "Rienzi."



Pierre Monteux

Directs Boston Symphony at Albee This Afternoon

* * *

Her'ld MAR 2

FLESCH SOLOIST AT SYMPHONY

Violinist Gives Polished Interpretation of Beethoven Concerto

ORCHESTRA PLAYS "STEVENSONIANA"

By PHILLIP HALE

The 19th concert of the Boston Symphony orchestra, Mr. Monteux, conductor, took place yesterday afternoon in Symphony hall. Carl Flesch was the solo violinist. The program was as follows: Haydn, Symphony C major (B. and H. No. 7); Hill, "Stevensoniana," Suite No. 2, after poems from R. L. Stevenson's "Child's Garden of Verses"; Beethoven, concerto for violin; Wagner, Ride of the Valkyries.

A few years ago Mr. Hill composed a Suite inspired by four poems in Stevenson's "Child's Garden of Verses." The Suite was played in Boston, after it had been brought out in New York.

In 1921 Mr. Hill wrote music suggested by Stevenson's "Armies in the Fire." The next year saw the composition of music for "The Dumb Soldier" and "Pirate Story." Walter Damrosch brought out this Second Suite in New York on March 25, 1923. The performance yesterday was the first in Boston.

Mr. Hill says in a modest note published in the program book: "These little pieces, although attempting to reflect the mood of Stevenson's verses are not primarily descriptive music." No, these pieces are fortunately not descriptive, nor are they panoramic. Mr. Hill says, they are expressive of moods. One might find them just as interesting if they had no title, and the hearers were allowed to imagine at will.

And if the hearer were inclined to be hypercritical, having read "Armies in the Fire," he might find the armies in the music formidable rather than phantom.

This Suite contains many delightful pages. Like Mr. Deems Taylor, whose "Alice Through the Looking Glass" was heard here not long ago, Mr. Hill is not afraid to write melodiously and in the frankest manner. Nor is he afraid to write in a way to please the general public. His music, however, is not stuffed with commonplaces, the platitudes that are sure to win applause. His harmonic schemes are modern without being wilfully forced; his instrumentation is ingenious, it has color, it is refined, but not super-refined. A musician would at once acknowledge the technical skill lightly, not pedantically displayed. There are pages which at once suggest the innocent faith of child-life, for there are still unsophisticated children, and one hopes that many still believe in Santa Claus, fairies, giants and the benevolent if sometimes too generous stork. The second section in "Armies in the Fire" has the appropriately child-like quality charming in its unaffected simplicity; somewhat in the MacDowell mood, the MacDowell of the smaller and more intimate piano pieces..

Mr. Hill, who was present, must have been as pleased with the performance as the audience with his music. Mr. Monteux had prepared the performance with his customary care, and the orchestra was eloquent.

It was a pleasure to hear a symphony by Hadyn that was not too familiar, the one played yesterday had not been performed at these concerts for 20 years. This is passing strange for it is one of the most grateful of the many. How beautifully the adagio and the trio of the minuet were played! And here the exquisite taste of Mr. Monteux and the euphony of the orchestra were fully revealed.

"The Ride of the Valkyries" as a concert piece has somewhat aged. Even in a performance of the opera. The chief interest today is in seeing how the ride is scenically managed.

A day may come when some violinist will have the courage to make liberal cuts in the first movement of Beethoven's intolerably long-winded concerto with its endless repetitions, and omit the finale with its cheap and hiccuping theme altogether. Mr. Flesch gave a calm, contemplative, polished interpretation, rather than a vital and arresting one. We were told that the cadenzas were by Leonard. Cadenzas as a rule are a nuisance. In this instance the result of the thematic recapitulation was less distressing than is often the case.

The concert will be repeated tonight. The program of next week is as follows: Tchaikovsky, "Pathetic Symphony; Schenck, "In a Withered Garden," (first time here); de Falla, Nights in Gardens of Spain (first time here, if not in America); Chabrier, Overture to "Gwendoline."

Herlad Mar 20

SYMPHONY GIVES 20TH CONCERT

Presents Two Compositions Never Before Played in This City

PROGRAM IS TO BE REPEATED TONIGHT

By PHILIP HALE

The 20th concert of the Boston Symphony orchestra, Mr. Monteux conductor, took place yesterday afternoon in Symphony hall. The program was as follows:

Tchaikovsky, Symphony No. 6, "Pathetic"; Schenck, poem for orchestra, "In a Withered Garden" (first time here); De Falla, "Nights in the Gardens of Spain" for piano and orchestra (first performance here); Chabrier, overture to the opera "Gwendoline."

Tchaikovsky's symphony had not been performed at the subscription concerts of the orchestra since 1911. In the years 1894-1898 there were six performances. We well remember the sensation the symphony made here when Mr. Paur brought it out. When the late William Foster Apthorp described the music as "obscene," a singular word to apply to it, indignant, denunciatory letters were sent to the Evening Transcript, written by persons who, as Charles Reade once said of letter writers to newspapers, had no other waste-pipe for their intellect.

The symphony was played so much, it was so popular that it quickly staled.

Extreme modernity has in it the seeds of oblivion, and the symphony was in those days ultra-modern. Extravagantly praised it began to be underrated. Conductors and players groaned when audiences wished to hear it. Performances were perfunctory.

The performance yesterday, a most impressive one, again reminded us that this symphony is a remarkable human document. Tchaikovsky and Brahms were in constant dread of death. They might have said with Brachiano in John Webster's "White Devil":

"On pain of death, let no man name
death to me;
It is a word infinitely terrible."

In his dread Tchaikovsky shrieked; Brahms whined. The fact that Tchaikovsky died a few days after the performance gave rise to legends; but he did not kill himself, he died of cholera; yet the legends enhanced in the minds of some the value of the music. They turned a deaf ear to those objecting to the "sentimentalism" of the lyrical theme in the first movement; to the "morbidness" of the finale; to the "flippancy" of the second movement. Hearing the music as Mr. Monteux read it, the "sentimentalism" was the recollection of past joys and the wild regret over the end of every man's desire; the "flippancy" was tragically ironical in its desperate gaiety; the finale was a profoundly emotional lamentation, not only over the dead, but for all awaiting the inevitable summons.

It has been said that French musicians dislike Tchaikovsky's music; that they object to his direct appeals, the lack of subtlety, the repetitions, the raucous eloquence. Be this as it may, no conductor here has given so eloquent and sympathetic a performance of this symphony as the one heard yesterday.

Mr. Schenck's "In a Withered Garden" was entered in competition for a prize offered by the Chicago North Shore Festival Association in 1922. It then obtained an honorable mention. Mr. Schenck says that he endeavored to depict a mood rather than to tell a definite story. "If there were any tale to tell, the section in mazurka tempo would be 'the moonlight dance of the insects, animals, fairies and hobgoblins in the withered garden.'" We heard this tone poem twice in Evanston and again yesterday. The mazurka section is the least interesting portion of the work. The preceding pages and the finale, a recurrence of the opening measures, have poetic ideas finely expressed in an individual manner.

De Falla's Suite was disappointing, in view of the rhapsodic praise awarded it by foreign critics. There are three movements: "At Generalife," "Far-Off Dance" and "In the Gardens of the Sierra of Cordova." The second movement, based on a tango rhythm, suggests Spain, but the "gardens" might be in any country, in New England say, with box-trimmed paths, a summer house with narrow seats and slugs, and a garden pump, with a green scum on the water in its tank. It is a curious fact that Chabrier, Debussy, Ravel, Leparra, Frenchmen all, have brought Spain musically nearer to us than any Spaniard whose orchestral compositions have been played here. We do not name Bizet, for "Carmen," brilliant as it is, is anything but Spanish. De Falla is apparently more national in his songs and piano pieces than when he writes for the orchestra. The piano in these "Nocturnes" is really only one of the instruments. Mr. Gebhard is at home with modern music.

The concert will be repeated tonight. There will be no symphony concerts next week. The program for April 11, 12, will be as follows: Franck, Symphony, D minor; Chopin, Concerto, E minor, for piano (Moritz Rosenthal, pianist); Berlioz, The Rakoczy March. Stravinsky's "Rite of Spring" will be played as an extra number after the regular program.

Herlad MAR 23

SYMPHONY PROGRAM

For the first time in thirteen years Tchaikovsky's "Pathetic" Symphony No. 6 will be played at the subscription concerts of the Boston Symphony Orchestra. This symphony will open the 20th concert at Symphony hall next Friday afternoon and Saturday evening. Mr. Monteux will introduce De Falla's "Nights in the Gardens of Spain." Heinrich Gebbard will be the pianist for this composition. The other numbers will be Schenck's poem for orchestra, "In a Withered Garden," and Chabrier's overture to "Gwendoline." The pieces by Schenk and De Falla will be played here for the first time.

NINTH SYMPHONY

The soloists for the Pension Fund Concert, at which Beethoven's Ninth Symphony will be performed by the Boston Symphony Orchestra, are Marie Sundelius, soprano; Marjorie Squires, contralto; Charles Stratton, tenor, and Fred Patton, baritone. The Harvard Glee Club and Radcliffe Choral Society will join forces with the Boston Symphony Orchestra. Mr. Monteux will conduct. Only standing room is left for the afternoon performance (March 30 at 3:30) and the evening performance (March 30 at 8:30) in Symphony Hall.

The programs of the first season of the Boston Symphony Orchestra (1881-82) were conspicuous in the music of Beethoven. In this season Mr. Henschel performed the nine symphonies in numerical order, together with the more important overtures and concertos. The Ninth Symphony constituted the closing program in the spring. Early in the season an announcement of a spring performance of this symphony invited subscribers to apply for the chorus. Mr. Henschel likewise performed the Ninth Symphony in the springs of 1883 and 1884. The Ninth Symphony entire was performed four times under Gericke, once under Nikisch, three times under Fiedler. It was last performed and repeated in 1917, with Dr. Muck conductor.

TRANS April 5

CONCERTS NEXT WEEK

Symphony Orchestra

TO crown their brave adventure with Stravinsky's tone-poem, "The Rite of Spring," Mr. Monteux and the Symphony Orchestra will repeat the piece at the Symphony Concerts of next Friday afternoon and Saturday evening. Many desire to hear it anew; in itself and for the impression it has made it deserves repetition; while in it conductor and band have covered themselves with glory. It will stand last on the programme. Through an hour and forty minutes Franck's Symphony, Chopin's Concerto for Piano in E minor, with Mr. Rosenthal to play the solo-part, and Berlioz's Rákjoczy March will precede it. Intending listeners may govern their attendance accordingly.

On Monday evening in Symphony Hall, Mr. Monteux and the orchestra will complete the series of supplementary Symphony Concerts to the public that now regularly and pleasurably frequents them. The programme traverses Beethoven's Seventh Symphony; fragments of Wagner's music-dramas, "Siegfried" and Götterdämmerung"; a Suite for Strings by Mr. Scalero, Italian composer, now resident in New York. Mme Eva Gauthier will be the assisting singer, appearing for the first time with the orchestra and in familiar prowess. Her numbers are two Jewish Songs of Ravel and the ornate air of Rosina, "Una Voce Poco Fa," from "The Barber of Seville."

On Thursday evening in Sanders Theatre at Harvard, conductor and band will continue their current series of concerts in Cambridge, with the youthful and ambitious Miss Constance McGlinchee, once pupil hereabout, as assisting pianist. Franck's Symphony; Mr. Hill's Second Suite of "Stevensoniana" in which he excels all his previous music; Schumann's Concerto; Berlioz's "Rákóczy March" fill the programme.

In the A

Adv April 6

Rosenthal Will Be Symphony Soloist

FEATURES of the Symphony concerts next Friday afternoon and Saturday evening will be the appearance as soloist of Moriz Rosenthal, the celebrated pianist, and the repetition of Stravinsky's remarkable score, "Le Sacre du Printemps," the orchestral sensation of the season.

Rosenthal will appear with the orchestra in Chopin's E minor concerto. Cesar Franck's symphony in D minor and Berlioz's "Rakoczy March" are other features.

Monitor April 12

The Next Conductor of the 'B.S.O.'

By HERBERT ANTCLIFFE

London, March 14

THE banal description of "lightning conductor" has often been applied to Serge Koussevitzky, the famous Russian conductor who is to take charge of the Boston Symphony Orchestra during the season commencing next September. This is not because he takes the music at a quicker rate than other conductors, or because his movements are of a more startling character, so much as because his engagements are so many and in such widespread an area that he is extremely difficult to catch.

My own experience of catching him for this interview is typical. He was supposed to be staying in England for a time conducting the London Symphony Orchestra, but the necessity of frequent visits to France made it impossible for him to give me an appointment except after a concert. He greeted me cordially as he came off the platform and before we had time to sit down his agent had asked him to speak to someone else "for a moment." The moment passed into several, while the agent and M. Koussevitzky's secretary were holding back people who had no immediate business with him. Outside the room, I knew, for I had had to pass through their ranks, were several score people with programs, autograph books and fountain pens, waiting more or less patiently for the time when he should be able to sign his name under those of other celebrities.

Speaks Little English

"Parlez-vous Anglais, Monsieur Koussevitzky?" I asked. "Non, Monsieur." "Pas du tout?" "A little, but I prefer Russian." So, in French, with some Russian, translated by the conductor's secretary, the conversation was carried on.

First of all he expressed his intense pleasure at the prospect of visiting America, and particularly of conducting there so fine and famous an orchestra. He had long wished to go to the New World, but there had been various difficulties, most of them concerned with artistic matters or with his engagements in Europe that had prevented him from getting over previously, and now he was hoping to give his very best to a people who he knew would appreciate it.

As one looked at him after a long and elaborate program, at the end of a strenuous season, and observed in him the same enthusiasm for his work and the same charm of manner as if he were just ready for the work instead of finishing it, there could be no question of his giving to the utmost of his ability. He is of a type that finds it impossible to give anything else. It is this which made possible the splendid series of concerts he gave when first he took up conducting for the benefit of his fellow-countrymen, to whom he had to take music and musicians by boat down the lonely rivers of Russia. It is this that makes and keeps him famous the world over today.

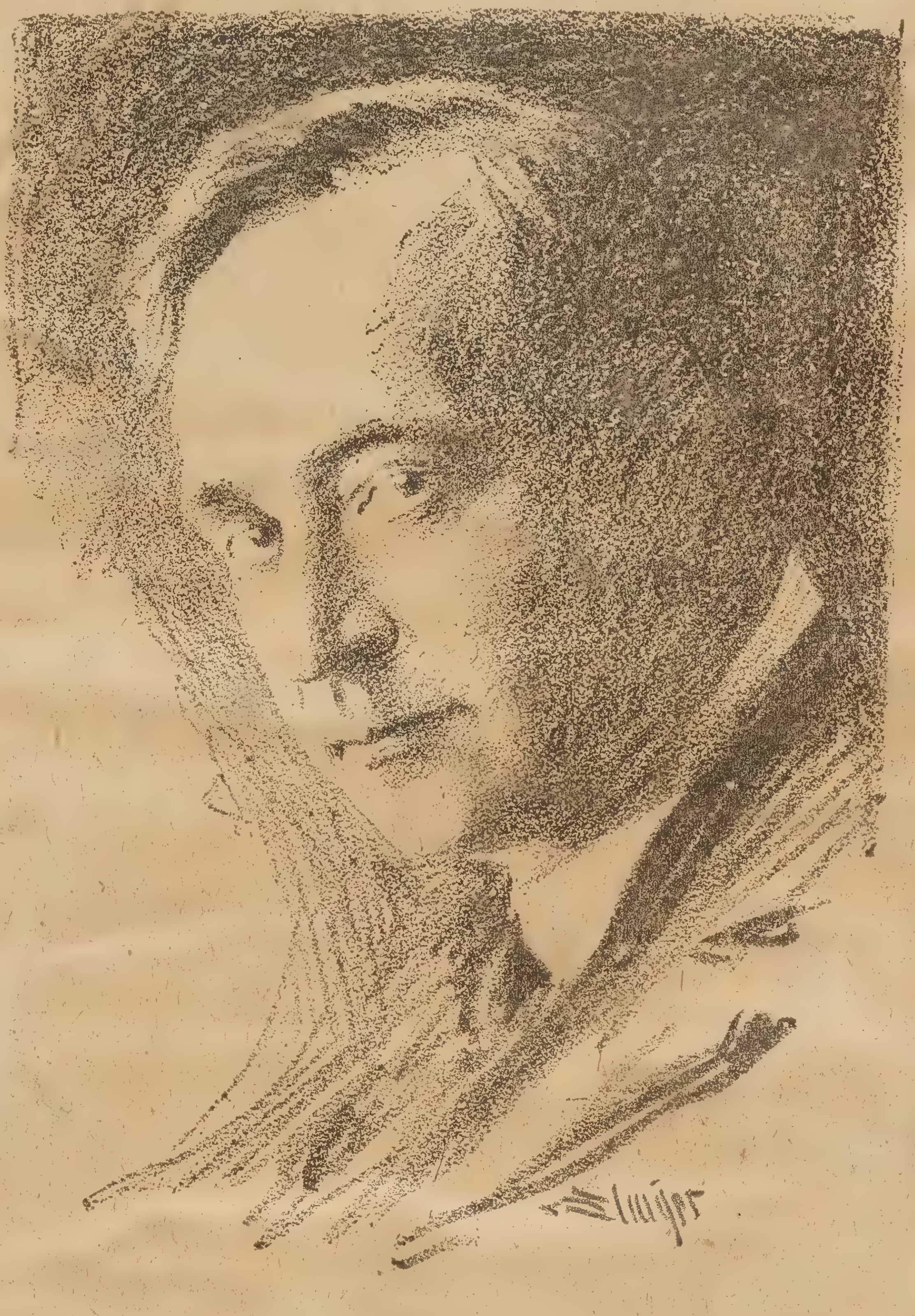
His Aims in Boston

But he would tell me something of his ideas with regard to a season of orchestral music, some of which, if not all, he hoped to be able to put into practice at Boston. Primarily his aim in accepting the offer to conduct the Boston Symphony Orchestra is to have a body of players under his regular control whom he can mold to his own artistic feelings, and with the Boston players, who have the reputation here of being the finest orchestra in the world, he feels he will have this. Ever since the Russian revolution, which resulted in the disbandment of his own orchestra, he has been looking for something of the kind that would come up to his ideals, and he thinks he has now found it. It is only by having at his disposal such an orchestra that an artist can produce his most satisfying work, and with him all other aims are subservient to this.

It was a mistake, said Mr. Koussevitzky, to imagine that he was a modernist in any exclusive sense. A glance at his programs with the London Symphony Orchestra for the present season, which included two symphonies of Beethoven, one of Hadyn, one of Brahms, one of Boccherini and one of Tschaikowsky was sufficient to contradict this idea. In Boston he would continue his work of giving his own conceptions of the classics, for he believed that every artist should have his individual and personal interpretation of these works.

Nevertheless, he thinks that modern music must not be ignored or omitted from programs; for, apart from the question of providing proper openings for the stream of current art, it is only by keeping up with the work of contemporary writers that an interpreter can give the best readings of the classics. Speaking of modern composers, he thought that at the present moment there were many highly talented musicians, France and England perhaps just now holding the lead, though other countries were not lacking in creative talent. As to America, he hopes that a more intimate association will result in his finding that the few works known in Europe are but the adumbration of a bright galaxy of compositions which have remained in their own country.

Mr. Koussevitzky reiterated several times, because of some misapprehension that has arisen, that he is not out for propaganda, either on behalf of any nation or school of composers or for financial purposes. He considers that the classics are the established basis of musical beauty, and that at the same time music cannot stand still. The modernists who have something to say and say it in a worthy manner must be heard alongside the classics, for they are the classics of tomorrow. And it is for the exercise of his own artistic feelings in both of them that he is accepting the post in Boston. In other words, he is an artist who is seeking the finest instrument and the best circumstances for the expression of his art, and in the Boston Symphony Orchestra and the Boston audiences he is sanguine that he has found them.



Drawn from Photograph © Florence Van Damm, New York

Serge Koussevitzky

Trans April 3

Incidents and Prospects

For the few Symphony Concerts remaining to him, Mr. Monteux has at least two novel pieces in hand. One is Mr. Schelling's sardonic tone-poem, "A Victory Ball," now going the round of orchestras in America. The other is sea-music, lately written by Mr. Converse.

When Mme. Gauthier sings for the first time with the Symphony Orchestra next Monday evening in Symphony Hall, she will be heard in widely different numbers—Ravel's settings of two Jewish Poems and the ornate and sportive air of Rosina, "Una Voce Poco Fa," in Rossini's "Barber of Seville."

It is pleasure to report that the profits of the Pension Fund of the Symphony Orchestra from the two performances of Beethoven's Choral Symphony last Sunday are, in round figures, nearly $7000. It is long since it has had such a gain for its beneficent treasury.

Trans April 9

Programmes in Prospect

For the Symphony Concerts of next week, on April 18 and 19, Mr. Monteux announces two novel pieces. From manuscript, conductor and orchestra will play a tone-poem by Mr. Converse, "Song of the Sea," suggested by verse of Walt Whitman. Once before, with "The Mystic Trumpeter," the poet stirred the composer to some of the best of his music-making. The other new number is "The Victory Ball," Mr. Schelling's fantasia that has already gone the round of symphony concerts in the United States. Again verses stirred the composer—a poem by Alfred Noyes in which he sets face to face the mob of such a party and the ghosts of dead soldiers whom—he chooses to believe—were "idealists" in the late war. Mr. Schelling is dyed yet more deeply with this contrast, and out of a full and disillusioned heart writes a bitter music. A fox-trot sounds. The shades shiver. For routine pieces, the programme promises Rimsky-Korsakov's overture of churchly prides and pomps, "Russian Easter," and Schubert's Unfinished Symphony. As assisting singer, Mme. Onegin will be heard in air from Mozart's opera, "Titus," and in two songs by Strauss.

By exceptio

TRANS April 3

CONCERT-CHRONICLE

In His Own Image

A REVIEW, written by Mr. Ernest Newman for The Sunday Times of London, gives a clearer notion of Mr. Kusevitzky's independence and freshness as conductor than any comment about him lately printed in Europe. It concerns the recent concert in which he lead the London Symphony Orchestra through Strauss's tone-poem, "Don Juan," Brahms's Fourth Symphony, and other pieces. Mr. Newman has indeed long admired Mr. Kusevitzky. Even so, his article is one to whet anticipation next autumn in Boston. It runs:

> Kusevitzky's tempi in "Don Juan" struck everyone as much slower than the normal. The explanation probably is that Kusevitzky, consciously or unconsciously, dramatizes the women in the symphonic poem; that is to say, instead of showing us the Countess and Donna Anna in Strauss's description of them, he makes them speak in their own persons. They become stage-charcaters, and employ, in order to reveal their emotions fully to the audience, all the conscious art of the singer, drawing the last ounce of expressiveness out of their phrases. This concentration on themselves, as it were, necessarily makes them adopt a slower pace than a conductor who is only concerned with an external description of them would allow them. It is true, then, that these sections were taken so slowly as to put the piece as a whole a little out of shape, but we were compensated by the exceptional beauty and poignancy of the music for the Countess and Donna Anna—a beauty and a poignancy that managed to make themselves felt even through the poor playing of the orchestra. Equally remarkable, in another way, was the fire of the characteristic music of the Don.
>
> It was probably the orchestra's difficulty in adapting its pre-established notions to the novel tempi of Kusevitzky that made it play so badly. It might have been a completely different orchestra that, later in the evening, gave us so magnificent a performance of Brahms's Fourth Symphony. Kusevitzky achieved the miracle of proving that Brahms's melodic line can be inflected with the utmost delicacy without losing any forthright strength. The blend of power and tenderness in the slow movement was particularly moving; while in the third movement the slight ungainliness of gait that is the very essence of the music here was preserved in spite of the unusual vivacity of the phrasing. And in the finale Kusevitzky, without doing any damage to the grand structural lines of the movement, gave each of the variations an unusually well-defined physiognomy of its own. Altogether, the performance, though departing in many points from what the true-blue Brahmin would regard as "the Brahms tradition," was as remarkable a one as I have ever heard of the music.

April 5

THE BOSTON SYMPHONY.

Pierre Monteux bade a last farewell to his Thursday evening audiences last night in Carnegie Hall. Judging from the storm of applause that greeted him upon his first appearance on the platform, after every pause in the playing, and after the concert, New York has—a little late—learned to appreciate his very real excellence and is sorry to see him go.

Mr. Monteux's penultimate program was well chosen and met with emphatic approval from his hearers, although upon an occasion less charged with goodwill it might not have caused so much excitement. Its most completely satisfactory portion was possibly the performance of the third "Leonore" overture that began it, a vivid one, full of beautiful color and dramatic breadth.

One should perhaps be grateful to Moritz Rosenthal, who was the soloist of the evening, for playing a concerto that had not been worn out with incessant repetitions. He chose Chopin's second, in E minor, which sounded almost like a novelty. Unfortunately, however, the neglect of this particular concerto is not so inexplicable after one has heard it.

Chopin was emphatically not a composer for the orchestra, and the E minor concerto sometimes sounds as if the composer had first conceived it as a sonata and later, discovering that the piece was supposed to be played with orchestra, had written in just enough instrumental accompaniment to prevent the band's going out to have a smoke. The net result is a long piano solo, generally played against a perfunctory background of sustained string harmony, with occasional interruptions, "tutti," restating what the piano has just said or predicting what he is about to say.

Nor is the music itself very good Chopin. The slow movement has moments of great beauty, although much of it is sentimental, and there is a stirring march passage in the first that is effective. But the closing rondo, concerning which Chopin himself wrote, "The Rondo for my concerto is not yet finished, because the right inspired mood has always been wanting," was apparently finished without bothering to wait for the right inspired mood.

Mr. Rosenthal played the concerto with authority and dazzling brilliance, and was mightily applauded for it. The concert closed with Franck's D minor symphony, which managed to sound disturbingly threadbare in places, despite the heartening combination of metriculous detail and feeling for structure that

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NY Her April 5

Music—*By Lawrence Gilman*

(Reprinted from yesterday's late editions)

The Boston Symphony Orchestra Plays Cesar Franck at Carnegie Hall

"I shall go on with them as soon as I get better," said Cesar Franck on his deathbed, thinking of the uncompleted "Magnificat" versicles—"or else," he added in a lower tone, "perhaps God will let me finish them in His eternity to come."

In another man the remark might have been the semi-mechanical repetition of a pious formula; but for Cesar Franck the words unquestionably corresponded to a deep and intense conviction of the spirit. Romain Rolland, who knew Franck well—"well enough to love him," as he says, "and to catch a glimpse of the beauty and serenity of his soul"—has told us how remarkable was the completeness and assurance of Franck's religious faith: a faith which knew no doubts, which was the mainspring of his life. Yet M. Rolland thinks that perhaps there was more trouble in the depths of his heart than the valiant serenity of Franck's exterior would have led one to believe, and he warns us particularly in the case of the D minor Symphony to beware of seeking in it only the expression of a devout and rapturous exaltation.

* * *

It is less, one fancies, because of the quality of its musical tissue than because of that which the music conveys to us that one returns to Franck's symphony without satiety. We heard the Boston Symphony Orchestra play it last night at Carnegie Hall, under the direction of Pierre Monteux, and again we were impressed by the discrepancy between the elevation and fineness of its emotional substance and the more than occasional triteness and inferiority of its musical expression. The meditations of Franck, the mystical rhapsodist, touch us again and again by their sincerity and their exaltation; and at certain happily inspired moments his tonal embodiment of them achieves a noble distinction of contour and gesture—as in the concluding nine measures of the first movement, where the ancient device of imitation lifts the music to a magnificent peroration.

* * *

But Franck does not seem to have realized when he was speaking like a seer and a poet and when he was repeating glib banalities. He did not always know whether the garment he had donned and was wearing with such innocent unconsciousness was a singing robe or a second-hand overcoat. His singing robes were woven of cloth of gold, embroidered with pearls—how gorgeous the texture of his music is at its best, as in a few rare pages of the Symphony! And how shabby and thin and lusterless it is in many and many another page, when Père Franck is seen praying fervently in a threadbare ulster—a hand-me-down from the wardrobe of the Wagner-Liszt household. And sometimes the music is not even warmed-over Wagner or Liszt; sometimes it is poor Franck in his most anæmic condition, shivering forlornly in a bathrobe—as in that incredibly trivial third theme of the first movement, uttered fortissimo by the violins and woodwind in F major, with pathetic confidence and satisfaction, as if the composer were convinced beyond argument that he had come upon a very jewel of inspiration!

* * *

Mr. Monteux's performance of the work last night was rather a merciless one; for it lingered with misguided affection over some of Franck's most sugary sentimentalities — as in the plaintive song of the violins in the slow introduction — and passed too lightly and casually over those great moments in which Franck stopped weeping maudlin chromatic tears like an impotent Tristan, straightened his shoulders, drew himself up to his full height, faced the morning sun, and realized that he himself, as Omar so hearteningly remarked, was Heaven and Hell. The sun is reflected in his face, in the splendid beauty that irradiates the final measures of the Symphony's first movement, and we could not help wishing that Mr. Monteux had encouraged his brilliant orchestra to blaze forth there in all its potential magnificence.

* * *

Between the Symphony, which ended Mr. Monteux's program, and the third "Leonore" Overture, which began it, came Mr. Moriz Rosenthal as soloist, with Chopin's E minor piano concerto for his vehicle. The long opening tutti was benignly curtailed; yet this concerto is still too long, and the first movement especially is an almost unmitigated bore. Nor are the other two movements first-rate or even second-rate Chopin. Mr. Rosenthal played them as well, doubtless, as any one could—he played, indeed, quite marvelously at times, and was fervently applauded and frequently recalled.

Trans April 5

Ballade of the Symphony Spinster

Igor Stravinsky's Tone-Poem, "The Rite of Spring," Is Repeated at the Symphony Concerts Today and Tomorrorw, "By General Request."

MATHILDA wrinkles her worried brow,
And finds her a place where she may recline.
A really respectable, ancient frau,
She marks the end of a noble line.
She calls for the salts and the iodine
And sniffs them both till her head is light,
And calls for a thimble of tonic wine—
They're playing Stravinsky again tonight!

There's no peace left in existence now,
And naught for her but to sit and pine
For the days when music could paint somehow
The melody sweet of a love divine,
The Danube Blue and the Rolling Rhine
In tones sincere with a rhythm bright.
Instead (cold shivers assail her spine)
They're playing Stravinsky again tonight!

She swears she'll never again endow
This band that once was so superfine,
That now must wail like a fretful cow,
Cheered on by these Bacchic modern swine
While bassoons snarl and while oboes whine.
It's all confusing, disgusting quite.
The world, it's plain, is in swift decline—
They're playing Stravinsky again tonight.

ENVOI

Sir, will you grant this wish of mine?
Emblazoned in gold on a field of white,
Paint me a large ecstatic sign:
"They're playing Stravinsky again tonight!"

C. B. O.

NY Post April 4

MUSIC

Boston Symphony Orchestra's Final Concerts—Rosenthal Plays Chopin

FORTY YEARS AGO Moritz Rosenthal enchanted the Viennese public with his piano playing, just as he did a New York audience last night in Carnegie Hall, when he performed Chopin's E minor concerto with the Boston Symphony Orchestra. It was playing in which technical display was subordinated to style, taste, and the purely musical aspects of the case. Possibly the fact that Rosenthal (who is a native of Poland) studied the piano at the Lemberg Conservatory with Mikuli, who was a pupil of Chopin, gave his reading of the concerto a special touch of authority. But that was not needed; Mr. Rosenthal is a musician, who is pretty sure to do the right thing always. It was not always so; I remember the time when he would take the bit between his teeth and run away with the music. Tempi passati. Needless to add that the audience showed its appreciation last night of his spirited playing to the full.

M. Monteux and his players sailed in the safe waters of Beethoven's third "Lenora" and the classical Cesar Frank symphony. And thus ended the forty-third season of the Boston Symphony Orchestra in New York, so far as the Thursday nights are concerned. Tomorrow afternoon Pierre Monteux will appear here for the last time as conductor of the Boston Orchestra, which he has once more brought to a state approaching perfection. His place will be taken, as is now known for certain, by the Russian double-bass virtuoso and virtuoso conductor, Serge Koussevitzky, who will preside over the New York concerts of this orchestra to be given in Carnegie Hall on November 27, 29; January 1, 3, 29, 31; March 12, 14, and April 9, 11—ten in all, five on Thursday nights, the others on Saturday afternoons.

Following is a list of the works performed in its afternoon concerts in New York by the Boston Orchestra during the season just ending: Beethoven, symphony in F major, No. 6, "Pastoral"; Bliss, a color symphony; Brahms, tragic overture; Debussy, symphonic excerpts from "The Martyrdom of Saint Sebastian"; Dukas, "La Peri: Poeme Danse"; De Falla, noches en los jardines de Sspana, piano solo, Heinrich Gebhardt; Handel, concerto grosso No. 6, in G minor; Haydn, concerto in D major for violoncello, soloist, Jean Bedetti; Liszt, "Dance of Death," a paraphrase of the "Dies Irae," for pianoforte and orchestra, soloist, Alexander Siloti; Mahler, symphony in D major, No. 1; Mozart, violin concerto in E flat (K 268), soloist, Jacques Thibaud; Ravel, Daphnis and Chloe (suite No. 1); Respighi, old dances and airs for the lue (freely arranged); Schumann, symphony No. 4 in D minor, op. 120; Scriabin, Third Symphony, "The Divine Poem," op. 43; Smetana, overture to "Prodana Nevesta" ("The Sold Bride"); Stravinsky, "Le Sacre du Printemps" ("The Rite of Spring"), a picture of Pagan Russia; Wagner, overture to "Tannhauser."

The Thursday evening programs included the following:

Beethoven, overture to "Leonore," No. 3; Brahms, variations on a theme by Haydn; Chopin, concerto in E minor for pianoforte and orchestra, soloist, Moriz Rosenthal; Franck, symphony in D minor; Gliere, "The Sirens," symphonic poem, op. 33; Liszt, "Tasso: Lamento e Trionfo"; Mozart, overture to "The Magic Flute," symphony in C major; Schubert, songs with orchestra, soloist, Sigrid Onegin; Sibelius, symphony in E minor, concerto in D minor for violin and orchestra, soloist, Richard Bourgin; Strauss, Dance of Salome, Symphonia Domestica; Stravinsky, "Le Sacre du Printemps"; Wagner, scene, "Just God!" from "Rienzi," soloist, Sigrid Onegin; prelude to "Die Meistersinger von Nurnberg," a Siegfried Idyl, Isolde's Narrative (Act I), "Tristan and Isolde," soloist, Margaret Matzenauer; Bacchanale, "Tannhauser," Ride of the Valkyries (Act III), "Die Walkure"; Waldweben (Act II), "Siegfried"; Brunnhilde's Immolation Scene and Close, "Gotterdammerung," soloist, Margaret Matzenauer.

HENRY T. FINCK.

Her Mar 30

CONCERTS

NINTH SYMPHONY

This afternoon at 3:30 and this evening at 8:30 in Symphony hall the Boston Symphony orchestra, Mr. Monteux, conductor, will give two pension fund concerts, performing Beethoven's Choral Ninth Symphony, introduced by the overture to "Fidelio."

For the symphony the orchestra will be assisted by the Harvard Glee Glub and Radcliffe Choral Society, trained by Dr Davison, and these soloists: Marie Sundelius, soprano; Marjorie Squires, contralto; Charles Stratton, tenor, and Fred Patton, bass. Only standing room is available.

Globe Mar 24

NOVELTIES HEARD AT SYMPHONY CONCERT

Tone Poems by Schenck and de Falla Played

Two tone poems new to Boston were played at yesterday's Symphony concert, both suggested by gardens, Manuel de Falla's nocturnes for orchestra and piano, "Nights in the Gardens of Spain"; and "In a Withered Garden," by Elliott Schenck, a middle aged composer now resident in New York. Neither novelty made a sensation. Mr Schenck's music was better received than de Falla's. Heinrich Gebhard played the piano part in the Spanish piece. It is so exacting that one was surprised not to find him listed as "soloist" in the programs.

"In a Withered Garden" won for Elliott Schenck honorable mention in a contest for a prize of $1000 offered three years ago by the Chicago North Shore Festival Association for the best symphonic work by an American composer. It has been played by the Chicago Symphony Orchestra. The composer disclaims any intention of telling a definite story, using the phrase "depicting of mood" which Beethoven used about the "Pastoral" Symphony to describe his intention. There are two connected movements, an adagio, and a lively mazurka-like dance.

Mr Schenck's music does convey a mood, that of a foggy Autumn twilight in dark country lanes. It shows genuine imaginative power. The themes are not banal, the music does not sound like an echo of any man's style. There is, however, a lack of cumulative power. The piece seemed curiously episodic, without continuity, largely because of the choppy phrases and periods. The rapid movement was too obviously composed at the piano and orchestrated afterward by main strength.

Much of the scoring would gain by excisions and by changes in instrumentation. It is a pity the composer has had so few chances to hear his music performed by an orchestra. One not born a Berlioz cannot learn so difficult a thing as scoring a piece for full orchestra, without extended practical experience. But the same could be said about nearly every American composer. Mr Schenck's harmonies are his strongest point. They are not ultra modern, but are neither commonplace nor obviously derivative in color.

To those who have regarded de Falla as one of the most interesting of living composers his nocturnes came as a disappointment. He has striven for the sort of delicacy and glamour that Debussy's nocturnes for orchestra so marvellously exemplify. He has not been so stupid as to try to use Debussy's personal musical idiom, except those parts of it that are common property. But unles yesterday's performance belied him de Falla has failed in these pieces to do what he attempted. They are too carefully written, fine as much of the craftsmanship in them is, and not deeply enough felt.

De Falla can write brilliantly, originally, piquantly when he chooses. But with him everything ought to be in bright colors. These nocturnes are as though a painter with the temperament and style of Rubens had tried to paint like Puvis de Chavannes. It is possible, however, that a less matter of fact performance than yesterday's seemed would make this music more engrossing to the listener.

In Tchaikovsky's "Pathetic" symphony, the audience enjoyed the third movement greatly, probably because of its insistent rhythmic figure. The rest of this once absurbly-overrated piece made no particular impression on the majority, if applause is any indication. Both this symphony and Chabrier's incredibly trivial and bombastic overture to "Gwendoline" played yesterday do not deserve inclusion on the programs of the regular symphony concerts.

There are no concerts next Friday and Saturday, as the orchestra will be in New York.

P. R.

Tribune Mar 30

PIERRE

Trans Mar 29

CONCERTS NEXT WEEK

Symphony Orchestra

TWICE in one day, at a concert tomorrow afternoon and at a concert tomorrow evening, in Symphony Hall, Beethoven's Ninth Symphony will be heard from the Symphony Orchestra; a chorus of the Harvard Glee Club and the Radcliffe Choral Society, schooled by Dr. Davison; with Mmes Sundelius and Squires, Messrs. Stratton and Patton for solo-quartet—all under Mr. Monteux conducting. Since 1917 the Choral Symphony has not been heard in Boston. Now it returns to mark the hundredth anniversary of the first performance of the music in Vienna, May 9, 1824. Once more an overflowing public rises to a festal occasion and sets this final Symphony of Beethoven above the rest. Only standing room remains for either concert. Beethoven's overture to his opera, "Fidelio," will begin both.

World Mar 30

Monteux Takes Farewell.

Pierre Monteux will take his farewell of New York as conductor of the Boston Symphony Orchestra in the closing pair of concerts at Carnegie Hall on Thursday evening and Saturday afternoon.

The soloist at the Thursday concert will be Moriz Rosenthal, who will appear with the orchestra in Chopin's E minor concerto. Beethoven's Third "Leonore" Overture will open the concert and Franck's Symphony in D minor will close it.

Features of the matinee program will be Scriabin's symphony, "The Divine Poem," (which is divided into three sections, as follows: Struggles—Sensuous Pleasures—Divine Activity), and a new score by De Falla, the Spanish composer, called "Nights in the Gardens of Spain," of which the movements are entitled: "At Generalife," "Far-off Dance," 'In the Gardens of the Sierra de Cordoba." The piano part will be played by Heinrich Gebhard. The other numbers will be Handel's Concerto Grosso No. 6 in G minor and Wagner's Overture to "Tannhaeuser."

A feature of M. Monteux's closing spring concerts in Boston will be two performances of Beethoven's Choral Symphony in Symphony Hall this afternoon and evening. M. Monteux will close his season and his term in Boston on May 3, and shortly thereafter will sail for France to meet various engagements.

Mar 29.

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Globe Mar 22

FLESCH SOLOIST AT SYMPHONY CONCERT

Hill's "Stevensoniana" Is Warmly Applauded

Carl Flesch, remembered by some from his previous appearance as soloist in 1914, reappeared at the Symphony concert yesterday and gave an individual and compelling interpretation of the Beethoven concerto. The only novelty was the first performance at these concerts of Prof E. B. Hill's second "Stevensoniana" suite, purporting to illustrate poems from "A Child's Garden of Verse." The applause both for Mr Flesch and for Mr Hill's piece was hearty.

"Stevensoniana" is really a little suite with three movements. It is scored for full orchestra with an ingenuity sometimes too self-conscious. The music is what some sentimental adults think children ought to like. Although most children would no doubt prefer a more exciting piece, such as Stravinsky's "Rites of Spring," Mr Hill's amiable little suite will ingratiate itself with a large portion of the public. He has exploited a rather slender and dubious vein of fantasy with considerable musical craftsmanship.

The symphony by Haydn in C major, had not been played here since 1904. Its minuet is unsurpassed by any 18th century symphony except Mozart's "Jupiter." The finale is a rondo which to many of the over-serious would seem scandalously lively for the Symphony concerts if written by an unknown. The other two movements are less remarkable.

The audience plainly was glad to hear the Haydn, coming near the end of a season in which classics have been slighted in favor of people like Dvorak and Tchaikovsky. Mr Monteux conducted it with an energy that was not always well directed. Finesse of style, though less needed in Haydn than in Mozart, cannot well be disregarded by any conductor undertaking to direct 18th century classics.

The Beethoven concerto, thrice familiar as it is to regular attendants at Symphony concerts, remains the best number yet produced for solo violin and orchestra. Mr Flesch not merely executed several difficult cadenzas with marked taste as well as with the skill one has come to take for granted from violinists; he also played the whole piece as though it meant a good deal to him. He is plainly a musician of eminence, no mere fiddler.

The first movement seemed rather sluggish in pace and a bit sentimentalized. The departure of Mr Neumann from the orchestra was again bitterly regretted by at least one listener. The affect of the magical taps on the kettle drum with which this concerto begins, was lost yesterday.

Perhaps memory of what must have been as perfect a performance of this concerto as has ever been given colored one's impression. Kreisler played it here under Dr Muck in 1915. The slow movement went the best yesterday. Mr Flesch played marvellously well the passage where the theme falls to the solo instrument.

The other number was a concert version of "The Ride of the Valkyries" familiar to all frequenters of the Pops, but last heard at the regular concerts about the time "Handel's Largo" was last heard there. There is a little excuse for playing at these concerts any arrangement not made or sanctioned by Wagner himself of a fragment from one of his music dramas. Dr Muck's rule that no excerpts were to be given at the regular Symphony concerts was no doubt too severe; but why lower so obviously the hard-won proud standard of the Symphony programs, a standard certainly unsurpassed and hardly equalled anywhere in the world? The performance was noisy and disjointed.

P. R.

Monitor Mar 30

Serge Koussevitzky

Conductor next season for Boston Symphony Orchestra

vals at Petrograd, in between he made trips all over Europe, conducting in Scandinavia, Germany, England, France, Italy, Austria and Spain.

Mr. Koussevitzky's concerts in Paris, held in the Grand Opera House are regarded as the musical events of the season; they are always sure to give some new and interesting compositions. In the last years, Mr. Koussevitzky has been a guest conductor of the London Symphony Orchestra and was last season conducting 10 concerts of the Scottish Orchestra Company. Last week he returned from Madrid, where he gave four concerts, one under the patronage of the Queen of Spain.

"I understand that America is very fond of modern music, and I am going to introduce the American public to some modern Russian compositions which I consider most interesting. German music is "in decadence' now. I don't believe we will get much worth while from Germany in the next few years. The new music will come from Spain, from Russia and from France.

Monitor Mar 31

The Ninth Symphony in Boston

Beethoven's Ninth Symphony, preceded by the overture to "Fidelio," was presented at a Pension Fund concert in Symphony Hall yesterday afternoon by the Boston Symphony Orchestra, Pierre Monteux, conductor, assisted by the Harvard Glee Club, the Radcliffe Choral Society, and Marie Sundelius, soprano, Marjorie Squires, contralto, Charles Stratton, tenor, and Fred Patton, baritone. As all seats for the concert had been sold soon after it was announced, it was repeated in the evening before another crowded house.

Although the performance yesterday was not interrupted by applause, as at the first presentation 100 years ago in Vienna, it was received with rapt attention, and was greeted at every interval with warm and prolonged clapping, to which at the end cheers were added—a rare event indeed at Symphony Hall.

No one could deny that the tribute was deserved. The orchestra was at the top of its bent, which in these days of its restored excellence is saying a great deal. Not only were the first violins stirring in tone and eloquent in phrase and dynamics, but the other strings, the wind and the percussion admirably balanced them under Mr. Monteux's baton. Exquisite in particular were the dialogues of solo flute, oboe, clarinet and bassoon.

But, after all, these delights of the first three movements were as a tale that is told; we had heard them within two years from the same musicians. What the audiences came to hear was the choral movement, given for the first time in Boston for seven years, and for the first time anywhere with the assistance of the young collegians trained by Dr. Archibald T. Davison, who has raised the Harvard Glee Club (and, incidentally, the Choral Society of Radcliffe College, the women's department of Harvard University) from the status of performers of "college songs" to that of students and interpreters of the finest choral music. Their performance quite sustained their reputation. Indeed, it is possible that this last symphonic message of Beethoven never had a more splendid interpretation. Perhaps it requires such youth not only to sustain those high passages which look impossible of execution, but to feel and convey in tones the joy and love of which Schiller sang.

L. A. S.

Monitor Mar 29

Twentieth Program of the Boston Symphony

The twentieth program of the Boston Symphony Orchestra, Pierre Monteux, conductor, given yesterday afternoon in Symphony Hall, was:

Tschaikowsky—"Pathetic" Symphony.
Schenck—"In a Withered Garden."
De Falla—"Nights in the Gardens of Spain."
Chabrier—Overture to "Gwendoline."

Never before in the last few years has a Friday afternoon audience been so enthusiastic. Now that Mr. Monteux is leaving, after having brought the orchestra to a pitch of perfection never before attained throughout its history, his weekly auditors are perhaps tardily realizing that he is one of the greatest living conductors, a conductor who does not rely on physical contortions and exaggerated gesticulation for his effects. The Boston audiences have been slow to recognize Mr. Monteux's qualities, and even now it is possible that their enthusiasm would still be somewhat restrained were it not for the fact that the New York public is beginning to acknowledge his greatness.

But there were other reasons for New York's slowness than the provincial snobbism which has influenced Boston. We of this city are often thus influenced. Pretentious in our demands that we be recognized as a discriminating musical public we are in reality so uncertain of our judgment that it is only when we are sure of the direction in which the wind is blowing that we dare express it; if indeed we are rarely capable of forming one, which is not an indisputed fact. This may be euphemistically called Bostonian reserve, but in plainer speech it is stupidity.

And so Mr. Monteux was enthusiastically applauded yesterday afternoon, when in the past he has played much greater music than Tschaikowsky's "Pathetic" symphony in a much superior manner. His marvelous interpretations of Beethoven have been passed over with but scant attention, and his remarkable readings of Debussy and still more modern productions and the important aid and encouragement which he has given the American composer have hardly been as yet remarked upon.

Elliott Schenck's "In a Withered Garden" is a case in point. It is most certainly a piece of music deserving of a hearing. Well constructed, imaginative, even truly poetic in many parts, it is above all the work of an American musician. If Americans must wait until they produce works of the very highest type, American music will never occupy an important place on orchestral programs. American composers must be encouraged to write music in the larger forms by the opportunities of having them played. We cannot be expected to produce masterpieces in a bound. Second, third, even tenth rate compositions must first be written and given the practical benefit of a public performance. When the American composer has thus made a gradual progress toward perfection, then and then only can he be expected to equal his foreign brethren. Mr. Monteux seems to be the only one who has had the vision to realize this, and when a summary is made of the compositions by Americans which he has had the broadmindedness to produce his name will be writ large in the history of American music.

De Falla's "Nights in the Gardens of Spain" is Spanish in coloring with a vengeance. Lalo, Debussy and Chabrier, Frenchmen, have written music in the Spanish vein which is more agreeable. The persistently Spanish character of De Falla's music is tiresome. It insists too much on the Spanish melodic twists, the Spanish rhythms. For all that it is brilliant and, it goes without saying, effective. The performance of it was a marvel of grace and poetic insight, to which Heinrich Gebhardt contributed in no small measure by his playing of the obbligato piano part.

S. M.

Globe Mar 30

SYMPHONY PROGRAM

On April 11 and 12, the Symphony Orchestra will repeat Stravinsky's remarkable "Le Saore du Printemps," Franck's symphony in D minor, Chopin's piano concerto with Moriz Rosenthal as soloist, and Berlioz's "Rakoczy March" will also be played.

NINTH SYMPHONY

This afternoon and again this evening, in Symphony Hall, the Boston Symphony Orchestra will give two pension fund concerts with Beethoven's Ninth Symphony and "Fidelio" overture as the program, the Harvard Glee Club, Radcliffe Choral Society, and soloists including Marie Sundelius, Marjorie Squires, Charles Stratton and Fred Patton will assist.

Monitor Mar 29

Igor Stravinsky—A Tone Philosopher

IGOR STRAVINSKY, the Russian composer, who, as regards the American public, could hardly be counted anything but an amusing figure until a year ago, has become, with audiences of certain eastern cities, to say the least, an object of earnest contemplation the past winter. Formerly looked upon as a mere inventor of comic melodies, fantastic harmonies and ridiculous instrumental combinations for mimes to caper and pirouette to, he begins now to be considered a serious symphonic writer and perhaps even a profound orchestral thinker. Taken, when the Diaghileff Ballet introduced him to the United States in war time, as a phantom-chaser and nonsense-maker, he seems to be accepted today as one of the few persons who have an original musical message to deliver, and as one of the still fewer who are extending the technical frontiers of composition.

It matters little what brought about the change in attitude toward Stravinsky. It may have been owing to the acclaim with which the International Composers' Guild in New York produced one of his chamber music pieces early in the season, with the assistance of players from the Philadelphia Orchestra, and with that also of the Philadelphia conductor, Mr. Stokowsky. It may, again, have resulted from the skill with which the Boston Symphony Orchestra overcame the difficulty and demonstrated, at the same time, the intelligibility of his "Rite of Spring," performing the work both at home and on tour under the baton of Mr. Monteux a few weeks ago. But whatever the cause, Stravinsky is doubtless a permanent name now on American orchestral programs. Conductors who have never deigned to study his scores will be likely to include "Rite of Spring" and "Song of the Nightingale" in their baggage when they pack for the country in June. Players, in turn, who have hitherto fought shy of rehearsing his rôles, will scarcely want to come up to another season confessing that his string, wood, or brass style, as the case may be, is too much for their abilities.

To look at the situation broadly, orchestral composers of the century before Stravinsky are nearly all devoted to sentimentalism, to employ the word in its noblest meaning. Now and then, to add a touch of comedy, they pour their feelings into the mold of the scherzo. Now Strauss, Stravinsky's immediate predecessor, gets humor and irony out of this old classic fixity. He gives them an incidental function, using them by way of contrast in an instrumental narrative of a generally heroic temper. Stravinsky goes farther and makes them all-pervading. He assumes the character, in fine, of a satirist. And if he does, perchance, excite the laughter of listeners against himself to begin with, he finally causes them to join in laughter with him, and to recognize him in his true light as a tone philosopher.

29

Mar 29.

CONCERTS NEXT WEEK

Symphony Orchestra

TWICE in one day, at a concert
morrow afternoon and at a conc
tomorrow evening, in Symphony Hall,
Beethoven's Ninth Symphony will be heard
from the Symphony Orchestra; a Chorus
of the Harvard Glee Club and the Rad-
cliffe Choral Society, schooled by Dr. Davi-
son; with Mmes Sundelius and Squires,
Messrs. Stratton and Patton for solo-
quartet—all under Mr. Monteux conduct-
ing. Since 1917 the Choral Symphony has
not been heard in Boston. Now it
to mark the hundredth anniversary of
first performance of the music in Vien
May 9, 1824. Once more an overfl
public rises to a festal occasion and
this final Symphony of Beethoven above
the rest. Only standing room remai
for either concert. Beethoven's overt
to his opera, "Fidello," will begin both.

World Mar 30

Monteux Takes Farewel

Pierre Monteux will take his re-
ell of New York as conductor of the
oston Symphony Orchestra in
osing pair of concerts at Carneg
all on Thursday evening and Satur-
ay afternoon.

The soloist at the Thursday con-
rt will be Moriz Rosenthal, who will
pear with the orchestra in Chopin's
minor concerto. Beethoven's Third
eonore" Overture will open t
ncert and Franck's Symphony in
inor will close it.

Features of the matinee program
ll be Scriabin's symphony, "Th
ine Poem," (which is divided in
e sections, as follows: Struggles-
suous Pleasures—Divine Activity,
a new score by De Falla, the
nish composer, called "Nights in
Gardens of Spain," of which the
ements are entitled: "At Gener-
," "Far-off Dance," "In the Gar-
ns of the Sierra de Cordoba." The
ano part will be played by Heinrich
ebhard. The other numbers will be
andel's Concerto Grosso No. 6 in G
inor and Wagner's Overture to
Tannhaeuser."

A feature of M. Monteux's closing
pring concerts in Boston will be two
erformances of Beethoven's Choral
Symphony in Symphony Hall this
afternoon and evening. M. Monteux
will close his season and his term in
Boston on May 3, and shortly there-
after will sail for France to meet vari-
ous engagements.

Glbe Mar 22

FLESCH SOLOIST AT SYMPHONY CONCERT

Hill's "Stevensoniana" Is Warmly Applauded

Carl Flesch, remembered by some from his previous appearance as soloist in 1914, reappeared at the Symphony concert yesterday and gave an individual
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Monitor Mar 30

preters of the finest choral music. Their performance quite sustained their reputation. Indeed, it is possible that this last symphonic message of Beethoven never had a more splendid interpretation. Perhaps it requires such youth not only to sustain those high passages which look impossible of execution, but to feel and convey in tones the joy and love of which Schiller sang. L. A. S.

Monitor Mar 29

Twentieth Program of the Boston Symphony

The twentieth program of the Boston Symphony Orchestra, Pierre Monteux, conductor, given yesterday afternoon in Symphony Hall, was:

Tschaikowsky—"Pathetic" Symphony.
Schenck—"In a Withered Garden."
De Falla—"Nights in the Gardens of Spain."
Chabrier—Overture to "Gwendoline."

Never before in the last few years has a Friday afternoon audience been so enthusiastic. Now that Mr. Monteux is leaving, after having brought the orchestra to a pitch of perfection never

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Monitor Mar 29

Igor Stravinsky— A Tone Philosopher

IGOR STRAVINSKY, the Russian composer, who, as regards the American public, could hardly be counted anything but an amusing figure until a year ago, has become, with audiences of certain eastern cities, to say the least, an object of earnest contemplation the past winter. Formerly looked upon as a mere inventor of comic melodies, fantastic harmonies and ridiculous instrumental combinations for mimes to
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[Possible Koussevitzky Interview.]

shall prevent me from going.

"I understand that America is very fond of modern music, and I am going to introduce the American public to some modern Russian compositions which I consider most interesting. German music is 'in decadence' now. I don't believe we will get much worth while from Germany in the next few years. The new music will come from Spain, from Russia and from France. In Russia there has been a lot of music written quite unknown to the rest of the world up to 1916, when the Bolshevik regime spoiled every intellectual production. Just look at the Symphony of Serge Taniel's called 'After Reading a Psalm.' The composer who died of hun-

mer. From England I will have to rush to Italy and shall conduct symphony concerts in Milan and in Rome.

"From Rome I shall proceed to Barcelona to conduct the Wagnerian Orchestra there, and in May I will have charge of the "Boris Godunov" performances at the Grand Opera in Paris. At the end of May I shall conduct my usual Spring concerts in Paris, and probably will have as a soloist the American soprano, Miss Eleanor Sawyer, who, by the way, is from Boston.

"In the Summer I shall have a vacation, which is very much needed, as this Winter has been more strenuous than usual, before leaving for the New World."

30 TRANS mar 31

THE NINTH SMYPHONY TWICE HEARD IN NEW FREEDOMS AND FIRES

ORCHESTRA, CHORUS, MONTEUX, DAVISON

Five Thousand Hearers in a Single Day for Beethoven's Accepted Masterpiece—A Choir That Had Mastered and Could Wing the Music—A Band in High Mettle—Two Conductors as Leaders in the Deed—An Audience Shouts

IN April of 1824, a hundred years ago in Vienna, it was possible to read in newspapers and on play-bills that in the Kärntnerthor Theatre, at seven o'clock on the evening of May 7, a new "Grand Symphony with Solo and Chorus Voices entering in the Finale in Schiller's Ode to Joy," would be heard for the first time and that the composer, "Mr. Ludwig van Beethoven," would himself "participate in the general direction." Nevertheless, the advertisement also assured the Viennese public, "prices would remain as usual." Thus comforted and properly expectant, the audience filled the theatre. Only the royal box stood conspicuously empty, since their Majesties had but dull ears for music and small regard for "Mr. Ludwig van Beethoven," who was neither a tractable nor a deferential person. As it happened, moreover, his "Grand Symphony" won him five successive outbursts of applause—two more than it was the custom to bestow upon the imperial family; so many, indeed, that the irritated Police Commissioner bawled "Silence."

Mr. Ludwig, however, being very deaf, heard neither the shouts of the listeners nor the squeak of authority. The Symphony was ended; but there he sat in the orchestra, his head still bent over the score, his hand still beating the time, his back turned to the audience. Someone pushed him around. He saw what he could not hear—and "the sudden conviction thereby forced on everybody that he had not done so before because he could not hear what was going on, acted like an electric shock on all present, and a volcanic explosion of sympathy and admiration followed, which was repeated again and again, and seemed as if it would never end." Next day, he quarrelled with the management over the receipts, which, likewise, was much in character.

In Boston, yesterday, the two centenary performances of the "Grand Symphony" hardly generated like excitement. Yet, at the close of the second, when Mr. Monteux, descending from the conductor's platform, thrust upon it Dr. Davison as chorus-master, there were plentiful shouts; while the audience rose in tribute to them both, and beat its united palms together long and loud. By this time orchestra and choir were also on their feet joining in the plaudits. They had been many and hearty in the afternoon; but not until the evening did the end crown what for the chorus, had been nearly a year of work. Since every seat in Symphony Hall was taken for either concert and since "standees" abounded at both, 5000 and more listeners heard this Ninth Symphony of Beethoven within the short space of seven hours on a single Sunday. They heard it also in a more remarkable performance of the Choral Finale than this generation in Boston or New York has known; while the three orchestral movements rose only to lesser, because more familiar, heights.

The two concerts made, indeed, one of the Pentecostal days of music, when the divine fire descends upon all concerned—and also upon altars well-prepared—while in audiences, besides, it kindles reciprocating heats. What with "The Rite of Spring" and now the Ninth Symphony, Mr. Monteux is departing from the two cities that best know him in a sunset-blaze of red and gold. 'Tis true—and pity 'tis, 'tis true—that New York will not hear a repetition of the concerts of yesterday. For "our neighbor," the New York, New Haven & Hartford Railroad, would exact, say $7000, to convey the forces thither and return them thence.

Remarkable beyond belief was the singing of the Choral Finale. Doubtless in the last fusing rehearsals, Mr. Monteux accomplished the plastic and reciprocating play of the orchestral, the choral and the solo parts that unified them to each other within the body and the spirit of the music. All else, however, was the work of Dr. Davison, stamping him as the transcendent director and inspirer of choral singing in these days in these parts. He assembled a choir sufficient for the intrinsic volume of the music, numerous enough to stand against and to mingle with a full symphonic orchestra. In each of the four divisions, it counted some seventy-five singers. He chose also youthful voices and youthful minds—from the Harvard Glee Club and the Radcliffe Choral Society. From the youthful voices he gained freshness, brightness, animation and that single quality of tone which is impossible when a choir ranges in years from the twenties to the sixties. From the youthful minds and spirits, he gained yet more desirable possessions and advantage.

Set a chorus of "old stagers" before the finale of the Ninth Symphony and they shrink from it in perturbation and alarm. Have they not "always" heard that it is "unsingable"—an instrumental, not a vocal, music? Are not these intervals, these ascents, these sustained measures, "terrible" and not to be accomplished? Fortunately, Dr. Davison's youth knew none of these fears and scruples. More fortunately still, they had the free will, the resolution and the persistence to face this music. To crown this wisdom, the director began rehearsals as long ago as last spring, renewed them in the autumn, gradually multiplied and intensified them through the winter, until he could hand to Mr. Monteux a chorus schooled as American chorus had never been schooled before, in this

Beyond all praise, beyond all remembered impression or recalled experience, was the outcome. The Davisonian three hundred actually sang Beethoven's measures even as he had set them down—sang them certainly, eagerly, freely, as a chorus to which they had become both familiar and inspiriting. They sang them also with every essential musical means and virtue. Precise and unanimous was their attack and release. They articulated, they phrased with a single voice, a single understanding, and a wondrous clearness. They were keen for pace, quick to rhythm. They fell short with not a modulation, gradient, pause, sustained height, as ordained by composer or conductor. Their tone was large, warm, transparent, supple, infused with that musical quality which is of the mind and the heart as well as of the voice and the ear. The jointure and the overlaying of the parts, the balance with the orchestra, were never in question or at

vard and Radcliffe do such deeds and gain such merit as they did in the Ninth Symphony and the arts of choral song, they shed no small glory upon the two colleges as seats of the arts and life. Only one possible ear could be stupidly deaf to it—the ear of a middle-aged alumnus.

So to extol the chorus and Dr. Davison is not to forget the valors of the orchestra and Mr. Monteux. Yet these, in a sense, were to be expected. Through a year or two past, the conductor has excelled in the ampler symphonies of Beethoven—in the third and the fifth, in the seventh and now in this ninth. Within them he has unfolded the magnificence of line and progress. He has summoned the puissance of melody, carving beauty in a great frieze of tone wrought before the listeners' ears. He has loosed the tumults; borne high the ecstasies; cut free the exuberance. His Beethoven has been human, vitalized, passioned, exalted—a man and a spirit in music incarnate and released. For a year past Mr. Monteux's orchestra—for it is his and no other's—has regained a many-sided beauty of voice, as various a play of power. There is no technical virtue in which it is remiss; no tonal quality in which it is at fault; no sensibility by which it is untouched; no eloquence that it may not command.

Join conductor and orchestra at this acme to the Ninth Symphony and there can be but sum of pleasure, transport, possession. Through the finale, instrumental song mounted in passion and splendor. Through the slow movement, the sensuous beauty of the singing was as light piercing to the depths of the song. Through the so-called Scherzo, the orchestra and Beethoven joined voice to prove that in rhythm and motion is the soul of music. Through the first movement recur the questing tumults, and orchestra and conductor tossed them high. There and only there was it possible to wish ampler, keener-edged, more propulsive and contrasting power. . . . So stimulated by choir and orchestra, the four solo-singers—Mmes. Sundelius and Squires, Messrs. Stratton and Patton—rose near to the heights of the "great argument" in which they shared. Shrewdly Mr. Monteux had chosen voices that could pierce or stand against the tonal mass. Practised were the quartet, fused and also inspirited. For in them also was the freedom upon which the whole performance soared.

With wisdom, the Symphony Orchestra has kept the Ninth Symphony of Beethoven a music apart. Only at intervals of years has a choir been assembled that it might be heard "in entirety" and in climax. Rarely in those intervals have the three instrumental movements been played by themselves, like the truncated marble which is yet one of the glories of Phidias. At every return of the Choral Symphony it has been made part of unusual and festal occasion. To do so is to meet and to foster the nearly universal notion that in it and in the "Solemn Mass" of those latter days, Beethoven's music rose highest and speaks fullest. Wayward, no doubt, are those of us who find the instrumental movements of the Ninth Symphony more than once over-written; who prefer the Fifth for the Beethoven of tumults; the Seventh for the Beethoven of rhythm; the neglected Fourth—for we will not hide our shame—for the Beethoven of musing song. Enough that the Ninth drinks deep and speaks high of all these Beethovens. There is he assembled, full-rounded—and in completeness may also be culmination.

H. T. P.

CONCERT-CHRONICLE

Asked but Not Answered

DID the Symphony Concerts permit interruption from the floor or the balcony, it would have been in order last Friday or Saturday to rise to what "in the halls of legislation" is called a parliamentary inquiry. "Mr. Conductor"—it might have been put—"why are such pieces as Mr. Schenck's present tone-poem played for dubious novelties when pieces of proved interest, merit and favor in the ears of the public, likewise from American composers, go unrepeated, neglected and semi-forgotten?" As presiding officer, the conductor might then have asked for a more explicit statement of the question, say with examples as well as implied admonition. Thereupon the inquirer would have reminded him of Mr. Carpenter's Suite, "Adventures in A Perambulator"; Mr. Schelling's Variations, "Impressions from an Artist's Life"; Mr. Hill's First Suite of "Stevensoniana"; Mr. Chadwick's "Symphonic Sketches"; sundry other numbers—all once applauded and all now overlooked at the Symphony Concerts. Furthermore, the questioner might have cited Mr. Stanley Smith's tone-poem, "Youth"; Mr. Gregory Mason's "Prelude and Fugue"; Mr. Seth Bingham's "Variations" among pieces played from American pers, yet hardly deserving performance in Symphony Hall; no sooner heard than forgotten, or only for boredom remembered.

So doing, the inquirer would have put the case against a routine of symphony concerts in the United States that steadily hardens and that none seems minded to shatter. Unless it be the merely itinerant Mengelberg or the director of some secondary orchestra in the Middle West, not a conductor now practising in America fails to foster the music of American composers. He receives it willingly; cons it with a favoring eye and ear; as often as not sets it upon his lists; spares no pains in actual performance. Yet, having once played the piece at a pair of concerts, he puts it by, yesterday, today and forever, passing to the next American manuscript upon his table. Round and round he goes in this endless succession of new American numbers. Yet very seldom will he repeat one, no matter how obvious the abiding deserts or clear and warm the liking of the public.

For consequences, scarcely a page of American music—Mr. Loeffler's and Mr. Bloch's aside—has become a standard or, even an occasional, item in our orchestral repertories. Yet, intrinsically, the suites of Mr. Carpenter and Mr. Hill and Mr. overtures—the variations of Mr. Sche better the Oriental piece of Mr. Griffes, deserve repetition in themselves, in comparison with repeated numbers from Europeans, by the manifest interest and pleasure of the public. The American composer has proved himself worthy to be heard. Not a winter passes without fresh sealing of his deserts. Give him half a chance and three or four of him will prove, like Mr. Loeffler and Mr. Bloch, their right to a place in the established and the recurring repertory. Once more is routine abomination—and in this instance clear injustice.

H. T. P.

Globe Mar 30

Every seat for both afternoon and evening performances today of Beethoven's Ninth Symphony has been sold for more than 10 days. Standing room only remains, and not much of that. This proves absolutely that there is a large potential public in this city for performances of the greatest and most severe classics by organizations of acknowledged eminence. Nobody can say that the soloists are responsible for this sell out, since none of them has ever been a great drawing card here. If Bach's B minor Mass or Passion according to Matthew, or Beethoven's Missa Solemnis were to be sung here the result would be the same. It always happens in the case of Handel's "Messiah," familiarity with which breeds contempt only in the supercilious. Would that one could hope for as great a public response to music by living composers.

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Stravinsky's "Rites of Spring' is to be peated at the end of the next Boston ymphony concerts April 11 and 12, in sponse to many requests. The anck Symphony, Chopin's E minor ncerto, with Rosenthal playing the o, and Berlioz "Hungarian March" l precede Stravinskys much dissed masterpiece.

Her April 9

FROM A CONCERT GOER

To the Editor of The Boston Herald:

It is with warm pleasure that the writer has noted ever mounting valuation and affection among professional critics of and for the modest gentleman and great musician whose name heads this letter; but he has not happened, as yet, to see in print any like expression of regard for Mr. Monteux coming from among the audiences, that from week to week and from year to year at the Symphony concerts have more and more delighted in the growing beauty of his work. His stay with us, alas, is drawing to a close. Will you not, therefore, spare a little of your valued space to a life-long lover of good orchestral music for this appreciation of a master of his art?

I have heard the Boston Orchestra from time to time, and under its every conductor from Henschel on. Never, in my hearing, has it touched the degree of perfection as a musical instrument of power, sonority, unity and solidity; of balance, blending, purity of tone and warmth of color; of brilliancy, velocity, lightness and exquisite delicacy; in short, of technical and emotional virtuosity, that it reached, for instance, last Saturday night in Tchaikovsky's Pathetic Symphony, and weeks before in the Pastoral Symphony, in Brahms's Third and Cesar Franck's symphonies, in the wonder works of Strauss and Stravinsky, and in such charming trifles as Hill's echoes to Robert Louis Stevenson's child verses.

Yet it was but in February, 1920, that a letter from an orchestra striker, a member of the American Federation of Musicians, was printed in The Sunday Herald which said, among other things: "To assure the public that this orchestra will be carried on, and its great qualities maintained, is a statement which, unfortunately, Judge Cabot will find himself unable to substantiate. . . . To continue this orchestra as non-union means that it will be compelled to fill its ranks with students and mediocre musicians.". . .

His great instrument, as it now marvelously responds, is most unquestionably Mr. Monteux's answer to that challenge. But what can a mere listener, like myself, say without presumption of the artist who plays upon it, and of his performance?

I can testify only to my own keen enjoyment and impression, first of all, of splendid virility; then of rich warmth and color, of vital rhythm; of controlled emotion, of reserve-power; of sympathy, clarity, sense of proportion and dramatic contrast, and tempering the whole, of traditional, educated, and as it seems to me very perfect French taste.

Mr. Monteux will leave many warm friends behind him, and will hand over to his fortunate successor a very wonderful instrument. He himself, most naturally, has grown with its increasing plasticity to ever greater breadth and freedom of interpretation. Wherever he goes, he will take that growth and our good wishes with him. He is young, and has time and the world before him for yet better things.

CHARLES NORMAN FAY.

Cambridge.

Her April 6

BEETHOVEN'S NINTH

To the Editor of The Herald:

I could not help noticing the difference between the translation of Schiller's "Ode to Joy," used in the pension fund concert, and that used in England when I sang under Dr. Hans Richter, 15 or 16 years ago.

I cannot read the German, but for fine rhythmic English I think you will agree that the following is much better than the one used on Sunday.

CECIL R. CANNELL.

Sing then of the Heaven descended—
Daughter, of the starry realm,
Joy by love and hope attended,
Joy whose raptures overwhelm;
Joy whose magic reuniteth,
All that custom sternly parts,
Brothers all to love inviteth,
Reconciler sweet of hearts.

Ye who own life's choicest treasure,
Loyal heart and faithful friend,
Ye whose love is pain and pleasure,
Now with ours your voices blend:
Yea whoe'er 'mid life's delusion,
One fond heart hath called his own,
Join us, but on him confusion—
Who nor joy nor love has known.

Choicest pain and sweetest pleasure,
Bounteous nature freely gives,
Grace to just and unjust lending,
Blessing everything that lives;
Wine she gave to us, and kisses,
Joys to brighten our abode,
E'en the worm may feel life's blisses
And the seraph dwells with God.

Monitor April 12

Pierre Monteux Repeats "The Rite of Spring"

The Boston Symphony Orchestra, Pierre Monteux, conductor, gave yesterday its twenty-first Friday afternoon concert, with Moriz Rosenthal as soloist and the following program:

Franck..............Symphony in D minor
Chopin....Pianoforte Concerto in E minor
Berlioz ...."Rákóczy" March
Stravinsky......"Le Sacre du Printemps"

"The Rite of Spring," which made a profound impression here and in New York last winter, was added as an extra number "by general request." The desire to hear it again, though general, evidently was not unanimous, for during the intermission that preceded Stravinsky's work a considerable number of subscribers took the opportunity to express their disapproval of it by leaving, and more departed at the pause between the two sections. Nevertheless, the great majority proved their artistic curiosity by remaining, and by applauding the performance the more heartily as their numbers diminished.

A third hearing of "The Rite of Spring" served to confirm the impression that this music is original and vital, to clarify its structure, and to make the wonder grow that Mr. Monteux and his orchestra are able to enunciate its extraordinary rhythms. In order to discern beauty in this music, it may be necessary to revise old definitions radically. It affronted the ear quite as much yesterday as when first heard. This business of writing in three tonalities at once is as upsetting to the lullaby theory of beauty as is Schönberg's atonality; but it does not leave one with the sense of chaos imparted by that Viennese. If it be granted that there is artistic beauty in adapting musical means to intellectual aim, then it is not extravagant to see this music as a work of art.

Doubtless Stravinsky profited by the program which preceded him. Either because the D minor symphony has been heard too often of late, or because Mr. Monteux missed its content in articulating its syllables, Franck yesterday seemed tedious and banal. The nobility we have associated with this music was gone, and what remained was disconcertingly near to sentimentality. As for the Berlioz march, although it was admirably played, we feel it belongs to the "Pops" and not to the subscription concerts.

Chopin was chiefly vehicle for the exquisite art of Mr. Rosenthal. This concerto in itself is not moving music. The orchestral accompaniment is dull, and the solo part is less than inspired. Nevertheless, the delicate beauty of the pianist's tone and phrasing, made audible by Mr. Monteux's discreet subordination of the orchestra, gave some of the most delightful moments of the afternoon.

L. A. S.

Adv April 12.

ERTISER

ROSENTHAL AT THE SYMPHONY

Stravinsky's "Rite of Spring," the tone picture which, as played by the Boston Symphony Orchestra, has been the one outstanding sensation of the New York musical season, was given again at yesterday's Symphony matinee, but many did not wait to hear it, and those who did were pretty cool.

As an interpreter of such modernist music, Pierre Monteux is without an equal.

Moriz Rosenthal

Whether the Stravinsky music as like caviar is all a matter of taste and cultivation. The old-fashioned, who still dote on Handel and Beethoven, may not like it. But the artistic power and brilliancy of these Boston Symphony performances under Monteux has won more compliments for the orchestra than anything on the record since Mr. Muck's conductorship.

Cesar Franck's symphony, which has the place of honor on the regular program this week, is also a work which Mr. Monteux conducts with consummate success. He is happiest in French and Russian music, without a doubt. The audience was delighted with the Franck piece and gave the whole orchestra an ovation.

Moriz Rosenthal, this week's soloist, gave a brilliant performance of Chopin's E minor piano concerto. He also received something like an ovation. Berlioz's "Rokoczy March" is also on the program.

"RITES OF SPRING" AT SYMPHONY CONCERT

Stravinsky's Masterpiece Repeated

Stravinsky's "Rites of Spring," of which the Boston Symphony Orchestra gave the first performances here and in New York earlier in the present season, was repeated as an "extra," by

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Her Apr 12

ONEGIN AND SYMPHONY

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Madame Onegin will sing the aria "Ach nur einmal [illegible]" from Mozart's "Titus," and [illegible] of Richard Strauss.

Trans April

CONCERTS NEXT WE

Symphony Orchestra

[illegible]

Adv April 13

Onegin Soloist at Symphony Concerts

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Post April 13

SYMPHONY CONCERTS

At the Symphony concerts of this week Rimsky-Korsakov's Overture "The Russian Easter," will in observance of Holy Week, begin the programme, and Schubert's Unfinished Symphony will succeed it. Two new pieces also stand upon the programme.

Her April 13

The Daily Telegraph reviewed Mr. Koussevitsky's concert of March 10th in London. The program included Brahms's Fourth Symphony and Strauss's "Don Juan." "The most illuminating performance came with the symphony, the massive architecture of which showed Mr. Koussevitsky's power of building up and holding a climax far more favorably than did Strauss's symphonic poem . . . Quite [illegible] the fact that the [illegible] deal of difficulty [illegible] conductor's [illegible] directions [illegible] were several places where Mr. Koussevitsky left us wondering whether the Don was really [illegible] dramatic a personage as [illegible] out to be."

music and small regard for wig van Beethoven," who was neither a tractable nor a deferential person. As it happened, moreover, his "Grand Symphony" won him five successive outbursts of applause—two more than it was the custom to bestow upon the imperial family; so many, indeed, that the irritated Police Commissioner bawled "Silence."

Mr. Ludwig, however, being very deaf, heard neither the shouts of the listeners nor the squeak of authority. The Symphony was ended; but there he sat in the orchestra, his head still bent over the score, his hand still beating the time, his back turned to the audience. Someone pushed him around. He saw what he could not hear—and "the sudden conviction thereby forced on everybody that he had not done so before because he could not hear what was going on, acted like an electric shock on all present, and a volcanic explosion of sympathy and admiration followed, which was repeated again and again, and seemed as if it would never end." Next day, he quarrelled with the management over the receipts, which, likewise, was much in character.

In Boston, yesterday, the two centenary performances of the "Grand Symphony" hardly generated like excitement. Yet, at the close of the second, when Mr. Monteux, descending from the conductor's platform, thrust upon it Dr. Davison as chorus-master, there were plentiful shouts; while the audience rose in tribute to them both, and beat its united palms together long and loud. By this time orchestra and choir were also on their feet joining in the plaudits. They had been many and hearty in the afternoon; but not until the evening and the end crown what for the chorus, had been nearly a year of work. Since every seat in Symphony Hall was taken for either concert and since "standees" abounded at both, 5000 and more listeners heard this Ninth Symphony of Beethoven within the short space of seven hours on a single Sunday. They heard it also in a more remarkable performance of the Choral Finale than this generation in Boston or New York has known; while the three orchestral movements rose only to lesser, because more familiar, heights.

The two concerts made, indeed, one of the Pentecostal days of music, when the divine fire descends upon all concerned—and also upon altars well-prepared—while in audiences, besides, it kindles reciprocating heats. What with "The Rite of Spring" and now the Ninth Symphony, Mr. Monteux is departing from the two cities that best know him in a sunset-blaze of red and gold. 'Tis true—and pity 'tis, 'tis true—that New York will not hear a repetition of the concerts of yesterday. For "our neighbor," the New York, New Haven & Hartford Railroad, would exact, say $7000, to convey the forces thither and return them thence.

Remarkable beyond belief was the singing of the Choral Finale. Doubtless in the last fusing rehearsals, Mr. Monteux accomplished the plastic and reciprocating play of the orchestral, the choral and the solo parts that unified them to each other within the body and the spirit of the music. All else, however, was the work of Dr. Davison, stamping him as the transcendent director and inspirer of choral singing in these days in these parts. He assembled a choir sufficient for the intrinsic volume of the music, numerous enough to stand against and to mingle with a full symphonic orchestra. In each of the four divisions, it counted some seventy-five singers. He chose also youthful voices and youthful minds—from the Harvard Glee Club and the Radcliffe Choral Society. From the youthful voices he gained freshness, brightness, animation and that single quality of tone which is impossible when a choir ranges in years from the twenties to the sixties. From the youthful minds and spirits, he gained yet more desirable possessions and advantage.

Set a chorus of "old stagers" before the finale of the Ninth Symphony and they shrink from it in perturbation and alarm. Have they not "always" heard that it is "unsingable"—an instrumental, not a vocal, music? Are not these intervals, these ascents, these sustained measures, "terrible" and not to be accomplished? Fortunately, Dr. Davison's youth knew none of these fears and scruples. More fortunately still, they had the free will, the resolution and the persistence to face this music. To crown this wisdom, the director began rehearsals as long ago as last spring, renewed them in the autumn, gradually multiplied and intensified them through the winter, until he could hand to Mr. Monteux a chorus schooled as American chorus had never been schooled before, in this [illegible] Symphony.

Beyond all praise, beyond all remembered impression or recalled experience, was the outcome. The Davisonian three hundred actually sang Beethoven's measures even as he had set them down—sang them certainly, eagerly, freely, as a chorus to which they had become both familiar and inspiriting. They sang them also with every essential musical means and virtue. Precise and unanimous was their attack and release. They articulated, they phrased with a single voice, a single understanding, and a wondrous clearness. They were keen for pace, quick to rhythm. They fell short with not a modulation, gradient, pause, sustained height, as ordained by composer or conductor. Their tone was large, warm, transparent, supple, infused with that musical quality which is of the mind and the heart as well as of the voice and the ear. The jointure and the overlaying of the parts, the balance with the orchestra, were never in question or at fault. Time and again, singers and players moved as one body, both winged and welded.

In the Finale of the Ninth Symphony, most choirs labor merely to sound Beethoven's music—and then sound it in half measure. These young men of Harvard, these maidens of Radcliffe, not only sounded it to the full; but under that transmitting and inspiriting force which is Dr. Davison's genius, they loosed also Beethoven's passion and exaltation. For once this "Ode to Joy," in the ears of the imaginative listener, seemed to scale the heavens and span the world. . . . Large are written two morals. Beethoven did not write an "impossible" music in this Finale. He wrote, rather, a music to fire and free a chorus of mettle, fitly and fully practised. Secondly, when Dr. Davison and this choir of Har-

chestra and Beethoven
prove that in rhythm and motion is the soul of music. Through the first movement recur the questing tumults, and orchestra and conductor tossed them high. There and only there was it possible to wish ampler, keener-edged, more propulsive and contrasting power. . . . So stimulated by choir and orchestra, the four solo-singers—Mmes. Sundelius and Squires, Messrs. Stratton and Patton—rose near to the heights of the "great argument" in which they shared. Shrewdly Mr. Monteux had chosen voices that could pierce or stand against the tonal mass. Practised were the quartet, fused and also inspirited. For in them also was the freedom upon which the whole performance soared.

With wisdom, the Symphony Orchestra has kept the Ninth Symphony of Beethoven a music apart. Only at intervals of years has a choir been assembled that it might be heard "in entirety" and in climax. Rarely in those intervals have the three instrumental movements been played by themselves, like the truncated marble which is yet one of the glories of Phidias. At every return of the Choral Symphony it has been made part of unusual and festal occasion. To do so is to meet and to foster the nearly universal notion that in it and in the "Solemn Mass" of those latter days, Beethoven's music rose highest and speaks fullest. Wayward, no doubt, are those of us who find the instrumental movements of the Ninth Symphony more than once over-written; who prefer the Fifth for the Beethoven of tumults; the Seventh for the Beethoven of rhythm; the neglected Fourth—for we will not hide our shame—for the Beethoven of musing song. Enough that the Ninth drinks deep and speaks high of all these Beethovens. There is he assembled, full-rounded—and in completeness may also be culmination.

H. T. P.

CONCERT-CHRONICLE

Asked but Not Answered

DID the Symphony Concerts permit interruption from the floor or the balcony, it would have been in order last Friday or Saturday to rise to what "in the halls of legislation" is called a parliamentary inquiry. "Mr. Conductor" —it might have been put—"why are such pieces as Mr. Schenck's present tone-poem played for dubious novelties when pieces of proved interest, merit and favor in the ears of the public, likewise from American composers, go unrepeated, neglected and semi-forgotten?" As presiding officer, the conductor might then have asked for a more explicit statement of the question, say with examples as well as implied admonition. Thereupon the inquirer would have reminded him of Mr. Carpenter's Suite, "Adventures in A Perambulator"; Mr. Schelling's Variations, "Impressions from an Artist's Life"; Mr. Hill's First Suite of "Stevensoniana"; Mr. Chadwick's "Symphonic Sketches"; sundry other numbers—all once applauded and all now overlooked at the Symphony Concerts. Furthermore, the questioner might have cited Mr. Stanley Smith's tone-poem, "Youth"; Mr. Gregory Mason's "Prelude and Fugue"; Mr. Seth Bingham's "Variations" among pieces played from American pers, yet hardly deserving performance in Symphony Hall; no sooner heard than forgotten, or only for boredom remembered.

So doing, the inquirer would have put the case against a routine of symphony concerts in the United States that steadily hardens and that none seems minded to shatter. Unless it be the merely itinerant Mengelberg or the director of some secondary orchestra in the Middle West, not a conductor now practising in America fails to foster the music of American composers. He receives it willingly; cons it with a favoring eye and ear; as often as not sets it upon his lists; spares no pains in actual performance. Yet, having once played the piece at a pair of concerts, he puts it by, yesterday, today and forever, passing to the next American manuscript upon his table. Round and round he goes in this endless succession of new American numbers. Yet very seldom will he repeat one, no matter how obvious the abiding deserts or clear and warm the liking of the public.

For consequences, scarcely a page of American music—Mr. Loeffler's and Mr. Bloch's aside—has become a standard or, even an occasional, item in our orchestral repertories. Yet, intrinsically, the suites of Mr. Carpenter and Mr. Hill and Mr. [illegible] better overtures—the variations of Mr. Schelling, the Oriental piece of Mr. Griffes, deserve repetition in themselves, in comparison with repeated numbers from Europeans, by the manifest interest and pleasure of the public. The American composer has proved himself worthy to be heard. Not a winter passes without fresh sealing of his deserts. Give him half a chance and three or four of him will prove, like Mr. Loeffler and Mr. Bloch, their right to a place in the established and the recurring repertory. Once more is routine abomination—and in this instance clear injustice.

H. T. P.

coming from among the audiences, that from week to week and from year to year at the Symphony concerts have more and more delighted in the growing beauty of his work. His stay with us, alas, is drawing to a close. Will you not, therefore, spare a little of your valued space to a life-long lover of good orchestral music for this appreciation of a master of his art?

I have heard the Boston Orchestra from time to time, and under its every conductor from Henschel on. Never, in my hearing, has it touched the degree of perfection as a musical instrument of power, sonority, unity and solidity; of balance, blending, purity of tone and warmth of color; of brilliancy, velocity, lightness and exquisite delicacy; in short, of technical and emotional virtuosity, that it reached, for instance, last Saturday night in Tchaikovsky's Pathetic Symphony, and weeks before in the Pastoral Symphony, in Brahms's Third and Cesar Franck's symphonies, in the wonder works of Strauss and Stravinsky, and in such charming trifles as Hill's echoes to Robert Louis Stevenson's child verses.

Yet it was but in February, 1920, that a letter from an orchestra striker, a member of the American Federation of Musicians, was printed in The Sunday Herald which said, among other things: "To assure the public that this orchestra will be carried on, and its great qualities maintained, is a statement which, unfortunately, Judge Cabot will find himself unable to substantiate. . . . To continue this orchestra as non-union means that it will be compelled to fill its ranks with students and mediocre musicians.". . .

His great instrument, as it now marvelously responds, is most unquestionably Mr. Monteux's answer to that challenge. But what can a mere listener, like myself, say without presumption of the artist who plays upon it, and of his performance?

I can testify only to my own keen enjoyment and impression, first of all, of splendid virility; then of rich warmth and color, of vital rhythm; of controlled emotion, of reserve-power; of sympathy, clarity, sense of proportion and dramatic contrast, and tempering the whole, of traditional, educated, and as it seems to me very perfect French taste.

Mr. Monteux will leave many warm friends behind him, and will hand over to his fortunate successor a very wonderful instrument. He himself, most naturally, has grown with its increasing plasticity to ever greater breadth and freedom of interpretation. Wherever he goes, he will take that growth and our good wishes with him. He is young, and has time and the world before him for yet better things.

CHARLES NORMAN FAY.
Cambridge.

Her April 6

BEETHOVEN'S NINTH

To the Editor of The Herald:

I could not help noticing the difference between the translation of Schiller's "Ode to Joy," used in the pension fund concert, and that used in England when I sang under Dr. Hans Richter, 15 or 16 years ago.

I cannot read the German, but for fine rhythmic English I think you will agree that the following is much better than the one used on Sunday.

CECIL R. CANNELL.

Sing then of the Heaven descended—
Daughter, of the starry realm,
Joy by love and hope attended,
Joy whose raptures overwhelm;
Joy whose magic reuniteth,
All that custom sternly parts,
Brothers all to love inviteth,
Reconciler sweet of hearts.

Ye who own life's choicest treasure,
Loyal heart and faithful friend,
Ye whose love is pain and pleasure,
Now with ours your voices blend:
Yea whoe'er mid life's delusion,
One fond heart hath called his own,
Join us, but on him confusion—
Who nor joy nor love has known.

Choicest pain and sweetest pleasure,
Bounteous nature freely gives,
Grace to just and unjust lending,
Blessing everything that lives;
Wine she gave to us, and kisses,
Joys to brighten our abode,
E'en the worm may feel life's blisses
And the seraph dwells with God.

---

berg's atonality; but it does
one with the sense of chaos imparted by that Viennese. If it be granted that there is artistic beauty in adapting musical means to intellectual aim, then it is not extravagant to see this music as a work of art.

Doubtless Stravinsky profited by the program which preceded him. Either because the D minor symphony has been heard too often of late, or because Mr. Monteux missed its content in articulating its syllables, Franck yesterday seemed tedious and banal. The nobility we have associated with this music was gone, and what remained was disconcertingly near to sentimentality. As for the Berlioz march, although it was admirably played, we feel it belongs to the "Pops" and not to the subscription concerts.

Chopin was chiefly vehicle for the exquisite art of Mr. Rosenthal. This concerto in itself is not moving music. The orchestral accompaniment is dull, and the solo part is less than inspired. Nevertheless, the delicate beauty of the pianist's tone and phrasing, made audible by Mr. Monteux's discreet subordination of the orchestra, gave some of the most delightful moments of the afternoon.

L. A. S.

Adv April 12

ERTISE

ROSENTHAL AT THE SYMPHONY

Stravinsky's "Rite of Spring," the tone picture which, as played by the Boston Symphony Orchestra, has been the one outstanding sensation of the New York musical season, was given again at yesterday's Symphony matinee, but many did not wait to hear it, and those who did were pretty cool.

As an interpreter of such modernist music, Pierre Monteux is without an equal.

Moriz Rosenthal

Whether the Stravinsky music as like caviar is all a matter of taste and cultivation. The old-fashioned, who still dote on Handel and Beethoven, may not like it. But the artistic power and brilliancy of these Boston Symphony performances under Monteux has won more compliments for the orchestra than anything on the record since Mr. Muck's conductorship.

Cesar Franck's symphony, which has the place of honor on the regular program this week, is also a work which Mr. Monteux conducts with consummate success. He is happiest in French and Russian music, without a doubt. The audience was delighted with the Franck piece and gave the whole orchestra an ovation.

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Adv April 13

Onegin Soloist at Symphony Concerts

Post April 13

SYMPHONY CONCERTS

Her April 13

Globe April 12

"RITES OF SPRING" AT SYMPHONY CONCERT

Stravinsky's Masterpiece Repeated

Stravinsky's "Rites of Spring," of which the Boston Symphony Orchestra gave the first performances here and in New York earlier in the present season, was repeated as an "extra, by general request" at the end of yesterday's Symphony program. A full length concert preceded it, including the Franck symphony, Chopin's E minor concerto superbly played by Rosenthal, and Berlioz' "Hungarian March."

Yet all but 200 of the audience remained to hear the much discussed Stravinsky music again. Since most of the audience were willing to wait till 5 o'clock to hear it again, perhaps the management were unduly cautious in making the repetition an afterpiece instead of the chief item on the program. The performance was again a triumph for Mr Monteux and the orchestra.

"The Rites of Spring" is certainly the most vivid and stimulating new music heard here in a decade. If the pitch of nervous excitement to which the listener is raised is to be the test of a composer's work and genius then Stravinsky has by this music placed himself among the immortals. One may dislike "The Rites of Spring" intensely, as many no doubt do, but can anyone feel languid and neutral concerning it?

Music Is Strident

Strident and harsh as much of the piece is, one cannot accuse it of being mere noise. There is almost too obviously method in Stravinsky's madness.

A portion of the piece more considerable than one recalled from a single previous hearing of it is so mild that no doubt the youngest futurists are already denouncing it as banal. Yet in the memorable portions the piling of rhythm upon rhythm, in a counterpoint fettered by no rules of harmony, the extraordinary sonority of the more pungent dissonances, which are polyharmonic, the way in which climaxes broaden and mount from single melodic motives, combine to produce an impression upon the listener that at moments is almost overwhelming. It is by its climaxes that this music will live.

The effect of this piece upon modern music is already discernible, and as in the comparable case of "Tristan and Isolde" long ago, the effect is for the most part bad. Stravinsky has enriched the language of music, and if other people would use his idioms without trying to copy his ideas, the art would be the gainer.

Monteux Is Recalled

The applause at the close was enthusiastic, but from a minority of those present. It sufficed to recall Mr Monteux and to bring the orchestra to its feet, but after the cheers and stamping reported from New York when the orchestra repeated "Le Sacre" there the reputation of this city for coldness to novelties must have seemed sustained.

Rosenthal was warmly applauded for his playing of Chopin's E minor concerto, an early and far from a great work. The crystalline clarity and suavity of his performance suited the music. He made the slow movement tender and appealing and the finale graceful without any forcing or exaggeration. As a technician he is almost incomparable. This music made no undue demands on his imagination. The exquisite taste of his playing commended it highly.

Mr Monteux lead brilliant performances of the Franck and Berlioz numbers, which as repertory pieces need no special remark. The Stravinsky seemed less volcanic and better ordered than before, but one lost sight of the performance in the overwhelming interest of the music itself.

P. R.

Her April 12

ONEGIN AND SYMPHONY

At the Boston Symphony concerts in Symphony hall next Friday afternoon and Saturday evening the soloist will be Sigrid Onegin, the celebrated contralto of the Metropolitan Opera Company. Mr. Monteux will open the concert with Rimsky-Korsakov's Overture, "The Russian Easter," in observance of Holy week. The symphony will be the Unfinished in B minor of Schubert. Two compositions will have their first hearing in Boston on this occason. The fantasy, "The Victory Ball" of Ernest Schelling, has been played and even repeated in several cities with unusual success. It is a setting of Alfred Noyes's poem in which the grim shadows of soldiers fallen in battle haunt the revelry of the ballroom. The score will be conducted by the composer. Frederick Converse's tone poem, "Song of the Sea," based on verses of Walt Whitman, will also be played.

Madame Onegin will sing the aria "Ach mur einmal noch in Leben," from Mozart's "Titus," and two songs by Richard Strauss.

Adv April 13

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Post April 13

SYMPHONY CONCERTS

At the Symphony concerts of this week Rimsky-Korsakov's Overture, "The Russian Easter," will, in observance of Holy Week, begin the programme, and Schubert's Unfinished Symphony will succeed it. Two new pieces also stand upon the programme, Frederick Converse's tone poem, "Song of the Sea," based on verses by Walt Whitman, and Ernest Schelling's fantasy, "The Victory Ball," that is a tonal commentary upon the poem of Alfred Noyes. The latter piece was heard last autumn from Sousa's band, but this will be its first performance in Boston in its proper orchestral guise. Between whiles Sigrid Onegin will sing an aria from Mozart's "Titus" and two songs by Richard Strauss.

Her April 13

The Daily Telegraph reviewed Mr. Koussevitsky's concert of March 10th in London. The program included Brahms's Fourth Symphony and Strauss's "Don Juan." "The most illuminating performance came with the symphony, the massive architecture of which showed Mr. Koussevitsky's power of building up and holding a climax far more favorably than did Strauss's symphonic poem . . . Quite apart from the fact that the orchestra had a good deal of difficulty in sorting out the conductor's complicated directions, there were several places where Mr. Koussevitsky left us wondering whether the Don was really so feverishly melodramatic a personage as he made him out to be."

At a local theatre

Trans April 12

CONCERTS NEXT WEEK

Symphony Orchestra

FOR the Symphony Concerts of next Friday afternoon and Saturday evening, Mr. Monteux announces two novel pieces. From manuscript, conductor and orchestra will play a tone-poem by Mr. Converse, "Song of the Sea," suggested by verse of Walt Whitman. Once before, with "The Mystic Trumpeter," the poet stirred the composer to some of the best of his music-making. The other new number is "The Victory Ball," Mr. Schelling's fantasia that has already gone the round of symphony concerts in the United States. Again verses stirred the composer—a poem by Alfred Noyes in which he sets face to face the mob of such a party and the ghosts of dead soldiers whom—he chooses to believe—were "idealists" in the late war. Mr. Schelling is dyed yet more deeply with this contrast, and out of a full and disillusioned heart writes a bitter music. A fox-trot sounds. The shades shiver. For routine pieces, the programme promises Rimsky-Korsakov's overture of churchly prides and pomps, "Russian Easter," and Schubert's Unfinished Symphony. As assisting singer, Mme. Onegin will be heard in an air from Mozart'r opera, "Titus," and in two songs by Strauss.

Post April 16

SYMPHONY CONCERTS

Monday Evening

Monday evening in Symphony Hall Mr. Monteux will conduct the fifth and last of this special series of concerts, with Beethoven's Seventh Symphony for the major item on the programme. Eva Gauthier, justly celebrated for her sympathetic singing of the music of the worthier modern composers as well as of her recently much-advertised jazz, will sing with the orchestra Ravel's "Two Hebrew Poems," and in addition the florid aria, "Una voce poco fa," from Rossini's "Barber of Seville." For music new to Boston there will be a Suite by the Italian Rosario Scalero, written for solo string quartet and string orchestra. And finally with excerpts from Wagner's "Siegfried" and "Gotterdammerung" Mr. Monteux will bid farewell to his public of the Monday evening concerts.

In Cambridge

Thursday evening in Sanders Theatre, with Constance McGlinchee as soloist, the orchestra will give the eighth of the current series of Cambridge concerts. Miss McGlinchee, a young Boston pianist, will play Schumann's Concerto; Franck's Symphony, Edward Burlingame Hill's Second Suite of "Stevensoniana" and Berlioz's "Rakoczy March" make the remainder of the programme.

Subscription Concerts

At the regular subscription concerts of the week Moriz Rosenthal will be the soloist. The eminent pianist, long unheard at these concerts, will play Chopin's E minor Concerto; and Berlioz's "Rakoczy" March will conclude the regular programme. As supplement will come, however, what to many will seem the most important item: Stravinsky's "Le Sacre du Printemps," thus repeated in response to many and urgent requests for another hearing of this significant music.

Post April 24

SYMPHONY CONCERTS

Efrem Zimbalist will be the soloist at this week's pair of symphony concerts, playing Tschaikovsky's Violin Concerto. An early symphony of Mozart, in C major, hitherto unheard in Boston, will begin the programme, and Strauss' "Symphonia Domestica" will conclude it.

Trans April 26

Koussevitsky and Weingartner

The comparison between the readings of the Ninth Symphony by these two great conductors has been fascinating, but the temptation to set it out in detail must be resisted. Koussevitsky's version was more emotional in intention, and may possibly have actually moved some listeners' emotions more, but moved mine less. In the slow movement he lost heavily by an attempt at more "expression" than the music will bear. The Scherzo was magnificently vigorous. In the last movement the great tune entered pianissimo, and the passing crescendo at the twelfth and similar bars was not, as with Weingartner, slightly overdone. One general fault was that the wind was too little controlled, and its tone allowed to become rough. [Percy A. Scholes in The London Observer.

Incidents and Prospects

Mr. Monteux has set the programmes for his final pairs of concerts with the Symphony Orchestra, and to the end his liking for little known, modern and high-humored music holds firm. On Friday and Saturday of next week, he will begin with a brief and almost unknown Symphony of Mozart, in C major, numbered 200 in Köchel's catalogue. Thereafter, Mr. Zimbalist, added "assisting artist" to the list for the year, will play the solo-part in Chaikovsky's Concerto for Violin. The promised repetition of Strauss's "Sinfonia Domestica" fills the second half of the concert. For his final programme on Friday, May 2 and Saturday, May 3, the conductor is beyond cavil. The chosen pieces are:

Symphony in C Minor, No. 5..........Beethove
Suite for Orchestra, "Adventures in a Perambulator"....................Carpente
Prelude to Mallarmé's Eglogue, "The Afternoon of a Faun"........Debuss
Overture to the Opera, "Tannhäus

Trans April 12. Her April 17

The Opportunity of Dr. Davison's Harvard-Radcliffe Chorus Renowned in a Day—The Symphony Orchestra's Need of It—Choral Masterpieces Long Neglected —Programmes in Prospect

NOW that the last note has been sounded and the last plaudit clapped, shouted or printed, the remarkable chorus assembled and practised by Dr. Davison for the centenary performances of Beethoven's Ninth Symphony has seemingly finished its work. Through a year, virtually, it has existed in germ or in fruition. As long, it kept zest for a relentless task that at many a toilsome moment might have seemed tedious, were it not for the visioned end. To that goal conductor and choir held firm and clear; while in month after month of rehearsal eagerness and devotion warmed such diligence. Indeed, it was as though he and they foresaw this "impossible" choral close sung as never before in American ears. Comparisons out of memory and speculation may be futile; but there is reason to believe that no British Festival Choir or even the chorus of Siegfried Ochs in old days in Berlin ever surpassed in this "Hymn to Joy" these youth of the colleges beyond the Charles.

Yet as it is, such a band of singers seems likely to part company with the Symphony Orchestra, to which it is already peer and to which it could be associate at need and beyond valuing. Worse still, in the annual flux of two collegiate communities, it may be dissolved altogether, even though the Glee Club of Harvard and the Choral Society of Radcliffe remain for twofold nucleus. The hope to the contrary is Dr. Davison's persisting intention to join his two choirs, sooner or later, in the Requiem of Brahms, with a sufficient orchestra from Symphony Hall assisting. Brahms of the Requiem is indeed no Beethoven of the Ninth Symphony; but piece and choir and Dr. Davison, each in respective quality, are enough to whet anticipation and promise rare accomplishment. After Brahms, with this Harvard-Radcliffe Chorus annually renewed from the incoming student-body, why not also Bach and more Beethoven? Boston has seldom heard the abiding masterpiece of Bach, the Mass in B minor. (Years ago The Cecilia, in prime, sang it.) It has well-nigh forgotten the "Solemn Mass" and equal masterpiece of Beethoven. Yet by every sign of last Sunday a public, twice exhausting Symphony Hall, would thrill to hear both anew. Dr. Davision holds the key and he is at the beginning still of a justly ambitious prime.

Even so, it is the trustees, the management and the conductor of the Symphony Orchestra who may well put that key within the lock. Its coöperation would be necessary to performance of Bach's Mass or his Matthew Passion-Music; essential with the Mass of Beethoven or the heaven-scaling Requiem of Berlioz. Yet in its own business, as the homely phrase goes, the Symphony Orchestra needs a chorus, massed when the occasion warrants; yielding a smaller but otherwise undiminished choir when the composer so wills. More than once Mr. Monteux has put by music that he wished to play—Debussy's Third Nocturne or Ravel's First Suite from "Daphnis and Chloe"—because he had no singers at command. On occasion, he has declined novel and promising pieces—say Mr. Eichheim's new Suite of oriental numbers—because it also exacted voices. Increasingly the composers of our time tend to join them to an orchestra. There is always Beethoven's Ninth Symphony and —longissimo intervallo—certain Symphonies of Mahler. There is also Schumann's "Faust," nowadays virtually unheard, Liszt's mass and so on with the cataloguing.

The Symphony Concerts are diminished when there is not a chorus as well as an orchestra to serve them. Through a year Dr. Muck gained such a choir. Mr. Monteux had an orchestra to restore before he could ask Dr. Davison for 300 schooled singers. Mr. Kusevitzky is familiar hand with chorus and orchestra joined. Being prudent men, the Trustees have indeed to weigh income and outgo; but justifiably could they spend upon such a choir as Dr. Davison could give them from Harvard and Radcliffe. As for the distraction of those young men and maidens from "collegiate duties," the practice of the arts, begun early, has long and lasting rewards. "We learn," said Cicero in

Continued on Following Page

Two compositions will be performed in Boston for the first time at the Symphony concerts tomorrow afternoon and Saturday evening: Converse's "Song of the Sea" and Schelling's "A Victory Ball." The former has not been played before. Mr. Schelling will conduct his Fantasy, which, produced at Philadelphia, has been performed in several cities.

Mr. Converse went again to Walt Whitman for his inspiration, and chose "On the Beach at Night," which begins:

> On the beach at night,
> Stands a child with her father,
> Watching the east, the autumn sky."

It is the sixth poem in Whitman's "Sea-Drift." The music was sketched during the winter of 1922-23 and completed last December. Mr. Converse writes of his music: "While it is not in any sense a literal interpretation of it (Whitman's poem), it follows the spiritual and emotional sequence of the lines: beginning with words of mystery and sadness, it culminates in elation and joy. I have not attempted a realistic picture of the sea, only something of its spiritual suggestion."

Mr. Converse had already found inspiration in Whitman's verse for compositions performed here and in other cities. There is his "Mystic Trumpeter" for orchestra. (This poem of Whitman's moved George H. Clutsam to write his work for solo voices, chorus and orchestra about 20 years ago. Hamilton Harty's "Mystic Trumpeter" for baritone solo, chorus and orchestra was brought out at the Leeds (Eng.) music festival in 1913.).

And 20 years ago Mr. Converse composed his two poems, "Night" and "Day," for piano and orchestra. The motto of the former is the first line of Whitman's "A Clear Midnight": "This is thy hour, O Soul; thy free flight into the wordless." For the second, the motto is "Day full blown and splendid—day of the immense sun, action, ambition, laughter."

Mr. Schelling wrote to Lawrence Gilman, the accomplished editor of the Philadelphia Orchestra's Program Books, when the Fantasy was produced in Philadelphia in February, 1923:

"I had come back from Europe still very much under the impression of the cataclysm, much troubled for the future, and was amazed to find that so few seemed to remember what the war really had meant, with its sacrifice of life and youth. I had wondered, when watching the seething mass of humanity at some cabaret, what our boys would think of it all, and I had a sinister vision similar to the one which made me write my '1914' Impression. I came across Alfred Noyes's poem, 'A Victory Ball,' while in this mood, and was impelled to use it as the basis for an orchestral fantasy . . . I have used two army bugle calls: the 'Call to Arms' and 'Charge,' which ominously usher in the war vision; and at the very end of the piece I have used 'Taps.' The work is a perfectly free fantasy, with, however, a certain amount of thematic development. . . . I had occasion during the war to hear the Scotch pipers, and to observe the extraordinary effect their music had on the troops; and at the end of the work I have tried to make the whole orchestra a huge bagpipe, perhaps the most pagan and primitive form of music."

The Fantasy is dedicated: "To the memory of an American soldier."

Mr. Schelling served with the United States forces overseas from October, 1917, to April, 1920. He was commissioned captain of infantry on Aug. 5, 1917, and promoted to major on Nov. 10, 1918; on Nov. 19, 1919, he received the French Legion of Honor.

Sigrid Onegin of the Metropolitan Opera will sing at these concerts for the first time. She has chosen an aria from Mozart's "Clemenza di Tito"—she will sing it in German—an aria given to Sextus in the opera, a male impersonated by a female contralto, and Strauss's songs; "Morgen," "Muttertaendelei" and "Caecilie." Rimsky-Korsakov's "Russian Easter" and Schubert's "Unfinished" symphony will be performed.

The programs for the two remaining concerts will be as follows:

Twenty-third—A little symphony, E major, by the young Mozart, to be played for the first time in Boston; Tchaikovsky's Violin concerto (Mr. Zimbalist, violinist), and Strauss's Symphonia Domestica, which was heard earlier in the season.

Twenty-fourth and last—Beethoven, Symphony No. 5; Carpenter, "Adventures of a Perambulator;" Debussy, "The Afternoon of a Faun," and the Overture to "Tannhaeuser."

Beyond all praise, beyond all remembered impression or recalled experience, was the outcome. The Davisonian three hundred actually sang Beethoven's measures even as he had set them down—sang them certainly, eagerly, freely, as a chorus to which they had become both familiar and inspiriting. They sang them also with every essential musical means and virtue. Precise and unanimous was their attack and release. They articulated, they phrased with a single voice, a single understanding, and a wondrous clearness. They were keen for pace, quick to rhythm. They fell short with not a modulation, gradient, pause, sustained height, as ordained by composer or conductor. Their tone was large, warm, transparent, supple, infused with that musical quality which is of the mind and the heart as well as of the voice and the ear. The jointure and the overlaying of the parts, the balance with the orchestra, were never in question or at fault. Time and again, singers and players moved as one body, both winged and welded.

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overtures—the variations of Mr. Sch the Oriental piece of Mr. Griffes, deserve repetition in themselves, in comparison with repeated numbers from Europeans, by the manifest interest and pleasure of the public. The American composer has proved himself worthy to be heard. Not a winter passes without fresh sealing of his deserts. Give him half a chance and three or four of him will prove, like Mr. Loeffler and Mr. Bloch, their right to a place in the established and the recurring repertory. Once more is routine abomination—and in this instance clear injustice.

H. T. P.

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Ottawa News Apr 22

BOSTON SYMPHONY ORCHESTRA GIVES A WONDERFUL CONCERT RARE IN MUSICAL ANNALS HERE

Vast Crowd of Nearly 5,000 People Thrilled by the Remarkable Skill of This Foremost Organization

PIERRE MONTEUX GIVEN OVATION

Auditorium is Well Adapted for Musical Event of This Kind and the Fine Acoustics of the Large Building Are Revealed

A search in the music annals of Ottawa would have to be mighty exhaustive and cover all times to reveal records of such a wonderful concert as that given in the Auditorium last night by the Boston Symphony Orchestra, for beyond all doubts it was as impressive a performance that one could ever anticipate hearing. For nearly half a century this extraordinary group of instrumentalists has held a foremost place among orchestras of world renown. The current season is the forty-third of the Boston Symphony Orchestra, which, as the result of its remarkable conductor, Pierre Monteux, is now conceded to be all but without equal on the globe. That it has taken Ottawa completely by storm was amply shown by the reception accorded the players and leader by the vast audience of over 4,000 listeners who were carried past restraint of applause into cheering at the conclusion of the Wagner Overture. Time after time Pierre Monteux was recalled to the stage to acknowledge the uproariously warm acknowledgements bestowed upon him, and he was most modest in this respect for in turning to his hundred players to stand up in order that they may bear their share of the laurels, Monteux drew further cheers of admiration from the large crowd present.

Tschaikovsky's Symphony.

To do anything like justice to the beautiful Fourth Symphony of Tschaikovsky, not only is a perfect ensemble of proficient players necessary, but also a conductor thoroughly competent to interpret and lead such forces. In these respects the famous Boston Symphony Orchestra is 100 per cent. for the playing of this fine work was one of the grandest orchestral treats to be heard in an age. So complete, musicianly and masterly was it done that a truly comprehensive writing would monopolize columns. As one of the greatest masters in symphonic composition, Tschaikovsky availed himself of almost every instrument known to incorporate all of the desired tonal effects and descriptive brilliancies. With tempo and strength graded to increase to the third and fourth movements, namely the Scherzo and Finale, one gradually and steadily devours a musical feast when hearing such a rendering as that given by the Boston Symphony Orchestra. Romance and emotion constitute the crux of the main construction of this work which is one of the finest bequeathed to the musical library.

Passing to the third movement, how impressive was the finesse of the many violin pizzicatos which are passed among and alternated between the several stringed section, with startling precision, yet surprising simplicity, with the beautiful theme eventually adopted by light wind instruments. In the fourth movement the effect of brass and cymbals combined with the massed playing of all can hardly be aptly described as merely impressive—it was thrilling—for it wafted the minds of the enormous audience into the planes of elevated musical wonderment. And this to the extent that at the termination of the finale, applause broke most enthusiastically, renewed and renewed as the famous conductor was forced to return and face his heated greetings.

Again, to enter into details with the object of recording proper credit for the playing of the remaining works individually could well be made the subject of a glorious musical story. One must necessarily have been among the audience to have a true idea of the splendor which characterized the playing of this orchestra. From the opening movement of the Tschaikowsky Symphony to the final bar of the Tannhauser Overture the thousands of people who attended were ever on tiptoe point of admiration and made no effort to restrain it at the termination of each number.

Pierre Monteux.

The programme given last night was of a perfect type to show what can actually be accomplished by a conductor when leading such a highly capable group of players. It also showed how supreme musical knowledge and personality in leadership count so heavily in keeping a mass of players together. Pierre Monteux unquestionably is known to be one of the greatest orchestral conductors of the age, and his world-wide reputation in this capacity was splendidly demonstrated to the thousands who turned out to hear what his unique power of leadership stands for.

Notwithstanding his heavy responsibilities, Pierre Monteux is of the affable and patient disposition. When applause and cheering rose to dizzy heights he would modestly revert to his players to come to their feet and participate. That they work with him through and through was only too obvious and accounted for the exemplary success that they achieved. It would set anyone hard at thought to grasp the key as to the phenomenal way in which he controls his men, but much lies in

Warmly Acclaimed

Pierre Monteux, conductor of the Boston Symphony Orchestra.

Globe April 19

ONEGIN SOLOIST AT SYMPHONY CONCERT

New Music by Converse Schelling Played

Sigrid Onegin, whose phenomenal contralto voice has already made her a popular favorite here, was soloist at yesterday's Symphony concert. The first performance anywhere of "Song of the Sea," a tone poem by F. S. Converse of Boston and the first performance at these concerts of Ernest Schelling's "A Victory Ball" showed Mr Monteux, as always, willing to give the American composer a chance to be heard. Each novelty was well received.

Mme Onegin's voice has the power, the beauty of tone, the wide range and the flexibility needed to make Mozart's beautiful air "Deh Per Questo Instante Solo" from "Titus" effective. Except that she used German instead of the original Italian text there was little fault to find with her singing and very much to enjoy.

Strauss' "Morgen," "Caecilie" and his less known "Muttertandelei," with orchestral accompaniments scored by the composer were her other numbers. More repose and less sentiment would have suited "Morgen" better, but the fault here was with the orchestra. These songs or at least the two first named may well outlive Strauss' other works. Mme Onegin very properly sang them in the original German. It is always a mistake to use a different text from that which the composer set.

Mr Converse's "Song of the Sea," suggested by Walt Whitman's poem, was cordially applauded. Much of the piece is sonorous and at a first hearing impressive. Yet one felt that other works by the same composer, among them his Second Symphony and "Mystic Trumpeter," are both more profound and more original in conception. In "Song of the Sea" a more frugal use of full orchestra would enhance the dramatic effects. The introductory portion of the piece has the most atmospheric color.

Ernest Schelling, best known here as a pianist, conducted an impressive performance of his fantasy, "A Victory Ball," suggested by the poem of that title by Alfred Noyes. Poet and composer alike are troubled by the strange readiness the world in general showed to forget the men who died in the war.

Mr Schelling's music has a prelude obviously suggested by the whistles and bells of the delirious dawn of Armistice Day. Then follow dance rhythms, polonaise, waltz, tango. The ball is interrupted. The bugle calls, "Call to arms" and "Charge," are sounded above the nervous mutter of drums. The music evokes phantom hosts marching over forgoten fields of battle. "Dies Irae" is heard. Then the ball goes on, but it has become a joyless bacchanale. Just before the close "Taps" is sounded off stage.

Sousa's Band first played this work in Boston last September and it then impressed the listener as extraordinarily vivid and intensely dramatic music with none of the banality one might have expected from its program. Mr Schelling has found mordant harmonies, restless rhythms, bitter tones to convey the irony of recent history, which has cut so deeply into the consciousness of most sensitive men who were young in 1914. No living American and few living Europeans have so fine a work to their credit.

Mr Monteux led excellent performances of Rimsky Korsakov's rather chaotic "Russian Easter" and of Schubert's "Unfinished Symphony." The B minor symphony is one of the durable satisfactions of life. P. R.

Her April 14

SYMPHONY GIVES NEW FANTASIA

Shelling's "Victory Ball" Played for the First Time in Boston

PROGRAM TO BE REPEATED TONIGHT

By PHILIP HALE

The 22d concert of the Boston Symphony Orchestra, Mr. Monteux, conductor, took place yesterday afternoon in Symphony hall. The program was as follows: Rimsky-Korsakov, "The Russian Easter"; Schubert, "Unfinished" Symphony; Converse, "Song of the Sea," Tone poem after Walt Whitman; Schelling, "A Victory Ball." Sigrid Onegin, who sang here with the Symphony orchestra for the first time, sang "Ach nur eimal nock im Leban" from Mozart's "Titus," and three songs by Strauss: "Morgen," "Mutter taendelei" and "Caecilie." Converse's tone poem was performed for the first time. Mr. Schelling conducted his Fantasy, which was played here for the first time.

Mr. Schelling's Fantasia is one of the most impressive musical compositions that we have heard in the concert hall for many years. It sets the nerves a-tingling. It shakes the soul.

He did not write this Fantasia merely as a lover of grim, ironic poetry, reading Alfred Noyes's vision of dead soldiers watching the dancers, unmindful of war's horrors and the sacrifice made by young and old; he himself had served gallantly; he knew what war meant. Outraged by flippancy and frivolity, by the forgetfulness of those surviving, saved for their wanton pleasures by the death of thousands and tens of thousands, he was fired to composition by the splendid savagery, the burning invective of the poet's lines.

And Mr. Schelling wrote as an accomplished musician as well as a soldier and a patriot; wrote dramatically, tragically; not with conventionally theatrical intent and emphasis, for, terribly in earnest, blazing with indignation, he yet was faithful to art; and so this Fantasia is the more impressive. Hysterical outbursts, merely melodramatic effects, would have lessened the effect that is now overwhelming.

He did not miss the opportunity given by the poet for the contrast between riotous life and the shock and the scorn of the dead, unseen spectators. There are the vivid musical pictures of marching soldiers, the tramping toward death or victory. The Dies Irae and the Scottish bagpipes are heard; all this as in a vision that might have turned the dancers to stone. And after the great climax, skilfully led up to from rolling drums, is heard a trumpeter far off, sounding "Taps," the final tribute.

No wonder that this Fantasia is dedicated "To the memory of an American soldier."

Mr. Converse went again to Walt Whitman for his inspiration. Choosing Whitman's "On the Beach at Night" he wisely did not attempt an interlinear translation of the lines into music, nor did he endeavor to describe realistically the shatter of the sea. The spiritual contents of poems attract him; in this instance the successive moods of the child mourning the momentary disappearance of stars and planet, and then the comforting thought of immortality. So in this "Song of the Sea," a reassured, heightened, joyous spirit triumphs at last over the opening mood of sadness.

Nature gave Mme. Onegin an uncommonly beautiful voice. Art has done little for her. The more the pity. At present she is not acquainted with certain elementary and essential principles of song. It could be wished that at a Symphony concert ,a woman about to sing would come upon the stage and bear herself with dignity and grace.

The orchestra gave a superb performance of "The Russian Easter."

The concert will be repeated to-night. The program of next week is as follows: a symphony, C major, by the young Mozart, which will be heard for the first time in Boston; Tchaikovsky's Violin concerto played by Mr. Zimbalist, and Strauss's Symphonia Domestica, which was performed earlier in the season.

Herald Apr 26

THE POPS OPENING

The musical public of Boston ceases to be serious when April is over. Beginning with the first Monday in May, which is always the opening night of the Pops in Symphony Hall, they attune themselves to the musical season in the lighter vein. The pending season will be the 39th of the Pops, and the eighth under the leadership of Agide Jacchia. In each of his seasons the Pops have broken all previous records in attendance and general popularity. There is every sign that his eighth will be another record season. Pop concerts with special programs will be given on alternate Sunday Evenings. Refreshments will be served at the tables which cover the floor and in the Pops bar and cafe. The orchestra will number about 80. Mr. Jacchia's versatility may be seen in the opening program for May 5th, wherein is combined the gratefully familiar and the refreshingly new:—

Hungarian March, "Rakoczy"	Berlioz
Overture to "The Marriage of Figaro"	Mozart
Waltz, "Tres Jolie"	Waldteufel
Fantasia, "Manon Lescaut"	Puccini
Oriental Rhapsody Evening Call of the Guard Dance of the Young people	Glazounov
Burlesca	Scarlatti-Jacchia
Love-Death from "Tristan and Isolde"	Wagner
Dance of the Hours, "La Gioconda"	Ponchielli
Selection, "Wildflower"	Youmans-Stothart
Ave Maria (Solo violin, harp, organ and strings	Schubert-Wilhelmj
Slavonic Dance No. 1	Dvorak

Post April 21

Serge Koussevitzky, whom Boston is to know as conductor of the Symphony Orchestra next year, has been directing the three concluding concerts of the London Symphony. A correspondent of the Musical Digest writes that while the "pure Brahmin" might object to the almost programmatic drama that Mr. Koussevitzky read into the score of Brahms' Fourth Symphony, his readings are always musical and that his "Brahms interpretations are of a very special sort." Such report can scarcely fail to fan the fires of Bostonian anticipation.

Trans Apr

KOUSSEVITZKY, BY NEW REPORT FROM PRACTISED HEAR

WAYS AND WORKS OF A MANIFO CONDUCTOR

D. C. Parker, Able British Writer, counts in Musical America the R sian's Range and Prowess—The Ancie the Classics, the Moderns — Percept Sensibility, Devotion and Power

April 19

HONY GIVES
W FANTASIA

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RAM TO BE
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By PHILIP HALE

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Trans April 15

KOUSSEVITZKY, BY NEW REPORT FROM PRACTISED HEARER

WAYS AND WORKS OF A MANIFOLD CONDUCTOR

D. C. Parker, Able British Writer, Recounts in Musical America the Russian's Range and Prowess—The Ancients, the Classics, the Moderns — Perception, Sensibility, Devotion and Power

TO say that the best of conductors begin at the beginning may seem to many the utterance of a platitude. If it be so, the platitude is a superior one. For very few concert-goers realize how, and where, the conductor begins to exercise his authority. It is not with the opening note, as one might hastily suppose. Apart from rehearsals, of which the great public knows nothing and hears but little, there remains the magic moment when the personality of the conductor first makes its magnetic influence felt. To give an example of this is by no means difficult. The scribe has only to mention the one word, Nikisch, to bring to mind the mystery and romance it conveys. And those who, in the past, studied Nikisch's ways and methods will allow that his instinct for the right thing, as shown in a knowledge of crowd-psychology, helped him to gain his countless victories with the audiences he held spellbound. Was there not something unforgettable in that slow, measured approach to the scene of action; something that bespoke an easy confidence and a masterly assurance?

Nor is it only in the march to his stand that the conductor can impress an audience before a single note has been sounded. We know that cunning can also be exercised during the fateful moment at the end of a piece, when sound gives place to silence. It is not so generally realized that art and craft can lend the equally fateful moment at the start, when silence yields to sound [illegible] and enchantment. Think of those two critical junctures [illegible]. You will come to see that the conductor can, and often does, impress those gathered together by making the most of them. A pause, neither too short nor too long, but enough to feed curiosity and breed the sense of mystery—this has, in the cases of great exponents, led to the early surrender of the audience and tuned the interpretation to the right spiritual key.

I thought of these and other sundry matters when lately I had the opportunity of hearing several concerts conducted by Serge Koussevitzky, who goes to Boston this fall. He proceeds to the scene of action as though he were the person in the hall least concerned about subsequent events. There is no pose, no claptrap, no fussy trick in order to attract the attention of the public. But you feel, for all the modesty in demeanor and quietness of entrance, that the man will have his hand on every essential point as it arises. He faces his orchestra to attack the first item. Here he shows that sense of the value of the pause which I have just indicated. If his determination of it is instinctive, he obeys a sound impulse. If it is calculated, he has been accurate in his estimate of the effect of the pause upon his hearers. A little longer would be too long; a little less, and our mysterious sense of impending adventures would not have time to develop.

On looking over the programmes in which I heard Koussevitzky conduct, I am struck by the catholicity displayed in them. In his short story, "The Man Who Was," Rudyard Kipling contrasts the Russian as the most easterly of Western peoples and as the most westerly of Eastern. Koussevitzky is a Russian who, somehow, does not fall into either of Kipling's categories. He has played a considerable part in the musical life of his country. He was intimate with Skriabin. But these experiences, while no doubt giving him authority to speak on Russian pieces and permitting him to approach them in the proper spirit, have not been gained at the expense of narrowness of outlook, sympathy or conviction.

Strange as it may seem, Koussevitzky exhibits a special affection for ancient music of a type that might not be supposed to appeal to a Russian of these times. I remember remarkable performances of movements from a Concerto Grosso of Handel in D Minor and of a Concerto in D for small orchestra by Emanuel Bach. The son has been somewhat obscured by the overwhelming shadow of his father. This specimen of his skill and musicianship came to me as a piece of infinite refreshment. The Andante proved to be a touchingly imaginative page, and all I need says is that Koussevitky realized the tenderness and the beauty. Then I heard him do a Concerto of Vivaldi, scored by Siloti for orchestra and organ. It is the kind of music which audiences often think deadly dull, because so many exponents cannot make it anything else. "This old pattern stuff can look after itself," might also be uttered by some performers, so perfunctory is their treatment of it. Your big man will have nothing to do with this fatal, blasting philosophy. He will see, and enforce, the human aspect. He will remember that the word Vivaldi, or whatever it may be, does not stand for a dull parchment, but for a man whose heart beat and in whose veins blood flowed. Koussevitzky can humanize the old masters. He can keep the pattern intact while evoking from the depths of the music both warmth and animation. A further demonstration of the difficult art of waking the dust of ages into life came in a performance of a set of old dances and airs for the lute, transcribed tastefully by Respighi. Whatever else [illegible] be said of him, Koussevitzky [illegible]

Of Koussevitzky symphonies, I had experience in Chaikovsky's "Pathetic Symphony"; Brahms's Symphony in E Minor, Schubert's "Unfinished" and Beethoven's Fifth. While these symphonies can be viewed from more than one standpoint, the hearer has a perfect right to look for consistency and that vitalizing process without which the notes remain an inanimate mass. On each occasion Koussevitzky provided thrills and got highly exciting performances—and this, be it said, without resort to meretricious expedients. The "Pathetic" was transformed into a moving drama, extraordinarily wide in emotional range and overwhelming in the march movement. Brahms's Fourth Symphony never became prosy. On the finale, which, by reason of structure, presents some problems, Koussevitzky stamped his personality. The last page or two of Beethoven's Fifth swept along gloriously. Assuredly much can be done with this diatonic music if only the right man holds the reins. As for Schubert, I thought it remarkable for the real pianissimo obtained and the subtle manner

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Her April 20

M. Stravinsky's Idea of Spring Shows and Shaws Seen in New York

TO THE EDITOR

For many years I have ended the week with the Symphony concert. I read in the Saturday Herald the criticism of Mr. Philip Hale and so, on Saturday night, I have an accurate opinion of the pieces and can marshall easily the appropriate emotions. I then go home feeling that I have done my duty to my city and to myself.

Unfortunately a week ago Saturday the perfection I have attained was rudely interrupted. I read as usual my Saturday's Herald and was told that Stravinsky's "'Rite of Spring' was the abomination of desolation." I had already heard Stravinsky once, and doubted somewhat the accuracy of this cruel and reactionary attitude. A friend went with me who had never heard Stravinsky's Rite. He was worn out with the winter's work and felt that sweet music regarding spring might rest him.

The "Rite of Spring" "was by request," and after those who had requested it had flocked out we settled back to enjoy it. The first part deals with the usual dances which always attend the coming of spring, at least in poetry and music. I do not remember encountering such procedure in New England. In other respects the first part was wonderfully realistic. The program book, which gives me all the ideas I have with regard to music, omits to state anything about the Russian spring. I should infer, however, that the spring in Russia must be quite like our New England weather. At all events, the first part dealt with every conceivable kind of weather and often with several kinds of weather at once, and in this way reminded me completely of our own New England even to the cold in the head.

At the intermission a woman who sits in front of me left in some agitation, but as I knew that she was a devotee of Brahms and frivolous music of that kind, she undoubtedly was endeavoring to escape the future. The rest of us remained in our seats and braced ourselves for the second part.

In the second part the main motive is that of a girl who dances herself to death. While this is not the usual way in which we in New England greet the spring, we can be quite sympathetic with it. The opening of the second part was disappointing. There were moments when the instruments played together, but at length came a contest between the kettledrums, egged on by the cymbals, and the irregular thump of the entire orchestra, which reminded me of a festival of the New England spring—the march past of the Ancient and Honorables in the days before we had the present sumptuary law. The noise increased as the unfortunate neared her end. My friend shouted to me and, as far as I could make out, wanted to know how long this was to last. I did not reply because I had some doubts whether my voice would carry so far and I feared that in one of the rare moments of silence my answer would cause me confusion, but I nodded encouragingly to him and I saw him rest his head upon his hand. Finally the victim danced herself to death and the Rite came to an end. On looking around I was relieved to see that the heroine of the program was the only one who apparently had perished. The rest of us arose and filed out, with the feeling that every true New Englander must have, at an "extra, by request," that we had received more than our money's worth.

I think this music of the future might properly be developed in two ways. In the first place, the instrument makers are very far behind the modern spirit. It is true that, like every modern work, the rite demands a tam-tam, and there is also the "rape guero," vulgarly called a scratcher. But these are not adequate. What is needed are instruments that can make more noise. One conductor, I think it was Gilmore, at the time of the Peace Jubilee in Boston, arranged to have cannon go off on the Common at regular intervals. This idea, thus crudely expressed, could be enriched by having instruments of that kind at irregular intervals in Symphony hall itself. If then cymbals were substituted for the strings, which, after all, are weak and colorless in these days, and fit only to express the food of love, modern composers would have an orchestra in keeping with their ideas.

I also feel that the conductor might well be dispensed with. There were times on Saturday when Mr. Monteux, with his punches at the medicine bag, actually kept the instruments together and so marred the true effect of the music, which under such restraint could hardly express adequately the idea of a New England spring. My suggestion would be that the conductor be left out, and that each instrument, augmented by the kind I have already described, should be allowed to play fortissimo with staccato intervals of silence irregularly interspersed. Effects like these would be worth while.

In any event, my faith in Philip Hale has gone. His feeble explanation that he is really not a reactionary fails to convince me. I really do not know now what my emotions at the concerts ought to be, and I am almost reduced to forming my own opinion.

JOHANNES SMITH.

Against our helpless ears to fling
Its crash, clash, cling, clang, bing, bang,
bing?
And then to call it "Rite of Spring"—
The season when on joyous wing
The birds melodious carols sing
And harmony's in everything!
He who could write the "Rite of
Spring,"
If I be right, by right should swing!

To the Editor of the Sunday Herald:

Apropos of "The Rite of Spring," I have heard just such sounds in the country, but I should set the season later in the year, say about county fair time in September.

VERMONTER.

Trans April 19

NOVEL NUMBERS, STANDARD ITEMS, ADMIRED SINGER

VARIED FARE AT THE SYMPHONY CONCERT

Audience and Pieces—Mr. Schelling Passionately Inarticulate in "A Victory Ball"—Mr. Converse Fails to Fill the Sonorous Void of a "Song of the Sea"—Rimsky's Tonal Pageant—Schubert's Streaming Song—Mme. Onegin in Measured Richness

A MISCELLANY of eight pieces filled a Symphony Concert yesterday afternoon that none the less was shorter than usual. Mr. Stock with his Chicago orchestra and public, set the fashion for such an assemblage of snippets. Now and again Mr. Stokowski copies it for his Philadelphians. Occasionally, by way of variety, it also pleases Mr. Monteux. How his Bostonians take it is not easy to say with any certainty. He began on Friday with Rimsky-Korsakov's overture, "Russian Easter," and hearty and general was the clapping. He proceeded with that fount of melody. Schubert's "Unfinished Symphony" and the applause was as brief, thin and tepid as though Mr. Bliss or Monsieur Honegger had signed the music. In the whole course of twenty-two pairs of concerts, from last October onwards, it is hard to remember a number more coldly received. Orchestrally, Mr. Monteux passed next to Mr. Converse's new tone-poem, "Song of the Sea." It was hardly an impressive music. Yet long and loud were the plaudits, not to be stayed until the composer bowed pleasure and gratitude. Finally, Mr. Schelling led the band through his fantasia, "A Victory Ball"—much more enkindling and engrossing piece. More perturbed, however, than warmed seemed the audience. Between whiles, Mme. Onégin sang an air from Mozart's opera in the grand manner, "Titus," and added to it three orchestrated songs of Strauss—the familiar "Morgen" and "Cäcilie," the less known "Muttertändelei." As she deserved on many a score, she was loudly clapped.

Inference from these shows of hands is curiously contradictory. Mr. Schelling's Fantasia is readily understandable and insistently emphatic—so obvious indeed that Mr. Sousa has already set it in the workaday repertory of his band. "A Victory Ball," moreover, ends in a fashion to arrest listening ears and quicken comprehending sensibilities. In contrast, Mr. Converse's tone-poem is neither lucid musical sound nor impressive tonal imagery. Yet the Bostonian composer was heaped with applause; while the visitor from New York was less generously rewarded. With honor, in their own city and in their own society are our prophets of music, especially if they be in presence at the concert containing their handiwork. Again, there was no mistaking the pleasure of the audience in the swelling pomps, rhetorical fervors and florid decoration of Rimsky-Korsakov's Overture; but Schubert of the Unfinished Symphony—of the instrumental song that abides in beauty, of the moods envied alike by poets of words and poets of tones—it passed coldly by. So doing, it was beyond understanding. Give it Stravinsky and it cries for something "melodious." Give it Strauss, and it murmurs for something suave. Set before it the ideal beauty of Schubert the songful, Schubert the gentle; and it scarcely taps its palms. There is nothing so inscrutable as "what the public wants" from the practice of the arts. Therefore, we bystanders must always be peering at it.

Neither of the new pieces contributed much to the pleasure of the day. As a romantic idealist, Mr. Schelling watched the German war, finally entered it himself. Like many another American, he saw in it no renewed struggle vi et armis for political and commercial destinies and supremacies. Sincerely and quite simply he regarded it as a contest on his side for the freedoms, the integrities, the aspirations and the peace of mankind. He believed that it would exalt his fellow-soldiers as he was himself exalted. He counted the dead a noble sacrifice in a cause for which he also would have lain down his life. Inevitably he was chagrined, disillusioned, embittered, as he looked upon the outcome of this "Great War," upon the course of human nature, upon the face of the world. His mood of devotion had run deep. His subsequent mood of revolt penetrated as deeply. So possessed, so craving relief and release, he seems to have written "A Victory Ball" on a hint from garish and rough-textured rhymes by the Englishman, Alfred Noyes.

In the scheme of the music, the dancers dance crassly, commonly, brazenly, after the manner of the cabaret. A ghostly soldiery marches out of the corridors of memory upon this rout. The Dies Iræ—day of wrath and day of judgment—sounds. The march and the dance rise and fall. To the blowing of myriad pipes, to the echo of "Taps," faint and far, the phantom host vanishes. In words this design lays hold upon the imagination. In tones, Mr. Schelling's music falls short of such illusion. His invention is neither fertile nor impressive; his procedure is expert and also dry; the contrasts that cut on paper, pass bluntly in sound. From first measure to last, "A Victory Ball" seems an inarticulate, unachieved piece. And the reason is not far to seek. Mr. Schelling was fain to fill his Fantasia with passionate resentment, bitter scorn, sardonic pity. The mood so possessed him as man that it constricted him as musician. He burned to speak out, and the fierceness of the flame withered his utterance. More than once in many an art men deeply stirred have been so holden.

In quite different case, but equally sterile seems Mr. Converse in his "Song of the Sea." No constriction stays him. In spite of Mr. Monteux's reported cuts in the tone-poem, it contains far too many pages of merely fluent and practised music-making, nearly all in Mr. Converse's stout-bodied, thick-voiced, full-rounded fashion. He seeks the massed, not the individualized, timbres, of an orchestra. His harmonies are an upholstery upon the musical framework. His measures move in broad lines through square-cut periods. He prefers to affirm rather than suggest.

Now all these are the ways of good craftsmen in tones through Mr. Converse's formative years at the turn of the century. In his earlier pieces, notably in "The Mystic Trumpeter," he used them as means to individual and imaginative expression. Of late, however, they have tended to become habitual process, to be but sonorous cloak for infertile matter. The plain shortcoming of this "Song of the Sea" is scanty musical invention and dulled emotional impulse. The music, excellently made in kind, merely sounds above and around a void. The tonal patterns and progress interest neither the ear nor the mind. The tonal substance and coloring evoke neither Whitman's ocular vision of lowering sky and clouded stars, nor his spiritual vision (as Cleopatra has it in Shakspeare's play) of "immortal longings." With all deference to Mr. Converse, a "Song of the Sea" does sound like the music of an established composer, perceiving that it was time to write another piece.

Yet in the whole course of the concert compensations abounded. Realists with music sit before Rimsky's "Russian Easter" and shake their heads. He repeats his themes, they observe sadly, where he should develop them. He is all for rhythm, for harmonic color, for the play of timbres. His strings whirr or sing; his wood-wind pierces; his brass trumpets. Always there is much orchestral ado. Yet to "thoughtful people"—God bless them!—it is orchestral ado about nothing. Meanwhile visionaries with music are all aglow with the Overture. They see the cathedral through mists of incense. Like the stars of heaven are the tapers. Below the glowing altar move priests and bishops stately, a treasury in their vestments; while before them great lords kneel. The hymns of the folk ascend; their feet resound under the arches. Or as some will have it, we hearers do but listen to a music akin in design and color to the many hued and angular frescos with which it was custom to adorn the great churches and the great-rooms of a Russia once Holy. Yet others will have the Overture wholly pagan—music of barbaric rites and splendors, a softened "Sacre." Pagan or Christian, the splendor and the fervor only the pedants may deny.

No doubt the Unfinished Symphony did sound a little tame after this magnificence. For once Schubert writes almost briefly; whereas ear, mind and spirit must have time to adjust themselves to his gentle loveliness, serene fancy, pensive and warm-hearted singing. Besides, there was another distraction. The strings, flutes, clarinets, horns, would match Schubert in bright or liquid or shadowed tones, in grace of phrase and plasticity of motion. Orchestra and composer were indeed as one: but between the two the listener was ever letting sensation sway. Mr. Monteux, moreover, takes the Unfinished Symphony simply. Enough for him that Schubert sings in eager or musing rapture. Unlike more formidable conductors, he descries no other passion in the music; while, being a man of taste, he will not turn it to rhetoric.

Compensation also was sight of Mme. Onegin's opulent presence and sound of her rich-voiced song. For the nonce, too, she did not over-stress that richness or overlabor the propulsive power behind. Not once did her higher tones thin or sharpen; upon the lower descended no thickening cloud. As just was she in play of projected mood and conveyed emotion; while clear sense of style directed her through each music. She sustained the long sweep of Strauss's "Cäcilie" and deepened the erotic rapture. Using half-voice, she suffused her tones with the still and sustained glow of his "Morgen." The light motion, the fluid tone, the playful spirit with which she clothed "Muttertändelei" surprised in a singer usually full blown. In the air of Mozart she summoned the stately and spacious progress, the decorative elegance of his one "court opera." Again Mozart sang, but in the periwig, laces and brocades hat no doubt his Sextus and his Titus wore. In her recitals Boston has heard Mme. Onegin, the favorite singer. In the ymphony Concerts it hears also the ac omplished artist.

H. T. P.

94 TRANS April 24

TWENTY YEARS OF RICHARD STRAUSS AND A TONE-POEM

MR. MONTEUX AGAIN SUBMITS THE "DOMESTICA"

The Composer as the Turn of the Century Imagined Him—The Composer as a New Generation Judges Him—A Just Reaction and a Reaction Overdone—Mr. Rosenfeld as Devil's Advocate

LIKE most conductors—Parisian mediocrities only excepted—Mr. Monteux takes pleasure in the music of Richard Strauss. Like most publics, the audiences of the Symphony Concerts hear it gladly. Accordingly at Symphony Hall tomorrow afternoon and Saturday evening, Strauss's "Sinfonia Domestica" will be played anew. In Boston, it had lain neglected through nearly twelve years until Mr. Monteux revived it last December. Here and elsewhere music and performance were notably well received. Therefore, by general and particular request, "The Domestica" will now be repeated. When Dr. Muck and the Symphony Orchestra first outspread it upon Bostonian ears in 1907, it was a debated and to some a repugnant piece. "Conservatives" spoke of it with the same vehement and ludicrous resentment that of late they or their heirs and assigns have lavished upon Stravinsky's "Rite of Spring"; while suburban spinsters despatched no less eager "letters to the editor" containing their mild jokes at the expense of music and programme. Now, in these nineteen-twenties, all save a few "die-hards" sit in peace and pleasure before this "awful 'Sinfonia Domestica.'"

Nay, for more entertainment to the bystander, some that once extolled the tone-poem have drifted into mistrust and misliking. The hair-shirt of penance pleasantly titillates them, and they like to say that "of course" they over-estimated Strauss and all his works. Now they have "put him in his place"—until the fashion changes. Or else, holding heads high, they prance about richly caparisoned in the "post-war" view of Strauss's music. Usually this new judgment makes way to print in the excesses of such reaction. More circumspectly and with more reason Mr. Paul Rosenfeld has set it down in a chapter of his "Musical Chronicle" as published by Messrs. Harcourt, Brace and Company. A few fragments from the chapter bear quotation.

Time has altered Strauss's music, writes Mr. Rosenfeld. In 1904, he was, in Huneker's phrase, an "anarch of art." He was a sort of musical antichrist writing forbidden and occult and world-tumbling things for grand orchestra; pulling the white beard of divinity with his harmonies; initiating his audiences into satanic and wicked philosophies through tone; stirring hell-kitchen cauldrons in his fast-playing band. The very thought of the programmes of his symphonic poems made one dizzy. He proposed to set one in the boots of an archrogue; to make one experience death; dance with Nietzsche the monster-philosopher; collide as superman with the cosmic riddle; step over the prostrate crowds in the stride of the hero; lift the curtain of the alcove where married people sleep. It was like nothing so much as flying off the battlements of the tower of Babel to pursue vain war with Heaven. One knew what Huneker meant when he wrote that Strauss composed "with the pen of beyond good and evil." One saw with delicious shudders the unforgivable in' sin heave over the horizon. And in performance, the music was infinitely bewildering, infinitely exciting. It went so fast, faster even than Wagner. Violins spiralled into the deeps of the firmament. The sound stepped out and stunned you.

You could never rest quite sure as to what was supposed to be happening; whether Till was upsetting the apple-carts of the market-women or making a long nose at the professors or hearing the judge pronounce sentence against him; whether Don Juan was making love to the Countess or to Anna or to Zerlinchen; whether the orchestra was painting the infancy, adolescence, or old age of the dying man. Was that religion, or was it science that was being discarded by humanity in its attempt to reconcile inhuman nature with man's metaphysical mind? Was the hero writing now "Tod und Verklärung" or "Traum durch die Dämmerung"; was the uncle saying "Just like mamma"; was the clock striking seven in the evening or seven in the morning? Were Herr and Frau Doktor Strauss connubially embracing, or were they throwing the breakfast-dishes at each other's head, or presaging their youngster's grandiose future? Positive one could never be. And when one did succeed in following the programme, sonorous and brilliant passages set everything in one glittering and chiming. The plangent trumpets in the finale of "Don Quixote" were the voice of lashing, howling, mocking disillusion. That was the iron tread of the hero as he strode over Europe with the swing of Rodin's walking man. That was the sun on the banging tympani of "Zarathustra." The singing horns and violins of Don Juan's feast painted the scene one intended some day to live. . . .

Strauss still remains a great musician but in a restricted sense of the word. The tone-poems of this child of Munich are marvelous things—for the ear only. Little

Continued on Following Page

has been written for orchestra that can match these rich-sounding works in pure sonority. They are fantasias of orchestral language of a brilliance that still overwhelms. It is doubtful whether any composer has better understood the instruments of the band; has had a more voluptuous feeling for the voices of brass and strings, the windy beauty of the horns, the velvet of reeds; revelled more luxuriously in these bright, high-pitched sounds. It is doubtful whether anyone has had a nicer sense of the purely orchestral possibilities, of the general range of the instruments, of the beautiful tapestry-like interplay of these sonorities. He has written passage upon passage of marvelous networks of timbres and colors, rich, savorous and dense. The great, many-stranded middle section of the Sinfonia; the shimmering, high-fluted introduction to what Mr. Deems Taylor has so cutely called the Ueber-

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Trans April 26

CONCERT-CHRONICLE

Bacchanale and Rout

ERNEST SCHELLING'S fantasy for orchestra, "A Victory Ball," to be played tomorrow afternoon and Saturday evening at Symphony Hall is the latest completed work of the composer. The composition of the music was begun in the spring of 1922 in New York, and completed in Switzerland in the following summer. The score is still in manuscript. Mr. Lawrence Gilman, writing in the programme-book of the Philadelphia Philharmonic Society, quotes Mr. Schelling's own story of the genesis of the tone-poem:

". . . I had come back from Europe still very much under the impression of the cataclysm, much troubled for the future, and was amazed to find that so few seemed to remember what the war really had meant, with its sacrifice of the youth. I had wondered, when watching the seething mass of humanity at some carbaret, what our boys would think of it all, and I had a sinister vision similar to the one that made me write my '1914' Impression [in the Variations for piano and orchestra, 'Impressions from an Artist's Life']. I came across Alfred Noyes's poem, 'A Victory Ball,' while in this mood, and was impelled to use it as the basis of an orchestral fantasy.

"I have used two Army bugle-calls: the 'Call to Arms' and 'Salute to the Colors,' which ominously usher in the War Vision; and at the very end of the piece I have used 'Taps.' The work is a perfectly free fantasy, with, however, a certain amount of thematic development.

"I had occasion during the war to hear the Scotch Pipers, and to observe the extraordinary effect their music had on the troops; and at the end of the work I have tried to make the whole orchestra a huge bag-pipe, perhaps the most pagan and primitive form of music. The piece is scored for full symphonic orchestra and bears this inscription: 'To the memory of an American soldier.'"

Here are the verses of the poem by Alfred Noyes (from "The Elfin Artist and other Poems"; Stokes, 1920) which suggested Mr. Schelling's music:

The cymbals crash, and the dancers walk,
With long silk stockings and arms of chalk,
Butterfly skirts, and white breasts bare,
And shadows of dead men watching 'em there.

Shadows of dead men stand by the wall,
Watching the fun of the Victory Ball.
They do not reproach, because they know,
If they're forgotten, it's better so.

Under the dancing feet are the graves.
Dazzle and motley, in long bright waves,
Brushed by the palm-fronds, grapple and whirl
Ox-eyed matron and slim white girl.

. . . . . .

See, there is one child fresh from school,
Learning the ropes as the old hands rule.
God, how that dead boy gapes and grins
As the tom-toms bang and the shimmy begins.

"What did you think we should find," said a shade,
"When the last shot echoed and peace was made?"
"Christ," laughed the fleshless jaws of his friend,

Continued on Following Page

"I thought they'd be praying for worlds to mend."

. . . . . .

"Pish," said a statesman standing near,
"I'm glad they can busy their thoughts elsewhere!
We mustn't reproach 'em. They're young, you see."
"Ah," said the dead men, "so were we!"

Victory! Victory! On with the dance!
Back to the jungle the new beasts prance!
God, how the dead men grin by the wall,
Watching the fun of the Victory Ball.

Mr. Schelling [observes Mr. Gilman] has conceived his tone-poem as a bacchanale traversed by a vision—an apparition of troops "marching on irresistibly, inexorably. Nothing stops them—not those that fall by the way, not those whose fate is written in fiery, stormy skies. On they march to victory or disaster, with—in either case—desolation, suffering, death."

The music (after a mysterious introductory section, moderato) evokes the ballroom and its heedless, swirling crowd. There is a brilliant polonaise, the rhythms of the fox-trot and tango are suggested, and Jazz is king. Then comes the dramatic and poignant interruption: the vision of the marching hosts—those valorous and forgotten dead who sacrificially "laid the world away." The approach of the ghostly legions is announced by the two trumpet-calls: the "Call to Arms" and "Salute to the Colors." We hear the "dies iræ" on the brass. The tramping of the soldiers is momentarily drowned by the tumult of the dance: the lights flare up, and we see the revellers waltzing through the mêlée. But the vision reshapes itself. The Scots and their bagpipes pass. There is a great climax, a long drum-roll, diminuendo; and then from a distant trumpeter, "Taps."

NEW BEDFORD,
MASS.
MERCURY

Mer Apr

The last concerts of the 43rd season of the Boston Symphony orchestra will take place this afternoon and Saturday evening, when Mr. Monteux will end his present engagement. Beethoven Symphony, C minor; Carpenter, Adventures in a Perambulator; Debussy, The Afternoon of a Faun; Wagner, overture to "Tannhauser."

ST. PETERSBURG, FLA.

Times

Stravinsky's Masterpiece is Still Being "Received"

By RUTH OGREN

Stravinsky's extraordinary work "Le Sacre du Printemps" which is said to savor warmly of the ultra modernist music of the exceptionally cacaphonous type, which premier in New York created a storm of enthusiasm, and was followed by receptions varying in degrees from zero to the boiling point, is still in the course of being "received" by American audiences.

Monteux, conductor of the Boston Symphony orchestra, who gave the work its premier at Carnegie Hall some weeks ago, recently brought the work to Boston and found that again the Bostonians' views differed widely from those of hospitable New York.

Following the furore which the first performance created, many requests were received by the management for a repetition of the famous work, yet there were many dissenters, who could see nothing but brutal coarseness in the work, and with his characteristic diplomany, Monteux sought to please both factions by arranging that "Le Sacre" be performed as an extra number added to the regular concerts in Boston.

Those who shuddered at the thought of a repetition were at liberty to leave the auditorium without losing the pleasure of a full, regular concert. And many did leave. Mr. Monteux, again in diplomatic fashion, eased their leave-taking by having the orchestra retire from the stage, and after a short intermission, the musicians returned to perform the Stravinsky work.

Once more Stravinsky's masterpiece, which met several failures in Europe dating back many years, finally to be accepted in America, stirred the auditors who remained for the performance. Again the corridors were the scenes of excited discussions between inspired enthusiasts, blank sceptics, and courageous scoffers. However, from all indications, Stravinsky's music left its inescapable impress with its gasping rythms, its pulsating force and its maddening frenz

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Post April 26

SYMPHONY 151 YEARS OLD HEARD

Strauss' "Domestica" Dominates Concert, However

BY WARREN STOREY SMITH

Three pieces sufficed to make the programme of the Symphony concert of yesterday afternoon: a youthful symphony of Mozart, hitherto unheard here; Tchaikovsky's violin concerto, with Efrem Zimbalist as the soloist; and finally the "Symphonia Domestica" of Richard Strauss.

INTEREST IN STRAUSS

When Mr. Monteux revived the "Domestica" last December it had gone unplayed at the Syphmony Concerts for more than a decade, and he is to be thanked for repeating it ere the season was done. A score of years have passed since the first performance of the "Domestica," in Carnegie Hall, in New York, with Strauss conducting—and its place in music is not yet fixed.

No longer may the "Domestica" be deemed formidable and unintelligible, no longer is the listener apt to be discomfited by Strauss' ingenuous programme or his possible breaches of good taste. But so at variance are contemporary musical ways with Strauss' whole technical scheme, his obvious programme, his inflated orchestra, his motives that now and then skirt the commonplace, his adherence to outmoded methods of thematic development, that many now casually dismiss the piece, with other of its composer's creations, as "old hat."

Strauss at His Zenith

But whether or not such procedures are valid for the composer of today, surely they were legitimate, even logical means of expression at the time when Strauss employed them. Indeed, the best argument against their present-day continuance is the fact that he carried them to their utmost reasonable limit. To go beyond him were to pile Pelion upon Ossa, to imitate him were mere futility. Yet the fact remains that as the last of Strauss' symphonic poems, the negligible "Alpine Symphony" excepted, the "Domestica" may well be regarded as the apogee of 19th century music romanticism.

Here is [illegible] to [illegible]bors of Berlioz [illegible], Saint-Saens [illegible] countless ot[illegible], not to mention [illegible] Strauss of the ea[illegible]er t[illegible] oem[illegible] in [illegible] Helden[illegible] Strauss previously written on so vast a scale, and that vainglorious piece of autobiography has neither the "Domestica's" firmness of texture nor its richness of invention.

Lofty and Ideal

Nor has Strauss elsewhere written in so lofty, so idealistic a vein, the objections of his detractors and the r grettable incident of the baby's ba to the contrary notwithstanding. A nowhere, it is possible to feel, has he been to the same degree at once the master-craftsman of sheer music, the wielder of stupendous polyphony, the prodigious orchestrator and the inspired tone-poet of that which is noblest, deepest and most persuasive in human nature.

In the "Domestica" comes pages that for idyllic loveliness have scarcely their equal in the whole of music, and pages filled to bursting with the exuberance that is the joy of living. And here may be found an expression of passion wholly removed from sensuality, and of that tenderness which only the strongest may utter.

Monteux Unfolds Its Beauties

When first he conducted the "T mestica" here, although the perfor ance was in many ways an admir one Mr. Monteux was, in a sense, r ing his own acquaintance with music. The performance of yest on the other hand, had naught tativeness; it was one of suprem quence and excellence, as notal Mr. Monteux's penetration of th poser's plan and purpose, for h elation of all that Strauss woul as for the incessant euphony an amazing technical brilliancy of th chestra's playing.

Far removed from the exciteme and, if you will, the excesses of Stra was Mozart's little Symphony, com posed in his 18th year, and as fresh today as on that far-off November of 1773 when he set the date upon his manuscript. Written concisely for an orchestra that numbers only strings and a pair each of oboes, horns and bassoons, the Symphony is in Mozart's most engaging but not his most accomplished manner. Its melodies arrest the ear, its orchestration, all things considered, reveals surprising variety of color and effect, while a pure zest for writing, an infectious gaiety, pervades the whole.

A Charming Piece

A charming piece that makes a welcome addition to the orchestra's repertory, ~~and Mr. Monteux's discerning~~ performance may well serve as future standard.

Presumably no one ever thought ill of this innocent Symphony; but no more than 43 years ago Tchaikovsky's Concerto, which today sounds almost Mendelssohnian, was condemned by the acidulous Hanslick in terms that shame any of the reproaches now heaped upon Stravinsky. Hardly of equal merit throughout its three movements, the Concerto has today lost not only its power to provoke antagonism but, at least in certain passages, its power to interst as well. There remain, however, many compensations in the music itself, and yesterday there were more in Mr. Zimbalist's musicianly, tonally beautiful, technically remarkable, and on the whole deeply expressive performance of it.

Her April 26

SYMPHONY GIVES 23D CONCERT

Mozart's C Major Work Feature, Played for First Time in Boston

FINAL CONCERT OF SEASON NEXT WEEK

By PHILIP HALE

The 23d concert of the Boston Symphony orchestra, Mr. Monteux [illegible] tor, took place yesterday afternoon in Symphony hall. The program was as follows: Mozart, Symphony C major (K. 200)—first time in Boston; Tchaikovsky, violin concerto (Mr. Zimbalist violinist); Strauss, Symphonia Domestica.

Although the performance of Strauss' description of his family life—with frequent exhibitions of harassing [illegible] ticity—was a gorgeous one although Mr. Zimbalist gave a most musical and engrossing interpretation of Tchaikovsky's long winded concerto [illegible] the great feature of the concert was Mozart's symphony and not simply because it was played here for the first time.

Mozart wrote it probably in his [illegible] year, yet the music shows few [illegible] evidences of immaturity. There are of course, certain formulas of that [illegible] cade; but the melodic [illegible] freshness, the ease [illegible] tistic carelessness, the [illegible] slightly tinged with melancholy [illegible] that reason all the more [illegible] sparkle and the dash [illegible] later Mozart when [illegible] height. No doubt, as [illegible] Foix suggest, [illegible] monumental study of [illegible] works, the music [illegible] during a short [illegible] tets and the [illegible] fluenced the [illegible] become in danger of [illegible] but this influence was [illegible] ready to accept [illegible] in his own [illegible]

Truly, a delightful [illegible] was played with incomparable [illegible]

NEW [illegible]
SYM[illegible]

Her Apr/26

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Although the performance of Strauss's description of his family life—with frequent exhibitions of harassing domesticity—was a gorgeous one; although Mr. Zimbalist gave a most musical and engrossing interpretation of Tchaikovsky's long winded concerto of uneven worth, the great feature of the concert was Mozart's symphony and not simply because it was played here for the first time.

Mozart wrote it probably in his 17th year, yet the music shows few, if any, evidences of immaturity. There are, of course, certain formulas of that decade; but the melodic spontaneity and freshness, the ease that is almost artistic carelessness, the haunting beauty slightly tinged with melancholy and for that reason all the more beautiful, the sparkle and the dash—these are of the later Mozart when he was at his height. No doubt, as Wyzewa and Saint-Foix suggest, or rather argue, in their monumental study of Mozart's earlier works, the music he heard in Vienna during a short sojourn—Haydn's quartets and the Viennese light operas—influenced the young man after he had become in danger of being Italianized; but this influence was exerted on one ready to accept it, yet self-sufficient in his own invention and expression.

Truly, a delightful symphony, and it was played with incomparable delicacy, grace, euphony and spirit.

As Hanslick's volumes of collected reviews and essays are many. It is possible that in the days to come he will be remembered only by the fact that he said, apropos of Tchaikovsky's violin concerto, that it stank in the ear. Even here he was not original. Vischer was before him in saying that certain pictures stank in the eye. In spite of Hanslick's dictum, the concerto still lives in spite of its obvious faults: its endless repetitions, its measures of sheer padding. Why cannot some one arrange "Gems from Tchaikovsky's Concerto" after the manner of various anthologies (including "Crumbs of Comfort.") Long-winded, tedious at times as it is, the concerto by reason of melodic charm and demoniacal spirit is still heard by the people gladly, especially when it is performed by a violinist who displays, as Mr. Zimbalist, tonal beauty, freedom in the interpretation, and the requisite exciting spirit. The concerto is long enough, however, without the introduction of a seemingly interminable cadenza, interesting only as a means for technical display.

The Symphonia Domestica was heard here last December. It is not necessary at this late day to speak of it at length. There are pages of pure gold, pages of quiet, also of overwhelming, beauty; there are other pages, and they are many, that are bombastic and insignificant, showing routine rather than genuine invention. The performance itself was well worth a journey.

The concert will be repeated tonight. The program of next week's concerts, the last of a memorable season, is as follows: Beethoven, Symphony, C minor, No. 5; Carpenter, Suite, "Adventures in a Perambulator"; Debussy, Prelude to Mallarme's "Afternoon of a Faun"; Wagner, Overture to "Tannhaeuser."

Globe Apr/26

NEW MOZART WORK AT SYMPHONY CONCERT

Symphony in C Major for First Time Here

The only novelty at yesterday's Symphony concert was, rather curiously, a symphony in C major by Mozart, numbered in Koechel's Thematic Catalogue "200." It is supposed to have been composed in 1774, when Mozart was a boy of 18. Bruno Walter brought the score and parts to this country last season for the New York Symphony Society.

The sheer beauty of this music eclipsed for at least one listener the two other numbers on the program, Tschaikowsky's violin concerto, suavely played by Zimbalist, and Strauss' "Symphonia Domestica," repeated from earlier in the present season for no apparent reason, since it is not a novelty here and has not roused especial enthusiasm.

The first movement of Mozart's symphony is not remarkable, though it has the inimitable and indescribable quality that pervades all his music. Nobody else has ever written music really Mozartean, as so many have contrived to echo Beethoven and Wagner. The slow movement has a beautiful theme, of which one is given no chance to weary. The minuet is an anticipation of that in the better known symphony in the same key, the "Jupiter." The finale is also a little masterpiece. How a symphony containing two such remarkable movements can have been overlooked in a city which has heard almost every significant piece ever composed and endless insignificant pieces is a mystery.

Mr Monteux conducted minuet and finale with zest, but as though they were by Haydn. But Mozart is the most difficult composer to perform, since in his music every nuance must be exactly rendered.

Tchaikovsky's concerto has a brilliant, if superficial, first movement, which Mr Monteux and the orchestra interpreted brilliantly, though Mr Zimbalist sacrificed incisive dynamics to purity and beauty of tone. His violin is said to have cost him $33,000. He certainly does justice to Stradivarius in the polish and suavity of his playing. But it lacks fire. The rest of his concerto is full of tiresome and inept repetition of short folk-song phrases.

Strauss' "Symphonia Domestica" is straightforward, rather clumsy, and very German music, with an abuse of full orchestra. The themes in it are less striking than the best of those in "Don Juan" and "Till Euelenspiegel." One does not find them going through one's head after the concert. The ponderous sentimentality of the program notes by German commentators on this symphony is amusing. The music can luckily be understood and enjoyed without worrying over how the baby took its bath and whether the man in the home ever lost his temper. One suspects Strauss of wishing sardonically to reduce program music to an absurdity.

Mr Monteux gave an excellent interpretation of Strauss' music. One of his good points has always been a complete imperviousness to parochialism and propaganda about music. He has always made his programs from the best music of all schools and all Nations, without reference to the late war or to any other non-musical matter.

His catholicity of taste in contemporary music is very unusual. After hearing him conduct for five years one cannot determine from either his choice of programs or his performances whether he is an especial admirer of any living composer or an enemy of any. He has played them all, and played them sympathetically, German and French, Russian and English alike.

One does not ever know with which clique in clique-ridden musical Paris Monteux aligns himself. With none of them probably. He is too sane and too good-humored for the excesses of any clique. P. R.

MONTREAL
CANADA
Standard
ISSUE OF
Apr 17
MAR 1924

Pierre Monteux, the illustrious French conductor, who will sever his connection with the Boston Symphony Orchestra and return to France after the Orchestra's concert in the St. Denis Theatre, Montreal, on April 23, has led that superb organization for four years. He came to the United States equipped by an active and distinguished career in Europe and America. He was first prominent in his youthful days in Paris, his native city, where he took part in several chamber music ensembles. He soon found his true vocation as a conductor, and became a familiar figure, presiding over the Colonne Concerts and other foremost symphony orchestras there; also at the Opera, and at his own "Monteux Concerts" at the Paris Casino on Sunday afternoons, where he chcampioned some bold new music, which aroused demonstrations and counter demonstrations in the audience. He toured Europe four years as head of the Ballet Russe, and first came to America as leader of that organization. He was subsequently appointed French conductor at the Metropolitan Opera House New York. From that post he went to the Boston Symphony Orchestra, where, according to general opinion, his rare genius found its best fruition.

* * *

BALTIMORE
MARYLAND
SUN
APR 6

New York Has Musical Feast Of Stravinsky

Walter Damrosch, Willem Mengelberg And Stokowski Each Has Offered Works Of This Composer To Concertgoers

By HENRIETTA STRAUS.

NEW YORK.

NEW YORK seems to have succumbed to Stravinsky this season, much as London did four years ago. First, Walter Damrosch, with the New York Symphony, and last, Willem Mengelberg, with the New York Philharmonic, gave "Le Chant du Rossignol." Next, Leopold Stokowski, with a small ensemble selected from his own men, did the "Renard" for the International Composers' Guild and also the symphony for wind instruments at one of his orchestral concerts. Then the Boston Symphony, under Pierre Monteux, played the "Sacre du Printemps," and, last, the League of Composers presented "L'Histoire du Soldat" under Chalmers Clifton.

All of these were first New York performances, and, in most instances, created a genuine interest. The "Chant du Rossignol" was repeated, by general request, on a recent program of the New York Symphony, and the "Sacre du Printemps," by an overwhelming demand, on the succeeding visit of the Boston Symphony, while Stokowski was obliged to encore both the "Renard" and the symphony for wind instruments. The only work not so favored was the "L'Histoire du Soldat," which received, at that, better treatment from the audience than it did from Mr. Clifton and his men.

THE outstanding work, however, was the "Sacre du Printemps," the concert version of Stravinsky's now famous ballet of that name. It is a rudely magnificent piece of orchestral writing, with which Eugene Goossens made such a sensational success as a conductor four years ago in London that he had to repeat it at a concert two weeks later. Goossens made it a veritable tour de force of the baton, stressing the barbaric frenzy and elemental ecstasy which Stravinsky undoubtedly demanded in this "Rite of Spring," for he himself was present and was lavish afterward in his praise.

Under Monteux, on the other hand, it became rather a superb exhibition of orchestral virtuosity, beautifully and thoughtfully worked out but lacking the dynamic, rhythmic vitality with which Goossens had infused it and with which he turned it into such "marvelous chaos," as one musician called it. Mild, however, as was Mr. Monteux's version, and general as was the applause, it was not received without protest. Elderly ladies walked out during the performance, with an air of outraged virtue, and indignant letters still wend their way to the press.

The main thing, undoubtedly, on such occasions, is to preserve one's sense of humor, not so much for the music as for the audience. After the "Renard," for instance, I heard one eminent conductor say to another with evident sarcasm: "Every student ought to learn this by heart." And this same conductor said to me once in discussing the "Rite of Spring": "If somebody took a bunch of notes from one part and transferred it to another, would you know the difference?" "No," I replied truthfully, "but Stravinsky would." "Humph!" he retorted wrathfully, "and you call that music!"

NEVERTHELESS, Stravinsky doubtless will continue to write "bunches of notes" that could be transferred, undetected by his audiences, from one page to another, and his audiences equally will continue to be undisturbed by their ignorance.

For there was no mistake about the fact that the New York audience thoroughly enjoyed the "Renard." This is a delicious burlesque of a Russian fairy tale, written for small ensemble, tenor and bass, and it was a lucky "Fox," indeed, to have been sponsored by Stokowski and his men, who gave it with the most perfect finish and understanding. It was also a fortunate "Nightingale" to be introduced by the New York Symphony, for it had George Barrére to sing its song on the flute.

This "Song of the Nightingale" is a symphonic poem which seems to be the musical evolution of Stravinsky's opera, "The Nightingale," based on Hans Andersen's exquisite tale. It must be admitted that Mr. Damrosch handled its fine, shimmering orchestration with much more delicacy and charm than did Mr. Mengelberg, who, curiously enough, introduced it at a Philharmonic concert on the same day that Mr. Damrosch gave its second presentation by the New York Symphony.

THE more, indeed, one hears of Stravinsky the more one realizes that he has established a very definite *gear* that requires a very definite handling. The symphony for wind instruments, for example, which was acclaimed under Stokowski was received in almost dead silence when Koussevitsky presented it in London. The work is not very interesting at best, and Koussevitsky, apparently, did not know what to do with it. So he simply presented the notes, and his audience repudiated the performance. So did Stravinsky himself, who happened to be there.

One felt somewhat the same way about "L'Histoire du Soldat," when Mr. Clifton presented it, for his men had not mastered their parts and he himself seemed to make no effort either to coordinate or subordinate the various voices. Yet this suite is infinitely more interesting than the wood-wind symphony. It is an obvious satire on the adventures of a penniless soldier, one Joseph, marching home on a two-week leave.

The stage action, when given, is incidental to the music, the chief characters either speaking or miming their parts. The score is fairly packed with rhythmic episodes, including marches, a tango, a waltz and a "ragtime." But Mr. Clifton's beat was so vague and indeterminate that never did soldier march or dance to less compelling rhythms.

This same rhythmic deficiency was also the greatest weakness in the performances of Prokofieff's ballet, "Buffoon," which the Neighborhood Playhouse has been giving with the Festival Dancers. This version is an adaptation from that which the Russian Ballet has been giving abroad under the name of "Chout," and which was originally designed by Larionow.

The Neighborhood Playhouse has done very well, on the whole, with this deliciously grotesque nonsense and Prokofieff has provided a richly descriptive score. But the musicians, unfortunately, are not rhythmic, and neither, in consequence, are those who mime the action, so that Prokofieff's chief characteristic is thereby lost. This is a pity, as both the ballet and its presentation are deserving of much more attention than they received.

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POSSIBLE DISBANDMENT OF PHILADELPHIA ORCHESTRA

PIERRE MONTEUX, Conductor, Boston Symphony Orchestra.

OTTAWA
CANADA
Citizen
ISSUE OF
17

PHILADELPHIA—The continued existence of the Philadelphia Orchestra may be threatened by the demands for next season of the Musicians' Protective Union, of which all the members of the orchestra are members. The increases in salary asked for the players by the organization are so large that the Philadelphia Orchestra Association, the sponsoring body for the organization, has declared itself unable to pay them.

Though negotiations between the Association and the Union have not been concluded, the backers of the orchestra are reported to have declared last week that they might be compelled to disband the orchestra for a year. Such a decision would constitute nothing less than a calamity for the cause of music in Philadelphia.

Under Leopold Stokowski's leadership, the organization has since 1912 attained one of the highest standards in orchestral music in this country, and the annual subscription series given in New York by the organization is invariably sold out with a long waiting list. The influence of such exorbitant demands by the Philadelphia Union, it was feared last week, might react unfavorably on New York orchestras.

The situation was described by Arthur Judson, manager of the orchestra, last week as "very serious." He stressed the fact that no definite outcome had been reached in the negotiations. "We have not settled anything yet," he said. "The meetings between the Orchestra Association and representatives of the Philadelphia Union have been going on for some time and will continue. The original demands made by the latter body would increase our orchestral budget about $103,000. They asked for a minimum rate of $85 per week for each player, instead of $60, which has hitherto been the scale here, as it also is in New York. The representatives of the Union have shown a certain tendency to modify his extremely high rate, to bring the weekly scale down to $75—which is still high. This would mean a difference of about $65,000 in the orchestral budget."

New York Orchestras Secure.

While the negotiations were going on which, it was stated in some quarters, might determine whether the orchestra would continue, Mr. Stokowski's players were paying their ninth visit of the season to New York to give a concert in Carnegie Hall last Tuesday.

Interested speculation was aroused as to what the principal New York orchestras would do if similar demands were to be levied upon them this spring at this time when the musicians' contracts are renewed. Fears regarding the New York Philharmonic were set at rest by Mr. Judson, its manager, who stated that the contract with the players of this orchestra had been made last year for a two-year period at a minimum rate of $60 for each individual player weekly. This contract has still one season to run.

Walter Damrosch, conductor of the New York Symphony, when asked whether the crisis in Philadelphia would affect in any way the New York organization, said that it would not do so for the present as the New York Symphony also had an agreement with the union which still had another year to run. "As a musician," said Mr. Damrosch, "and a person interested in the development of music, I deplore anything which would interrupt the activities of so fine an organization as the Philadelphia Orchestra. The whole thing, however, must be left with the Philadelphia Orchestra Association which is composed of high-minded and public-spirited citizens able to deal properly with the situation to the best interests of all concerned."

The New York Times comments on the situation as follows:—

"The matter closely concerns the musical activities of New York. The Philadelphia Orchestra gives ten concerts each season in New York and they are largely attended. Not only is Carnegie Hall sold out by subscription for the entire series of concerts, but there is a long waiting list of applicants for subscription tickets, many of whom have had to continue waiting for several years.

"The orchestra is regarded as one of the finest in the country, and worthy of comparison with the best in the world. The conductor is Leopold Stokowski whose skill, together with the fine personnel that he has gathered under his direction in the course of years, and their constant playing together, have brought the orchestra to its present standard of excellence.

"It was said yesterday by persons familiar with orchestral matters, that the disbanding of the orchestra, even if only temporary, would be little less than a calamity to the musical art, and that the restoration of it, after such a disbandment, would be a matter of great labor, extending over several years. The experience of the Boston Symphony Orchestra during and after the war was instanced as showing the difficulty of restoring a fine orchestra to its highest state of perfection. That orchestra was not disbanded, but many of its members were dismissed or resigned, and it has only in the last season or so reached its former rank under a new conductor, Pierre Monteux. The Philadelphia Orchestra lost little or nothing as a consequence of the war, and has never halted in its rise to the position it new occupies."

FIRST-CLASS AMERICAN ORCHESTRAS ALL SHOW DEFICITS.

The following official reports disclose the fact that not one of the U.S. orchestras of the highest grade is self-supporting:

"Following its statement published in the program book of the subscribers who have been helping cover its annual deficit, the Boston Symphony Orchestra publishes its financial record for the last three seasons. From this it appears that the deficit was reduced from $121,000 in 1921 to $97,000 in 1922 and $83,000 in 1923, which an endowment fund reduces a little below those figures. At the same time the salaries paid have risen from $299,000 to $303,000. The gross income from concerts has risen from $407,000 in 1922 to $423,000 in 1923. The trustees say that they are informed that 'among the American orchestras of the first grade, none of which are self-supporting, the Boston Symphony Orchestra is burdened with the smallest operating deficit.' The public is appealed to to give 'this Boston institution' its firmest support at the present time.

"A gift to the guarantee fund of $10,000 from an anonymous giver is now announced, bringing it up to $156,000. This gift is 'In memory of Henry L. Higginson.' The fund, however, according to The Boston Transcript, mounts too slowly to meet the deficit, which now stands at $65,000."

BOSTON SYMPHONY ORCHESTRA

The concert to be given in the Auditorium on Easter Monday, April 21st, by the famous Boston Symphony Orchestra will prove one of the richest musical treats ever offered to an Ottawa audience, and I trust that our people will realize the valuable opportunity given them to hear a type of concert that is rare outside of the great cultural conters of the world.

The orchestra will appear in full strength mustering 104 musicians, and the reputation the conductor, Mr. Pierre Monteux, and his players have won for themselves in New York and Boston, is such that a magnificent performance is assured for Ottawa.

The music critic of the New York Times speaks as follows regarding his impression of the concert given in Carnegie Hall, New York, a few days ago by the Boston Symphony Orchetra:

"The performances were those of an orchestra which is now a most finished and sensative interpreter of the smallest wish of the conductor, and a conductor whose only purpose it was to transmit to his audience the message of the composer. Mr. Monteux never sought to make an effect for effect's sake or in any way to come between the listener and the music. Modestly and unostentatiously, but with a sincerity and authority felt by every one, he read the music of Beethoven and Franck.'

* * *

The Ottawa program, which appears below, contains some of the finest examples of symphonic music:

Tschaikovsky—Symphony No. 4 in F. Minor Op. 36.

I—Andante sostenuto; moderato con anima.

II—Andantino in modo di canzona.

III—Scherzo; Pizzicato ostinato; Allegro.

IV—Finale; Allegro con fucco.

Liszt—"Les Preludes" Symphonic Poem No. 3 (After Lamartine).

Debussy—Two Nocturnes (a) "Clouds"; (b) "Festivals."

Wagner—Overture to "Tannhauser."

BOSTON,
MASS.
TRANSCRIPT

APR 14 1924

"THE RITE" ANEW, CHAMBER CONCERT, CURRENT DEBATES

"LE SACRE" MORE AUSPICIOUSLY HEARD

Engrossed Audience, Valiant Performance, Impressions Deepened — The Issues Around and Behind—An Afternoon of Resident Composers, Old and Young, Mr. Foote Prevailing—"Adventures in a Perambulator" Again

AT the Symphony Concert of Saturday evening, circumstance was kinder to the repetition of "The Rite of Spring" than it had been on Friday afternoon. Presumably those that wished to hear the piece had taken the 400 seats available to non-subscribers; while the audience by night has given a hundred proofs these forty years, that it far outstrips the audience by day in curiosity and receptiveness. Accordingly, at the pause before the beginning of "La Sacre," only a small fraction of the company departed; scarcely any left at the interval in the progress of the tone-poem; while not once was the performance disturbed, as it had been many times on Friday, by withdrawing groups. As the audience was more sympathetic, so were orchestra and conductor more on their mettle. Mr. Monteux was applauded long and loudly, when he came to his place to make beginning; while at the division and, still more at the end, there was round upon round of clapping. And with reason; for the whole performance rang and sang, beat and surged, with the mastery of the conductor and the manifold eloquence of the band. By the plain evidence of Saturday, five-sixths of the evening public of the Symphony Concerts is eager, or willing, to hear the music of the modernists; nay, gives it intent, serious heed, answers it with warm, general applause. And, through forty-three years on the musical side it has been the audiences of Saturday that count.

The more, then, does Mr. Monteux's placing of "Le Sacre" as supplement to a regular concert—"Extra, by General Request"—raise a debateable question of policy. If current report go truly, at the concerts of April 25 and 26, he will repeat Strauss's "Sinfonia Domestica," likewise "by general request" after his memorable revival of the tone-poem last December. The return to it praises the conductor, and many, after all the years of neglect upon the piece in Boston, will gladly hear it twice in one season. "The Domestica," however, will stand in regular place upon the programme, although twenty years ago, it vexed the stand-patters little less than does "Le Sacre" in these times. By common consent of both partisans and detractors, "The Rite of Spring" is the masterpiece, thus far, of modernist music; while the "Sinfornia Domestica" is only one—and hardly the most remarkable—of Strauss's tone-poems. Yet Stravinsky's music is repeated as pendant to a regular concert with the trying consequences endured on Friday; happily escaped on Saturday.

To do so, as it seemed to some listeners, was to imply that "Le Sacre" was unworthy of repetition in the usual course, was even a freakish and intolerable music. If so, why repeat it, or even play it in the beginning? The whole incident, moreover, has given an opening to the opponents of all modernist music at the Symphony Concerts. Already some of them are saying that henceforth it "must" be played "only" as extra number after the concert is done. The anticipating, and also the ironic eye sees Mr. Serge Koussevitzky, more than once its champion, submitting to this behest. Hereabouts, Mr. Monteux and Mr. Stokowski have been the prophets, brave and bold, and to their greater glory, of Stravinsky. Yet it now appears that once in a way both Isaiah and Ezekiel may have qualms. Mr. Stokowski dared not convey "Le Sacre" to New York. Mr. Monteux, repeating the music, made it extra piece in Boston.

Renewed Impressions

It is proof of the enduring quality of "The Rite of Spring" that it bears repetition three times in three months; while at each return it deepens, broadens, enriches, understanding and response. Only under hearing renewed does the mind grasp the might and the magnitude o Stravinsky's design fulfilled. Upon a singl tonal canvas—thirty-five minutes and a full orchestra in dimension—he woul spread his "Picture" of a pagan and primi tive Russia. Spreading it, he would evok the mystery and the puissance of the ver nal and life-giving Earth; traverse th rounds and games of his festal Youth summon the grave presence, the portentou rites, of his Wise Men; recall again th awe and the magic of evocation; mount t the sacrifice of the Vowed Virgin self-consumed. A scheme to tax and test th clearest minded, the fullest throated c composers! Yet never once does the ton poem (for, as such, the concert-hall hea it) halt, or stumble, or waver, or thin. T the end, the design holds cohesive an cumulative, full-fraught, unflagging, man fold—scourge and stimulus upon the r ceiving imagination. For once and in th our time, music has evoked primal aw and dreads, primal hordes at rites an sacrifice; the savageries of those that r member and fear; remember and wou [illegible]—fierce and in frenzy. It is no [illegible] field, new scope for musi[illegible]. Stravinsky co[illegible]quered it.

As searching and thrilling, at third or fourth hearing, are the means of conquest. Back to the Seventh Symphony of Beethoven must the mind go for a comparable power and sweep of rhythm, when Stravinsky's drums beat and strings swirl; when knife-like are his woodwinds and thunderous his brass. The sustained surge whips the hearer breathless. Back to Wagner, mourning Siegfried slain and a hero, does the ear return for such clangors as time upon time mount and shiver from "Le Sacre," while in intervening years, more than one composer—Stravinsky at their head—has enriched music with the new might of superposed and warring chords. The newer generation of composers, from Rimsky the Russian through Ravel the Parisian, has discovered and developed the pungency and the poignancy of individual instrumental timbres, isolated, opposed, blended. With these means, Stravinsky, through "Le Sacre" outdoes them all in bludgeon-power and rapier-sharpness. In the evoking of primal awes and mysteries and savageries this play of timbres is the leap and the flash of his creative flame.

And—be it said in a firm, clear voice—Stravinsky also knows beauty; the old sensuous beauty that is one of the everlasting heritages of music. Only, like Debussy before him—the Debussy now established and acclaimed—he has found new form, new voice, new impression for this beauty. It fills the second part of "Le Sacre" through many a measure at the beginning. It haloes the Dance of the Adolescents in Part First; it recurs in the music of the earlier rites. Elsewhere, in the tone-poem, other are the purposes and the speech of Stravinsky; while with him alone rests the choice of design and means. We who listen have only to descry the one and hear the other, by imagination receiving, answering, measuring both. Time the Sifter will determine "The Rite of Spring" as masterpiece of new power or as "abomination of desolation." For the while, even in the heats of controversy, it is wise to keep clear of innocent, even charming, prejudices. Only a year ago, a kind lady benignantly informed this department that "Boston society did not approve of the music of Wagner."

Neighborhood Composers

Had the shade of MacDowell wandered to Wesleyan Hall yesterday afternoon, it might have enjoyed the excursion from the Elysian Fields; might even have whispered into some super-sensitive ear: "I told you so." For MacDowell abominated concerts that sequestered American composers as in a corral of their own, and once said as much to the late and the eminent Felix Mottl, with a brusqueness of word and manner that perceptibly surprised the Kaiserliche und Königliche General Musik-Dirigent, then in leisurely sojourn at New York. As it happened, the programme of the Flute Players not only assembled American composers "exclusively"; but, with a single exception, the late C. T. Griffes, limited the assembly to living or dead Bostonians. (Whether this circumstance would have lessened or enlarged MacDowell's wrath, a mere reviewer presumes not to say.) For the most part also, the eldest generation of composers had their day—Mr. Foote with a Theme and Variations for String Quartet; Mr. Chadwick with a Quintet for Piano and Strings and a new piano-piece, "The Aspen" above the waters; the late Horatio Parker with a "Valse Gracile" for Piano. At the other extreme in three songs for Piano and Tenor Voice, in two pieces in little for Flute, Viola, and Piano, stood the youngest of them all, Mr. Joseph Wagner, still higher student in composition at the Conservatory. Somehow Griffes also slipped in with a fantastical Scherzo—possibly because Mr. Sanroma, the pianist of the afternoon, wished to play it.

Only one of these pieces seemed at all remarkable and that by the oldest of the gathered composers. Since Mr. Foote numbers his Theme and Variations Opus 31, it must have been long overlooked; while intrinsically, it well deserved revival. The long-breathed, full-bodied, gravely unfolded theme is the invention of a reflective musician. The suceeding Variations are his meditations upon it. Mr. Foote shuns the showy or abstruse feats, the easy tonal bric-à-brac, the obvious, semi-sentimental songfulness of such pieces. He devises his Variations gravely, with a wisdom and a readiness of means that conceal themselves. With an imaginative hand and ear he distributes and savors his measures among the four instruments. Always he is choice of matter and procedure, cultivating an unobtrusive brevity, as one who would speak to the point, have done—and not think too often of one, Johannes Brahms, no small influence in Mr. Foote's middle years. Throughout, also, he keeps to a gentle austerity of mood, sentiment, voice—familiar characteristic of his music. Somehow, whenever the best of it returns to our concert-halls, the surer are a few listeners that it should be oftener heard.

On the debit side, Mr. Chadwick is too fluent by half through his Quintet. It is long, repetitious and rambling; while page upon page is the part-writing that must have been second nature to a composer of his resource. Of course, there are felicitous moments, particularly in transition or in the return newly suffused of some theme already thrice familiar. Often, too, comes recurring sense of Mr. Chadwick's intrinsic American quality in his "absolute" music. American is the cheerful flood of the first movement; the warm, honest sentiment of the second; the buoyancy of the Scherzo; the "up and doing" of the Finale. We Americans also share Mr. Chadwick's fault in the Quintet, which is loquacity. In turn, "The Aspen" proved no more than a trifle, not too fanciful of substance or device; Parker's "Valse Gracile" was inconsequence, leaving not a trace behind; while Griffes's Scherzo, of grotesquerie and mystery, achieved neither. Finally, Mr. Wagner's music was distinctly disappointing. His three songs to verses of Browning are brief, well-made, appropriate—pleasant piece of the schools and the studio but with little hint of individuality. In the Trios his matter is as conventional; his handling of the three instruments curiously devoid of fantasy or flavor. Surely his prize-winning tone-poem must have disclosed a more personal invention, more sensibility to modulation and timbres. M[illegible]nger, and Mr. Laurent as playe[illegible] aside, there have been concerts [illegible] the club more remarkable for the co-operating talents.

Incidents and Prospects

When Mr. Schelling's sardonic tone-poem, "A Victory Ball," is played at the Symphony Concerts next Friday and Saturday, the composer himself will conduct in the piece. Infrequently he returns to Boston as pianist. Unless recollection slips, never until now has he come to Symphony Hall as conductor.

Casting about for a piece by an American composer to include in his final programme at the Symphony Concerts, Mr. Monteux has pitched upon Mr. Carpenter's Suite, "Adventures in A Perambulator." The music has not been heard here since its first vogue when it was played thrice in a single season. In those days, Mr. Carpenter's humor, fancy and felicity car-

BOSTON,
MASS.
TRANSCRIPT

APR 17 19

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From
Traveler
Boston, Mass.

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PROVIDENCE
RHODE ISLAND
BULLETIN

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The soloist will be John Charles Thomas, the popular American baritone, who has won a high place as a concert singer. He will appear with the orchestra in the prologue to "Pagliacci," and the air from Massenet's "Herodiade."

Mr. Monteux will also conduct Dvorak's "New World" Symphony, and Debussy's "Afternoon of a Faun." He will conclude his Providence season with Wagner's Overture to "Tannhauser," which piece at the end of the week in Boston is also to be the last in which he will appear over this orchestra.

THIS CLIPPING FROM
BOSTON, MASS.
CHRISTIAN
SCIENCE
MONITOR

APR 19

Twenty-Second Program of Boston Orchestra

The twenty-second concert of the Boston Symphony Orchestra, Pierre Monteux, conductor, was given yesterday afternoon in Symphony Hall. The program:

"The Russian Easter"	Rimsky-Korsakoff
"Unfinished" Symphony	Schubert
Aria from "Titus"	Mozart
"Song of the Sea"	Converse
Three Songs With Orchestra	Strauss
"A Victory Ball"	Schelling

The soloist was Sigrid Onegin.

This was the first performance in Boston of Schelling's "A Victory Ball," suggested by Alfred Noyes' verses of like title. The composer calls his composition a Fantasy, which describes it accurately enough, although the term "descriptive fantasy" might have been a trifle more exact, for descriptive music this most certainly is, not music which is purely objective in its appeal, which is graphically realistic.

The class of program music to which this Fantasy belongs is a large one and includes much of doubtful value. "The Forge in the Forest," "In a Clock Shop," "The Mouse and the Trap" et id genus omne, all dear to the patrons of popular concerts, probably represent its lowest level, although Beethoven was not above such puerilities in his bird calls in the "Pastoral" Symphony. Berlioz, the master par excellence of this style, was often saved by the very force of his imagination, which led him into such strange paths that the essential weakness of his means of expression was overcome by the romantic wildness of the ideas he would express.

Mr. Schelling's "Victory Ball" is at bottom no different from any of the compositions cited above. To be sure, the underlying idea is poignant, and one which appeals to a higher order of intelligence, but after all the composer's problem was simply to portray two sharply contrasted pictures—the one of wild gayety, the other of the grim horrors of war. To do this he has employed conventional and well recognized methods, albeit with skill. In the sections devoted to the dance he has written music which is brilliantly emotional. A Berlioz would have made this music horrible, perhaps more so than the succeeding war picture, but Mr. Schelling's imagination stopped short after writing dance music which is dance music and nothing more. This was undoubtedly the portion of the work which should have called forth the finer imaginative qualities of his art. In the succeeding war picture he has resorted to the usual rolling of drums and bugle calls. Perhaps here no composer could have done more. The music is frankly descriptive and the effects are driven home with sledge hammer strokes. As a whole, "A Victory Ball" makes a strong popular appeal, because of its subject and more even, because of its obviousness—one is tempted to add, triteness.

In his "Song of the Sea," given for the first time yesterday, Mr. Converse has at least avoided the pitfall of attempting to describe the ocean in musical terms. He has instinctively sought the subjective idea of Whitman's poem, and although there is much in his composition which is lacking in distinction, many pages in which there is a conscious but not wholly successful striving for expression, there are occasional moments when he achieves his purpose and writes music which is definitely emotional.

Madame Onegin was hardly at home in Mozart's Aria, although completely so in the songs by Strauss, music which evidently appeals to her. But after all, this Aria by Mozart cannot be numbered among his best works.

The orchestra gave one of the most beautiful and affecting performances of the "Unfinished" Symphony it has been our good luck to hear, a performance free from sentimentality or from any attempts to read into this artless music effects and qualities which are not inherent in its nature.

S. M.

EL PASO,
TEXAS
HERALD

APR [illegible] 1924

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America will be introduced to some modern Russian compositions when Serge Koussevitzky takes up the leadership of the Boston Symphony orchestra.

Mr. Koussevitzky thinks that German music is in decadence now and nothing worthwhile will be produced from that country for several years.

Among the Russian compositions that he will give is Serge Taniel's symphony "After Reading a Psalm." The composer died of hunger under the Bolshevik regime. He also thinks that Myakovski, another modern Russian composer, has written wonderful symphonies.

Mr. Koussevitzky was offered full powers with regard to all musical questions in Russia by Kerensky when he was prime minister. He refused the offer because it would have interfered with his work as conductor of the Moscow orchestra.

* * *

BOSTON,
MASS.
TRANSCRIPT

NOVEL NUMBERS, STANDARD ITEMS, ADMIRED SINGER

VARIED FARE AT THE SYMPHONY CONCERT

Audience and Pieces—Mr. Schelling Passionately Inarticulate in "A Victory Ball" —Mr. Converse Fails to Fill the Sonorous Void of a "Song of the Sea"—Rimsky's Tonal Pageant — Schubert's Streaming Song—Mme. Onegin in Measured Richness

A MISCELLANY of eight pieces filled a Symphony Concert yesterday afternoon that none the less was shorter than usual. Mr. Stock with his Chicago orchestra and public, set the fashion for such an assemblage of snippets. Now and again Mr. Stokowski copies it for his Philadelphians. Occasionally, by way of variety, it also pleases Mr. Monteux. How his Bostonians take it is not easy to say with any certainty. He began on Friday with Rimsky-Korsakov's overture, "Russian Easter," and hearty and general was the clapping. He proceeded with that fount of melody. Schubert's "Unfinished Symphony" and the applause was as brief, thin and tepid as though Mr. Bliss or Monsieur Honegger had signed the music. In the whole course of twenty-two pairs of concerts, from last October onwards, it is hard to remember a number more coldly received. Orchestrally, Mr. Monteux passed next to Mr. Converse's new tone-poem, "Song of the Sea." It was hardly an impressive music. Yet long and loud were the plaudits, not to be stayed until the composer bowed pleasure and gratitude. Finally, Mr. Schelling led the band through his fantasia, "A Victory Ball"—much more enkindling and engrossing piece. More perturbed, however, than warmed seemed the audience. Between whiles, Mme. Onégin sang an air from Mozart's opera in the grand manner, "Titus," and added to it three orchestrated songs of Strauss—the familiar "Morgen" and "Cäcilie," the less known "Muttertändelei." As she deserved on many a score, she was loudly clapped.

Inference from these shows of hands is curiously contradictory. Mr. Schelling's Fantasia is readily understandable and insistently emphatic—so obvious indeed that Mr. Sousa has already set it in the workaday repertory of his band. "A Victory Ball," moreover, ends in a fashion to arrest listening ears and quicken comprehending sensibilities. In contrast, Mr. Converse's tone-poem is neither lucid musical sound nor impressive tonal imagery. Yet the Bostonian composer was heaped with applause; while the visitor from New York was less generously rewarded. With honor, in their own city and in their own society are our prophets of music, especially if they be in presence at the concert containing their handiwork. Again, there was no mistaking the pleasure of the audience in the swelling pomps, rhetorical fervors and florid decoration of Rimsky-Korsakov's Overture; but Schubert of the Unfinished Symphony—of the instrumental song that abides in beauty, of the moods envied alike by poets of words and poets of tones—it passed coldly by. So doing, it was beyond understanding. Give it Stravinsky and it cries for something "melodious." Give it Strauss, and it murmurs for something suave. Set before it the ideal beauty of Schubert the songful, Schubert the gentle; and it scarcely taps its palms. There is nothing so inscrutable as "what the public wants" from the practice of the arts. Therefore, we bystanders must always be peering at it.

Neither of the new pieces contributed much to the pleasure of the day. As a romantic idealist, Mr. Schelling watched the German war, finally entered it himself. Like many another American, he saw in it no renewed struggle vi et armis for political and commercial destinies and supremacies. Sincerely and quite simply he regarded it as a contest on his side for the freedoms, the integrities, the aspirations and the peace of mankind. He believed that it would exalt his fellow-soldiers as he was himself exalted. He counted the dead a noble sacrifice in a cause for which he also would have lain down his life. Inevitably he was chagrined, disillusioned, embittered, as he looked upon the outcome of this "Great War," upon the course of human nature, upon the face of the world. His mood of devotion had run deep. His subsequent mood of revolt penetrated as deeply. So possessed, so craving relief and release, he seems to have written "A Victory Ball" on a hint from garish and rough-textured rhymes by the Englishman, Alfred Noyes.

In the scheme of the music, the dancers dance crassly, commonly, brazenly, after the manner of the cabaret. A ghostly soldiery marches out of the corridors of memory upon this rout. The Dies Iræ—day of wrath and day of judgment—sounds. The march and the dance rise and fall. To the blowing of myriad pipes, to the echo of "Taps," faint and far, the phantom host vanishes. In words this design lays hold upon the imagination. In tones, Mr. Schelling's music falls short of such illusion. His invention is neither fertile nor impressive; his procedure is expert and also dry; the contrasts that cut on paper, pass bluntly in sound. From first measure to last, "A Victory Ball" seems an inarticulate, unachieved piece. And the reason is not far to seek. Mr. Schelling was fain to fill his Fantasia with passionate resentment, bitter scorn, sardonic pity. The mood so possessed him as man that it constricted him as musician. He burned to speak out, and the fierceness of the flame withered his utterance. More than once in many an art men deeply stirred have been so holden.

In quite different case, but equally sterile seems Mr. Converse in his "Song of the Sea." No constriction stays him. In spite of Mr. Monteux's reported cuts in the tone-poem, it contains far too many pages of merely fluent and practised music-making, nearly all in Mr. Converse's stout-bodied, thick-voiced, full-rounded fashion. He seeks the massed, not the individualized, timbres, of an orchestra. His harmonies are an upholstery upon the musical framework. His measures move in broad lines through square-cut periods. He prefers to affirm rather than suggest.

Now all these are the ways of good craftsmen in tones through Mr. Converse's formative years at the turn of the century. In his earlier pieces, notably in "The Mystic Trumpeter," he used them as means to individual and imaginative expression. Of late, however, they have tended to become habitual process, to be but sonorous cloak for infertile matter. The plain shortcoming of this "Song of the Sea" is scanty musical invention and dulled emotional impulse. The music, excellently made in kind, merely sounds above and around a void. The tonal patterns and progress interest neither the ear nor the mind. The tonal substance and coloring evoke neither Whitman's ocular vision of lowering sky and clouded stars, nor his spiritual vision (as Cleopatra has it in Shakspeare's play) of "immortal longings." With all deference to Mr. Converse, a "Song of the Sea" [illegible] sound like the music of an established composer, perceiving that it was time to write another piece.

Yet in the whole course of the concert compensations abounded. Realists with music sit before Rimsky's "Russian Easter" and shake their heads. He repeats his themes, they observe sadly, where he should develop them. He is all for rhythm, for harmonic color, for the play of timbres. His strings whirr or sing; his wood-wind pierces; his brass trumpets. Always there is much orchestral ado. Yet to "thoughtful people"—God bless them!—it is orchestral ado about nothing. Meanwhile visionaries with music are all aglow with the Overture. They see the cathedral through mists of incense. Like the stars of heaven are the tapers. Below the glowing altar move priests and bishops stately, a treasury in their vestments; while before them great lords kneel. The hymns of the folk ascend; their feet resound under the arches. Or as some will have it, we hearers do but listen to a music akin in design and color to the many hued and angular frescos with which it was custom to adorn the great churches and the great-rooms of a Russia once Holy. Yet others will have the Overture wholly pagan—music of barbaric rites and splendors, a softened "Sacre." Pagan or Christian, the splendor and the fervor only the pedants may deny.

No doubt the Unfinished Symphony did sound a little tame after this magnificence. For once Schubert writes almost briefly; whereas ear, mind and spirit must have time to adjust themselves to his gentle loveliness, serene fancy, pensive and warm-hearted singing. Besides, there was another distraction. The strings, flutes, clarinets, horns, would match Schubert in bright or liquid or shadowed tones, in grace of phrase and plasticity of motion. Orchestra and composer were indeed as one; but between the two the listener was ever letting sensation sway. Mr. Monteux, moreover, takes the Unfinished Symphony simply. Enough for him that Schubert sings in eager or musing rapture. Unlike more formidable conductors, he descries no other [illegible] while being a man of taste he will not turn it to rhetoric.

Compensation also was [illegible] of Mme. Onegin's opulent presence and sound of her rich-voiced song. For the nonce, too, she did not over-stress that richness or over-labor the propulsive power behind. Not once did her higher tones thin or sharpen; upon the lower descended no thickening cloud. As just was she in play of projected mood and conveyed emotion; while clear sense of style directed her through each music. She sustained the long sweep of Strauss's "Cäcilie" and deepened the erotic rapture. Using half-voice, she suffused her tones with the still and sustained glow of his "Morgen." The light motion, the fluid tone, the playful spirit with which she clothed "Muttertändelei" surprised in a singer usually full blown. In the air of Mozart she summoned the stately and spacious progress, the decorative elegance of his one "court opera." Again Mozart sang, but in the periwig, laces and brocades that no doubt his Sextus and his Titus wore. In her recitals Boston has heard Mme. Onegin, the favorite singer. In the Symphony Concerts she hears also the

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BOSTON, MASS.
GLOBE

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APR 17 19

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PROVIDENCE

RHODE ISLAND

BULLETIN

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Mr. Koussevitzky thinks that German music is in decadence now and nothing worthwhile will be produced from that country for several years.

Among the Russian compositions that he will give is Serge Taniel's symphony "After Reading a Psalm." The composer died of hunger under the Bolshevik regime. He also thinks that Myakovski, another modern Russian composer, has written wonderful symphonies.

Mr. Koussevitzky was offered full powers with regard to all musical questions in Russia by Kerensky when he was prime minister. He refused the offer because it would have interfered with his work as conductor of the Moscow orchestra.

* * *

NOVEL NUMBERS, STANDARD ITEMS, ADMIRED SINGER

VARIED FARE AT THE SYMPHONY CONCERT

Audience and Pieces—Mr. Schelling Passionately Inarticulate in "A Victory Ball"—Mr. Converse Fails to Fill the Sonorous Void of a "Song of the Sea"—Rimsky's Tonal Pageant—Schubert's Streaming Song—Mme. Onegin in Measured Richness

A MISCELLANY of eight pieces filled a Symphony Concert yesterday afternoon that none the less was shorter than usual. Mr. Stock with his Chicago orchestra and public, set the fashion for such an assemblage of snippets. Now and again Mr. Stokowski copies it for his Philadelphians. Occasionally, by way of variety, it also pleases Mr. Monteux. How his Bostonians take it is not easy to say with any certainty. He began on Friday with Rimsky-Korsakov's overture, "Russian Easter," and hearty and general was the clapping. He proceeded with that fount of melody, Schubert's "Unfinished Symphony" and the applause was as brief, thin and tepid as though Mr. Bliss or Monsieur Honegger had signed the music. In the whole course of twenty-two pairs of concerts, from last October onwards, it is hard to remember a number more coldly received. Orchestrally, Mr. Monteux passed next to Mr. Converse's new tone-poem, "Song of the Sea." It was hardly an impressive music. Yet long and loud were the plaudits, not to be stayed until the composer bowed pleasure and gratitude. Finally, Mr. Schelling led the band through his fantasia, "A Victory Ball"—much more enkindling and engrossing piece. More perturbed, however, than warmed seemed the audience. Between whiles, Mme. Onégin sang an air from Mozart's opera in the grand manner, "Titus," and added to it three orchestrated songs of Strauss—the familiar "Morgen" and "Cäcilie," the less known "Muttertändelei." As she deserved on many a score, she was loudly clapped.

Inference from these shows of hands is curiously contradictory. Mr. Schelling's Fantasia is readily understandable and insistently emphatic—so obvious indeed that Mr. Sousa has already set it in the workaday repertory of his band. "A Victory Ball," moreover, ends in a fashion to arrest listening ears and quicken comprehending sensibilities. In contrast, Mr. Converse's tone-poem is neither lucid musical sound nor impressive tonal imagery. Yet the Bostonian composer was heaped with applause; while the visitor from New York was less generously rewarded. With honor, in their own city and in their own society are our prophets of music, especially if they be in presence at the concert containing their handiwork. Again, there was no mistaking the pleasure of the audience in the swelling pomps, rhetorical fervors and florid decoration of Rimsky-Korsakov's Overture; but Schubert of the Unfinished Symphony—of the instrumental song that abides in beauty, of the moods envied alike by poets of words and poets of tones—it passed coldly by. So doing, it was beyond understanding. Give it Stravinsky and it cries for something "melodious." Give it Strauss, and it murmurs for something suave. Set before it the ideal beauty of Schubert the songful, Schubert the gentle; and it scarcely taps its palms. There is nothing so inscrutable as "what the public wants" from the practice of the arts. Therefore, we bystanders must always be peering at it.

Neither of the new pieces contributed much to the pleasure of the day. As a romantic idealist, Mr. Schelling watched the German war, finally entered it himself. Like many another American, he saw in it no renewed struggle vi et armis for political and commercial destinies and supremacies. Sincerely and quite simply he regarded it as a contest on his side for the freedoms, the integrities, the aspirations and the peace of mankind. He believed that it would exalt his fellow-soldiers as he was himself exalted. He counted the dead a noble sacrifice in a cause for which he also would have lain down his life. Inevitably he was chagrined, disillusioned, embittered, as he looked upon the outcome of this "Great War," upon the course of human nature, upon the face of the world. His mood of devotion had run deep. His subsequent mood of revolt penetrated as deeply. So possessed, so craving relief and release, he seems to have written "A Victory Ball" on a hint from garish and rough-textured rhymes by the Englishman, Alfred Noyes. In the scheme of the music, the dancers dance crassly, commonly, brazenly, after the manner of the cabaret. A ghostly soldiery marches out of the corridors of memory upon this rout. The Dies Iræ—day of wrath and day of judgment—sounds. The march and the dance rise and fall. To the blowing of myriad pipes, to the echo of "Taps," faint and far, the phantom host vanishes. In words this design lays hold upon the imagination. In tones, Mr. Schelling's music falls short of such illusion. His invention is neither fertile nor impressive; his procedure is expert and also dry; the contrasts that cut on paper, pass bluntly in sound. From first measure to last, "A Victory Ball" seems an inarticulate, unachieved piece. And the reason is not far to seek. Mr. Schelling was fain to fill his Fantasia with passionate resentment, bitter scorn, sardonic pity. The mood so possessed him as man that it constricted him as musician. He burned to speak out, and the fierceness of the flame withered his utterance. More than once in many an art men deeply stirred have been so holden.

In quite different case, but equally sterile seems Mr. Converse in his "Song of the Sea." No constriction stays him. In spite of Mr. Monteux's reported cuts in the tone-poem, it contains far too many pages of merely fluent and practised music-making, nearly all in Mr. Converse's stout-bodied, thick-voiced, full-rounded fashion. He seeks the massed, not the individualized, timbres, of an orchestra. His harmonies are an upholstery upon the musical framework. His measures move in broad lines through square-cut periods. He prefers to affirm rather than suggest.

Now all these are the ways of good craftsmen in tones through Mr. Converse's formative years at the turn of the century. In his earlier pieces, notably in "The Mystic Trumpeter," he used them as means to individual and imaginative expression. Of late, however, they have tended to become habitual process, to be but sonorous cloak for infertile matter. The plain shortcoming of this "Song of the Sea" is scanty musical invention and dulled emotional impulse. The music, excellently made in kind, merely sounds above and around a void. The tonal patterns and progress interest neither the ear nor the mind. The tonal substance and coloring evoke neither Whitman's ocular vision of lowering sky and clouded stars, nor his spiritual vision (as Cleopatra has it in Shakspeare's play) of "immortal longings." With all deference to Mr. Converse, a "Song of the Sea" [illegible] sound like the music of an established composer, perceiving that it was time to write another piece.

Yet in the whole course of the concert compensations abounded. Realists with music sit before Rimsky's "Russian Easter" and shake their heads. He repeats his themes, they observe sadly, where he should develop them. He is all for rhythm, for harmonic color, for the play of timbres. His strings whirr or sing; his wood-wind pierces; his brass trumpets. Always there is much orchestral ado. Yet to "thoughtful people"—God bless them!—it is orchestral ado about nothing. Meanwhile visionaries with music are all aglow with the Overture. They see the cathedral through mists of incense. Like the stars of heaven are the tapers. Below the glowing altar move priests and bishops stately, a treasury in their vestments; while before them great lords kneel. The hymns of the folk ascend; their feet resound under the arches. Or as some will have it, we hearers do but listen to a music akin in design and color to the many hued and angular frescos with which it was custom to adorn the great churches and the great-rooms of a Russia once Holy. Yet others will have the Overture wholly pagan—music of barbaric rites and splendors, a softened "Sacre." Pagan or Christian, the splendor and the fervor only the pedants may deny.

No doubt the Unfinished Symphony did sound a little tame after this magnificence. For once Schubert writes almost briefly; whereas ear, mind and spirit must have time to adjust themselves to his gentle loveliness, serene fancy, pensive and warm-hearted singing. Besides, there was another distraction. The strings, flutes, clarinets, horns, would match Schubert in bright or liquid or shadowed tones, in grace of phrase and plasticity of motion. Orchestra and composer were indeed as one: but between the two the listener was ever letting sensation sway. Mr. Monteux, moreover, takes the Unfinished Symphony simply. Enough for him that Schubert sings in eager or musing rapture. Unlike more formidable conductors, he descries no other [illegible] the music; while, being a man of taste he will not turn it to rhetoric.

Compensation also was sight of Mme. Onegin's opulent presence and sound of her rich-voiced song. For the nonce, too, she did not over-stress that richness or overlabor the propulsive power behind. Not once did her higher tones thin or sharpen; upon the lower descended no thickening cloud. As just was she in play of projected mood and conveyed emotion; while clear sense of style directed her through each music. She sustained the long sweep of Strauss's "Cäcilie" and deepened the erotic rapture. Using half-voice, she suffused her tones with the still and sustained glow of his "Morgen." The light motion, the fluid tone, the playful spirit with which she clothed "Muttertändelei" surprised in a singer usually full blown. In the air of Mozart she summoned the stately and spacious progress, the decorative elegance of his one "court opera." Again Mozart sang, but in the periwig, laces and brocades that no doubt his Sextus and his Titus wore. **In her recitals Boston has heard** Mme. Onegin, the favorite singer. In the Symphony Concerts it hears also the accomplished artist.

H. T. P.

BOSTON, MASS.

GLOBE

Tannhauser.

The Trustees of the Boston Symphony Orchestra have sent out invitations to a reception to Mr Monteux to be held at Symphony Hall, May 3, from 3:30 to 5:30. A similar reception at the time of the final concert in New York assembled a notable company of musicians.

BALTIMORE
MARYLAND
SUN

N. Y. Concert Season Is Fading Away

Pierre Monteux, Who Reestablished Boston Symphony Orchestra, Was Given Enthusiastic Farewell Ovation

By HENRIETTA STRAUSS.

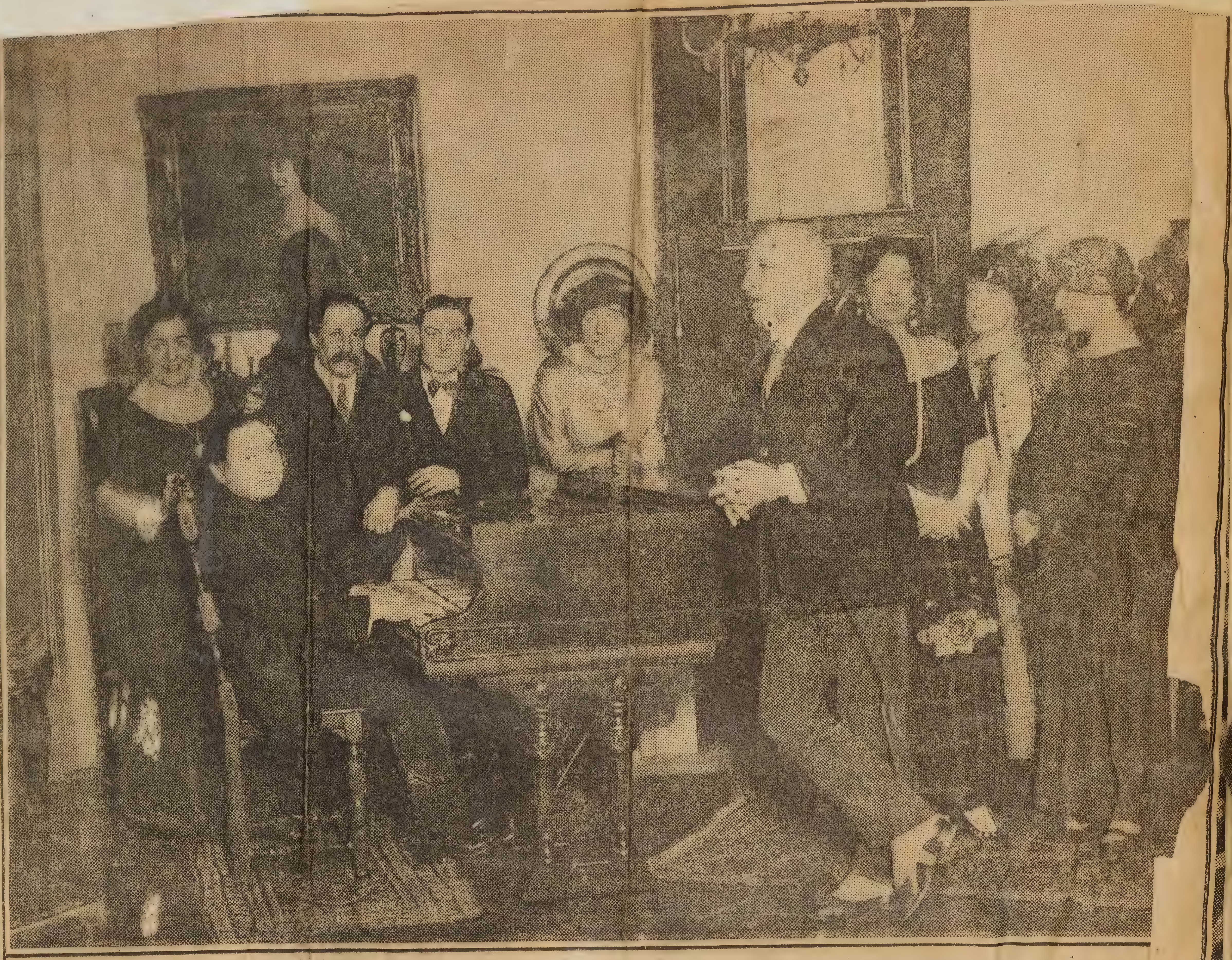
NEW YORK.

THE last few weeks have borne all the recognized earmarks of the season's approaching demise. There have been the usual tender farewells between conductors and audiences, the usual lonely concert of some out-of-town orchestra that always prostpones its visit until primed by the winter's routine, and the usual last-minute novelties that come as a saving grace.

Of the first, the only one of permanence was that of Pierre Monteux's. The appreciation shown him was, it must be admitted, very tardy; for, whatever his merits as an interpreter, there can be no question of his greatness in training an orchestra. He has done more than rescue the Boston Symphony from a threatened disintegration—he has made it once more supreme.

His successor, Koussevitsky, will doubtless reap the glory, for Koussevitsky is of the prima-donna species. But in the memory of the few it will be Pierre Monteux who deserves our gratitude for saving our greatest orchestra.

BOSTON, MASS.
POST



Boston's Symphony Conductor "Playing" in New York—Fam sical folk in the midst of a little party given in New York the other honor the young pianist, Anton Bilotti. Leopold Godowsky while Siegfried Wagner, son of the great composer, sings a solo fro of his famous father's operas. Mr. Pierre Monteux, popula of Boston's Symphony Orchestra, is the gentleman with the musta Others in the group are Mrs. Wagner, Mrs. Godowsky, Mme. tarye, Mme. Monteux, Mr. and Mrs. John A. Drake. (Kadel & Herbe

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PROVIDENCE
RHODE ISLAND
TRIBUNE

MONTEUX'S FAREWELL PROGRAM.

The final Boston Symphony concert of the season here, to be given on Tuesday evening, April 29th, in Infantry Hall, will be one of Pierre Monteux's very last appearances as conductor of the Boston Symphony Orchestra, since the great French leader is to conclude the season and his term in Boston on Friday and Saturday of the same week. He has already made his last appearance as conductor of the orchestra in New York and several other cities, each of these farewell concerts becoming the occasion of a demonstration by the audience. Mr. Monteux will soon return to France to meet engagements in his own country.

He will conclude his Providence season and likewise his Boston season with Wagner's Overture to "Tannhauser" and the other orchestral numbers for his farewell concert in Providence will be Dvorak's "New World" Symphony, and Debussy's "Afternoon of a Faun." The soloist of the evening will be John Charles Thomas, the popular American baritone, who by the sheer beauty of his voice has won an enviable place recently, as a concert singer. He will appear with the orchestra in the Prologue to "Pagliacci," and the Air from Massenet's "Herodiade."

The sixth lecture in the Chopin Club series upon "Music Understanding" will be given by Mrs. Emma Winslow Childs at the music room of Mrs. Misch, 601 Elmwood avenue, on Thursday, April 24, at 3:30 in the afternoon. The subject will be "Form and Design in Music."

The Virginia Anderson string quartet will play Easter Sunday morning at the Central Baptist Church on Lloyd avenue. The quartet will play the following program: First Movement, from string quartet in G, Mozart; "Genius Loci," Thern; "Andante Cantabile," from string quartet, Op II., Tschaikowsky; "Le Demir Sommeil de la Vierge," Massenet. The quartet will also play with the organ an orchestral accompaniment for the choir which will give "As It Began to Dawn," by Arthur Ryder.

One of the features of the concert which will be given Wednesday evening, April 30, by the Monday Morning Musical Club in Memorial Hall, is a group of familiar quartets to be sung by Mrs. Ada Holding Miller, soprano; Mrs. Elsie Lovell Hankins, contralto; Mr. Willard Amison, tenor, and Mr. Harry A. Hughes will be the accompanist. The staging and lighting are in charge of Mrs. James O. Otis.

From
TRAVELER
Boston, Mass.

POP CONCERTS TO OPEN MAY 5

Symphony Orchestra to Offer Closing Pair of Concerts

A week from Monday, May 5, is to be the opening night of the Pop concerts—always one of the biggest nights of the season. This will be the 39th spring of the Pop concerts, which indeed are almost as old as the Boston Symphony Orchestra itself. Each of Agide Jacchia's seven seasons as conductor of the Pops orchestra of 80 symphony players has been bigger and more broadly popular than the last, and it is not at all unlikely that his 8th will be the biggest on record. There will be Pop concerts on alternate Sundays, as last year. There will be the usual accompaniment of refreshments.

MONTEUX'S FAREWELL

The last appearance of Pierre Monteux as conductor of the Boston Symphony Orchestra will take place at the closing pair of Symphony concerts of the season in Symphony hall, next Friday afternoon and Saturday evening. The program will include Beethoven'c Fifth Symphony in C minor, John Alden Carpenter's suite, "Adventures in a Perambulator," Debussy's "Prelude to the Afternoon of a Faun" and Wagner's overture to "Tannhauser."

JOURNAL

Musical Notes from Library

The programme of the concert by the Boston Symphony Orchestra on April 29 is posted on the bulletin board in the Music Library. The library has all of the music. The "Symphony in E minor, No. 5, 'From the New World,' op. 95" by Dvorak, is arranged for piano solo and piano duet. The "Prelude to the Afternoon of a Faun" by Debussy; and the "Overture to 'Tannhauser' " by Wagner are in these two arrangements also. The two songs which the soloist, John Charles Thomas, is to sing, "Prologue to 'Pagliacci' " by Leoncavallo; and the air "Vision Fugitive" from "Herodiade" by Massenet, are in the music collection in the form of the vocal score of these two operas, with piano accompaniment.

Several articles in periodicals will be of interest in regard to Mr. Thomas. In Musical America for Jan. 5, page 27, his singing of the "Vision Fugitive" from "Herodiade" is especially mentioned. Some other references are given in regard to his singing in the same periodical for Jan. 26, page 27, and in the Musical Courier for Jan. 3, page 26, and 28, and Jan. 24, page 34.

As this will be the last concert here which Pierre Monteux will conduct a chapter in "Eighth notes," by Parker, the music critic of the Boston Transcript, will be of interest. The chapter is called "Monteux, the visualist." There is also an editorial in Musical Digest, for April, page 17.

There are some interesting articles about Serge Koussevitzky, the new conductor of the orchestra who will take his place in the fall, in Musical America, for April 12, page 3, called "Koussevitzky; the wizard and his magic baton" by C. C. Parker, and on the same page, "Koussevitzky is bringing Russian novelties for the Boston Symphony." In the Musical Courier for Sept. 13, 1923, page 21, and 28 is an article and editorial on the new leader of the Boston Symphony Orchestra for 1924 and also in Musical America for Sept. 15, 1923, page 1.

* * *

The Schubert Club held its monthly meeting on Monday morning in Room 613, Jackson building. The president, Mrs. Nathan H. Wilcox, presided. The subject of the morning's programme "American Composers of the Twentieth Century," was presented in a paper by Miss Ethel L. Thornton. This paper concluded the work of the club for the year on the general theme 'Composers of the Twentieth Century." Musical items were given by Miss Mary A. Cull. The annual meeting of the club will be held on Monday, May 12.

BOSTON,
MASS.
TRANSCRIPT

"THE SPIRIT GIVETH LIFE"

After all, music does not speak for itself. It never has and it never can. [The New York Herald-Tribune H. T. P.

By Old Agreement

A Word About Mr. Monteux's Ending Term as Conductor of the Symphony Orchestra.

IT pleases sundry partisans of Mr. Monteux (who would seemingly have him perpetual conductor at the Symphony Concerts) to go about the town saying that farewell ceremonies for him are a mockery on the part of the trustees of the orchestra, since they have virtually dismissed him. So saying, these malcontents are at odds with known and published facts. When the trustees made a final contract with Mr. Monteux, three years ago, it was explicitly agreed between them that his new term should end in the spring of 1924. This proviso was so drawn as to leave no room for misunderstanding or embarrasssment on either side. In The Transcript and in other newspapers, it was also published at the time. The simple fact is that, in a flood of well won praise, Mr. Monteux now completes a term of service in Boston, long since fixed, determined and mutually accepted.

ROCHESTER, N.
TIMES-UN

Kussevitzky, Bost
Conductor, Disc
London Music C

THIS CLIPPING FROM
PORTLAND
ME.
TELEGRAM

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ROCHESTER, N. Y.
TIMES-UNION

APR 19 192

Kussevitzky, Boston's New Conductor, Discussed By London Music Chronicler

The Boston Symphony Orchestra, having lost Monteux, will next October have a new conductor. He will, of course, preside over the famous band of the Hub when it comes to New York; hence interest in the man who has made so deep an impression in Europe is widespread in musical circles. What sort of a conductor is this man, Serge Kussevitzky by name?

London has long known him. Here is an estimate which appeared in Truth, February 14, 1923:

"Last week we had the pleasure of seeing again Serge Kussevitzky conduct the London Symphony Orchestra. Mr. Kussevitzky is undoubtedly one of the greatest conductors living, and there was a notable roll-up at the Queen's Hall of our English conductors—Sir Henry Wood, Mr. Adrian Boult and Mr. Eugene Goossens, among others.

"The program contained one first rate item, the Brahms Symphony in F (No. 3); one superb show piece, the Tchaikovsky fantasia 'Francesca da Rimini,' and a number of small items such as an orchestral version of a sentimental drawing-room song by Rachmaninoff, described as 'Vocalise.' Mr. Kussevitzky began magnificently with the Tchaikovsky; he simply carried his orchestra with him in the fiery execution of an astounding bit of carefully planned virtuosity. No one I have heard since Nikisch can get so much out of an orchestra as Mr. Kussevitzky. In the words of an old poet: 'He rides the whirlwind and commands the storm.' After such a performance as the 'Francesca da Rimini' one is left breathless and settles down in one's seat in anticipation of a wonderful evening.

"But on this occasion Mr. Kussevitzky cheated us. I suspect he had concentrated his rehearsing on the Tchaikovsky and on the Raval arrangement of Moussorgsky's 'Picture Show,' which concluded the program. At any rate, I felt that the Brahms performance was being improvised, and that he was relying too much on the orchestra's ability to pick up his intentions as they went along. There was a complete lack of certainty and inevitability about the performance which contrasted strongly with the rendering of the Tchaikovsky work. Moreover, Mr. Kussevitzky's rendering of the Brahms was in itself too Tchaikovskian, too dramatic and overemphasized. There were good moments, but on the whole it was a poor, rhapsodically uneven performance of that fine work, and it gave me very little pleasure."

THIS CLIPPING FROM
PORTLAND,
ME.
TELEGRAM

APR 20

the middle of May.

"Modernist" music is an enigma to many—to the majority, in fact. Igor Stravinsky is a typical modernist.

The Boston Symphony Orchestra has been introducing some of these modern novelties and at its two concerts in New York the past season tried to show music lovers in the metropolis what the orchestra could do in this line. A critic says of these performances:

"Stravinsky's strange and powerful score Le Sacre du Printemps," which was introduced in New York at a memorable concert of the Boston Symphony some six weeks ago, was repeated by the same organization. In the interimb the work's fame had spread into every quarter of musical New York, with the result that an overflow audience greeted Mr. Monteux and his famous band. The work was fully discussed following its local premiere, when it made a profound impression by reason of its barbaric and mighty rhythm and daring conception. Again the score seemed a legitimate masterpiece, a strong, seizing manifestation of genius, executed with consummate technical wizardry. Its immense difficulties were again negotiatied with brilliant success and perfecton of detail by Mr. Monteux and his men. The audience was stirred to the extent of bursting into applause after Part 1 of the score, but Mr. Monteux did not pause to acknowledge the handclapping until the end, when there was a demonstration."

MILWAUKEE
WIS.
LEADER

RIALTO NOTES

SERGE KOUSSEVITZKY.

The Boston Symphony orchestra promises to become the American exponent of Russian modern music when Serge Koussevitzky takes up the leadership of the organization in September.

A lot of music has been written in Russia in recent years and practically nothing has reached America, says Koussevitzky. There's the symphony of Serge Taniels, called After Reading a Psalm. The composer died of hunger. He was a close friend of mine, says Koussevitzky. There's also Myakovski, who has written a number of symphonies. Kouessvitzky expects to give at least one in Boston during the coming sea[illegible]

Koussevitzky was bo[illegible] in northern Russia in 187[illegible] considerable period he was [illegible] as a double-bass virtuoso. He succeeds Pierre Monteux who conducted the Boston Symphony for many years.

BOSTON,
MASS.
HERALD

SYMPHONY GIVES NEW FANTASIA

Shelling's "Victory Ball" Played for the First Time in Boston

PROGRAM TO BE REPEATED TONIGHT

By PHILIP HALE

The 22d concert of the Boston Symphony Orchestra, Mr. Monteux, conductor, took place yesterday afternoon in Symphony hall. The program was as follows: Rimsky-Korsakov, "The Russian Easter"; Schubert, "Unfinished" Symphony; Converse, "Song of the Sea," Tone poem after Walt Whitman; Schelling, "A Victory Ball." Sigrid Onegin, who sang here with the Symphony orchestra for the first time, sang "Ach nur eimal nock im Leban" from Mozart's "Titus," and three songs by Strauss: "Morgen," "Mutter taendelei" and "Caecilie." Converse's tone poem was performed for the first time. Mr. Schelling conducted his Fantasy, which was played here for the first time.

Mr. Schelling's Fantasia is one of the most impressive musical compositions that we have heard in the concert hall for many years. It sets the nerves a-tingling. It shakes the soul.

He did not write this Fantasia merely as a lover of grim, ironic poetry, reading Alfred Noyes's vision of dead soldiers watching the dancers, unmindful of war's horrors and the sacrifice made by young and old; he himself had served gallantly; he knew what war meant. Outraged by flippancy and frivolity, by the forgetfulness of those surviving; saved for their wanton pleasures by the death of thousands and tens of thousands, he was fired to composition by the splendid savagery, the burning invective of the poet's lines.

And Mr. Schelling wrote as an accomplished musician as well as a soldier and a patriot; wrote dramatically, tragically; not with conventionally theatrical intent and emphasis, for, terribly in earnest, blazing with indignation, he yet was faithful to art; and so this Fantasia is the more impressive. Hysterical outbursts, merely melodramatic effects, would have lessened the effect that is now overwhelming.

He did not miss the opportunity given by the poet for the contrast between riotous life and the shock and the scorn of the dead, unseen spectators. There are the vivid musical pictures of marching soldiers, the tramping toward death or victory. The Dies Irae and the Scottish bagpipes are heard; all this as in a vision that might have turned the dancers to stone. And after the great climax, skilfully led up to from rolling drums, is heard a trumpeter far off, sounding "Taps," the final tribute.

No wonder that this Fantasia is dedicated "To the memory of an American soldier."

Mr. Converse went again to Walt Whitman for his inspiration. Choosing Whitman's "On the Beach at Night" he wisely did not attempt an interlinear translation of the lines into music, nor did he endeavor to describe realistically the shatter of the sea. The spiritual contents of poems attract him; in this instance the successive moods of the child mourning the momentary disappearance of stars and planet, and then the comforting thought of immortality. So in this "Song of the Sea," a reassured, heightened, joyous spirit triumphs at last over the opening mood of sadness.

Nature gave Mme. Onegin an uncommonly beautiful voice. Art has done little for her. The more the pity. At present she is not acquainted with certain elementary and essential principles of song. It could be wished that at a Symphony concert, a woman about to sing would come upon the stage and bear herself with dignity and grace.

The orchestra gave a superb performance of "The Russian Easter."

The concert will be repeated to-night. The program of next week is as follows: a symphony, C major, by the young Mozart, which will be heard for the first time in Boston; Tchaikovsky's Violin concerto played by Mr. Zimbalist, and Strauss's Symphonia Domestica, which was performed earlier in the season.

THIS CLIPPING FROM
BOSTON,
MASS.
TRANSCRIPT

CONCERT-CHRONICLE

Plaint and Perplexity

A CORRESPONDENT sends to this department a note that it approaches with trepidation. She is, it seems, an occasional visitor to the Symphony Concerts, taking pot-luck at the box-office when the music in prospect tempts her. Twice of late her ticket placed her close to the living and resident composer whose newest master-work was played for the first time. In each instance long and loud applause acclaimed it and him. With one hand the scrupulous and generous Monteux put by these plaudits. With the other, he directed them toward the receptive composer, of whose presence and placement in the concert-room he seemed to be fore-warned. The eyes, the heads, the clapping hands of three-fourths the audience followed the directing gesture, lighted upon the composer, turned not away until he had bowed one, and sometimes two or three, acknowledgements.

"While all this was going on," writes the correspondent, "I was most uncomfortable, and it seemed to me that my immediate neighbors were also embarrassed. The men looked at their boots or fidgetted with the programme-book; while the women picked at their best Saturday-evening bib-and-tucker and instinctively re-settled it. I felt, and I think others felt, as though the whole audience was looking us over. Nor was the applauded composer exactly an enticing spectacle—plainly ready, yet hesitating between this moment and that for grateful uprising. Would not the stage be the proper and the better place for him?"

Possibly the correspondent is over-sensitive about herself and unsympathetic toward the honored and beaming music-maker. Of course he is the most modest and surprised of men, no doubt as embarrassed as his neighbors under so many gazing eyes and clapping hands. None the less, it does stand to reason that the place for public appearance at the Symphony Concerts is the stage and no other. Indeed, within easy recollection, various composers—Mr. Gilbert, Mr. Carpenter, Mr. Bliss—have preferred it. Others might advisedly do likewise. Unwhipped cynics have even suggested that they be seated on the platform during the playing of their music, with their countenances as rising or falling barometer to the proceedings. Only Beethoven, however, so took post in his final years, when he was stone-deaf.

H. T. P.

Boston **TRANSCRIPT**
40

TWENTY YEARS OF RICHARD STRAUSS AND A TONE-POEM

MR. MONTEUX AGAIN SUBMITS THE "DOMESTICA"

The Composer as the Turn of the Century Imagined Him—The Composer as a New Generation Judges Him—A Just Reaction and a Reaction Overdone—Mr. Rosenfeld as Devil's Advocate

LIKE most conductors—Parisian mediocrities only excepted—Mr. Monteux takes pleasure in the music of Richard Strauss. Like most publics, the audiences of the Symphony Concerts hear it gladly. Accordingly at Symphony Hall tomorrow afternoon and Saturday evening, Strauss's "Sinfonia Domestica" will be played anew. In Boston, it had lain neglected through nearly twelve years until Mr. Monteux revived it last December. Here and elsewhere music and performance were notably well received. Therefore, by general and particular request, "The Domestica" will now be repeated. When Dr. Muck and the Symphony Orchestra first outspread it upon Bostonian ears in 1907, it was a debated and to some a repugnant piece. "Conservatives" spoke of it with the same vehement and ludicrous resentment that of late they or their heirs and assigns have lavished upon Stravinsky's "Rite of Spring"; while suburban spinsters despatched no less eager "letters to the editor" containing their mild jokes at the expense of music and programme. Now, in these nineteen-twenties, all save a few "die-hards" sit in peace and pleasure before this "awful 'Sinfonia Domestica.'"

Nay, for more entertainment to the bystander, some that once extolled the tone-poem have drifted into mistrust and misliking. The hair-shirt of penance pleasantly titillates them, and they like to say that "of course" they over-estimated Strauss and all his works. Now they have "put him in his place"—until the fashion changes. Or else, holding heads high, they prance about richly caparisoned in the "post-war" view of Strauss's music. Usually this new judgment makes way to print in the excesses of such reaction. More circumspectly and with more reason Mr. Paul Rosenfeld has set it down in a chapter of his "Musical Chronicle" as published by Messrs. Harcourt, Brace and Company. A few fragments from the chapter bear quotation.

Time has altered Strauss's music, writes Mr. Rosenfeld. In 1904, he was, in Huneker's phrase, an "anarch of art." He was a sort of musical antichrist writing forbidden and occult and world-tumbling things for grand orchestra; pulling the white beard of divinity with his harmonies; initiating his audiences into satanic and wicked philosophies through tone; stirring hell-kitchen cauldrons in his fast-playing band. The very thought of the programmes of his symphonic poems made one dizzy. He proposed to set one in the boots of an archrogue; to make one experience death; dance with Nietzsche the monster-philosopher; collide as superman with the cosmic riddle; step over the prostrate crowds in the stride of the hero; lift the curtain of the alcove where married people sleep. It was like nothing so much as flying off the battlements of the tower of Babel to pursue vain war with Heaven. One knew what Huneker meant when he wrote that Strauss composed "with the pen of beyond good and evil." One saw with delicious shudders the unforgivable in sin heave over the horizon. And in performance, the music was infinitely bewildering, infinitely exciting. It went so fast, faster even than Wagner. Violins spiralled into the deeps of the firmament. The sound stepped out and stunned you.

You could never rest quite sure as to what was supposed to be happening; whether Till was upsetting the apple-carts of the market-women or making a long nose at the professors or hearing the judge pronounce sentence against him; whether Don Juan was making love to the Countess or to Anna or to Zerlinchen; whether the orchestra was painting the infancy, adolescence, or old age of the dying man. Was that religion, or was it science that was being discarded by humanity in its attempt to reconcile inhuman nature with man's metaphysical mind? Was the hero writing now "Tod und Verklärung" or "Traum durch die Dämmerung"; was the uncle saying "Just like mamma"; was the clock striking seven in the evening or seven in the morning? Were Herr and Frau Doktor Strauss connubially embracing, or were they throwing the breakfast-dishes at each other's head, or presaging their youngster's grandiose future? Positive one could never be. And when one did succeed in following the programme, sonorous and brilliant passages set everything in one glittering and chiming. The plangent trumpets in the finale of "Don Quixote" were the voice of lashing, howling, mocking disillusion. That was the iron tread of the hero as he strode over Europe with the swing of Rodin's walking man. That was the sun on the banging tympani of "Zarathustra." The singing horns and violins of Don Juan's feast painted the scene one intended some[illegible]ive. . . .

Strauss still remains a great musician but in a restricted sense of the word. The tone-poems of this child of Munich are marvelous things—for the ear only. Little

Continued on Following Page

has been written for orchestra that can match these rich-sounding works in pure sonority. They are fantasias of orchestral language of a brilliance that still overwhelms. It is doubtful whether any composer has better understood the instruments of the band; has had a more voluptuous feeling for the voices of brass and strings, the windy beauty of the horns, the velvet of reeds; revelled more luxuriously in these bright, high-pitched sounds. It is doubtful whether anyone has had a nicer sense of the purely orchestral possibilities, of the general range of the instruments, of the beautiful tapestry-like interplay of these sonorities. He has written passage upon passage of marvelous networks of timbres and colors, rich, savorous and dense. The great, many-stranded middle section of the Sinfonia; the shimmering, high-fluted introduction to what Mr. Deems Taylor has so cutely called the Uebermenschenwalzer; the poisonously entrancing reeds in the dance of the Seven Veils bewitch us over and over again with their sheer iridescent loveliness. It is a marvelous sensuality this man possesses; a virtuosic gift for orchestration like that of D'Annunzio for prose.

In this many-hued stream of sound, you bathe as you might bathe in a river of perfumed vapor. You issue from it neither touched nor warmed nor refreshed. The music of Strauss has very little to give the mind. You cannot listen to this music and be moved. Life is somehow not strongly in it. It stirs nothing deep in you. It nourishes no high tremulous sense of beauty. There is a sort of lusty abundance in some of it, in "Don Juan" particularly; but this, too, wears a curiously fictitious look. For, though Strauss has a marvelous sensuous gift, his gift remains a superficial thing. In spite of his wizard-like control over the means of expression he has very few striking ideas. His thematic material wants distinction, wants quality. There is something always a little common, a little wanting in edge and incisiveness, in his melodic line. It is Strauss to some degree; but it is also a little everybody's music. . . . To be sure, Strauss manages to clothe these plebeian generalities in most magnificent dress; to press out of them, thanks to his amazing contrapuntal technique, the last drop of emotional possibility which they contain. But one is always conscious that the musical table is loaded with foods and flagons of doubtful quality.

Moreover, the greater number of Strauss's tone-poems want form. With the exception of "Tod und Verklärung" and perhaps "Till Eulenspiegel," they seem fragmentary; he wanders through the greater number of his songs, too. No great inner structure carries them taut from commencement to finish. Rather more, they seem a series of short breaths arbitrarily riveted together. The bow was not taut when this man set out to compose "Zarathustra" or "Don Quixote" or "Ein Heldenleben." The music begins with triumphant impulse. But before many minutes have elapsed, one gets the sense that Strauss did not have any strong feeling of the direction in which he was going when he set out so bravely; and that the extension of the form is the result only of a secondary conception. Handsome passages do ensue—the vigil in "Don Quixote," the love-scene and the brave return of the original theme in "Ein Heldenleben"; the marvelously densely woven middle-section in the "Sinfonia Domestica." But as soon as these are over, the musical Sahara returns. And at the conclusion, we have the baffled sense of having heard a number of not clearly connected fragments, not the great inner satisfaction that comes through having been moved through thick matter in an unbroken course. . . .

ROCHESTER, N. Y.
TIMES-UNION

Ap. '26

The Boston Pops will open their thirty-ninth season Monday evening, May 5, at the Boston Symphony Hall. Agide Jacchia will conduct the orchestra of symphony players in popular programs.

BOSTON, MASS.
CHRISTIAN SCIENCE MONITOR

Music News and Reviews

Twenty-third Program of the Boston Symphony

The program of the twenty-third concert of the Boston Symphony Orchestra, Pierre Monteux conductor, given yesterday afternoon in Symphony Hall, was:

Mozart. .Symphony in C major (K. No. 200)
Tschaikowsky. . . . . .Concerto for Violin
Strauss. . . . ."Symphonia Domestica"

Efrem Zimbalist was the soloist.

This was the second performance of the "Symphonia Domestica" this season. It is quite possible to understand Mr. Monteux's desire to conduct it a second time before his departure, for its preparation was a difficult task even for so accomplished an orchestra as the Boston Symphony.

The impression made by this work is a curious one. Within a few short years our attitude toward German music has so completely changed that now perhaps for the first time are we able to hear it as it really is, without prejudice. During the long régime of German conductors, an undue emphasis was placed on the music of their compatriots, particularly on that of Strauss. The Bostonian musical public came to regard his series of inflated and bombastic tone poems as a new gospel in music, whereas in reality the new developments in the art were coming from France and, later, spurred on by the French Renaissance, from Russia. Thus a fictitious sanctity came to surround the productions of this supposedly arch evangel, and the music of Debussy and his disciples was only occasionally heard in semicontemptuous performance.

But time has changed all this and although we, here in Boston, are somewhat late in attaining the proper perspective in regard to modern tendencies and even now and again revert to our former attitude, we are at least beginning to understand.

Now no one will deny the many interesting qualities of Strauss' music and this "Symphonia Domestica," although not one of his best works, will still serve as an excellent example of them all. Although often unduly prolix, it may truthfully be said that there is scarcely a page on which is not to be found some clever orchestral effect or some other technical device which at least excites our admiration if not our emotions.

But again, it is not possible to hear this music without realizing that at bottom it is essentially commonplace, the work of a supreme master of the technic of composition, but one who employs his marvelous art without regard for the canons of good taste. Thematic material, harmonies, even the orchestration, remarkable as it is, are the work of a super-chef de musique militaire. And now, as we are able to judge more calmly of this music, we find that it contains little, if anything, which represents progress along harmonic lines, and when all is said and done it is difficult to admit that even in the matter of orchestration the composer has achieved much in advance of Wagner, save in the matter of almost overwhelming noise. The symphony was given a stirring performance, one in which orchestra and conductor fairly outdid themselves.

Mr. Zimbalist played Tschaikowsky's Concerto in a manner which may only be described as masterly. This is music which may easily become commonplace. Mr. Zimbalist, with the greatest art, carefully concealed the defects of this somewhat worn and never particularly distinguished composition and made of it a thing of beauty. Perhaps no greater tribute than this can be paid Mr. Zimbalist or any other virtuoso. Some music plays itself and even bad playing will not rob it of its effectiveness. The greatness of an artist shows forth best when he undertakes music like this concerto in which he is obliged to conceal its weaknesses under the cloak of his musicianship. Mr. Zimbalist is first and always a musician of taste, refinement and intelligence. How few there are of his kind and what a pleasure to welcome him once again! S. M.

PROVIDENCE
RHODE ISLAND
BULLETIN

PIERRE MONTEUX, Conductor of the Boston Symphony Orchestra for the past five years, will direct his final concert in Infantry Hall next Tuesday evening. Within a few days he will return to his home in Paris.

BOSTON MASS. HERALD

SYMPHONY G
23D CON

Mozart's C Major
Feature, Played for
Time in Bosto

FINAL CONCERT
SEASON NEXT

By PHILIP HAL

CINCINNATI OHIO
TIMES

BOSTON, MASS.
HERALD

SYMPHONY GIVES 23D CONCERT

Mozart's C Major Work Feature, Played for First Time in Boston

FINAL CONCERT OF SEASON NEXT WEEK

By PHILIP HALE

The 23d concert of the Boston Symphony orchestra, Mr. Monteux conductor, took place yesterday afternoon in Symphony hall. The program was as follows: Mozart, Symphony, C major (K. 200)—first time in Boston. Tchaikovsky; violin concerto (Mr. Zimbalist, violinist); Strauss, Symphonia Domestica.

Although the performance of Strauss's description of his family life—with frequent exhibitions of harassing domesticity—was a gorgeous one; although Mr. Zimbalist gave a most musical and engrossing interpretation of Tchaikovsky's long winded concerto of uneven worth, the great feature of the concert was Mozart's symphony and not simply because it was played here for the first time.

Mozart wrote it probably in his 17th year, yet the music shows few, if any, evidences of immaturity. There are, of course, certain formulas of that decade; but the melodic spontaneity and freshness, the ease that is almost artistic carelessness, the haunting beauty slightly tinged with melancholy and for that reason all the more beautiful, the sparkle and the dash—these are of the later Mozart when he was at his height. No doubt, as Wyzewa and Saint-Foix suggest, or rather argue, in their monumental study of Mozart's earlier works, the music he heard in Vienna during a short sojourn—Haydn's quartets and the Viennese light operas—influenced the young man after he had become in danger of being Italianized; but this influence was exerted on one ready to accept it, yet self-sufficient in his own invention and expression.

Truly, a delightful symphony, and it was played with incomparable delicacy, grace, euphony and spirit.

Hanslick's volumes of collected reviews and essays are many. It is possible that in the days to come he will be remembered only by the fact that he said, apropos of Tchaikovsky's violin concerto, that it stank in the ear. Even here he was not original. Vischer was before him in saying that certain pictures stank in the eye. In spite of Hanslick's dictum, the concerto still lives in spite of its obvious faults: its endless repetitions, its measures of sheer padding. Why cannot some one arrange "Gems from Tchaikovsky's Concerto" after the manner of various anthologies (including "Crumbs of Comfort.") Long-winded, tedious at times as it is, the concerto by reason of melodic charm and demoniacal spirit is still heard by the people gladly, especially when it is performed by a violinist who displays, as Mr. Zimbalist, tonal beauty, freedom in the interpretation, and the requisite exciting spirit. The concerto is long enough, however, without the introduction of a seemingly interminable cadenza, interesting only as a means for technical display.

The Symphonia Domestica was heard here last December. It is not necessary at this late day to speak of it at length. There are pages of pure gold, pages of quiet, also of overwhelming, beauty; there are other pages, and they are many, that are bombastic and insignificant, showing routine rather than genuine invention. The performance itself was well worth a journey.

The concert will be repeated tonight. The program of next week's concerts, the last of a memorable season, is as follows: Beethoven, Symphony, C minor, No. 5; Carpenter, Suite, "Adventures in a Perambulator"; Debussy, Prelude to Mallarme's "Afternoon of a Faun"; Wagner, Overture to "Tannhaeuser."

CINCINNATI,
OHIO
TIMES

[illegible]

APR 26 1924

The Boston Symphony Orchestra, with Serge Koussevitzky conducting, will open the 1924-'25 season of concerts in New York City Thursday evening, November 27.

PROVIDENCE,
R. I.
NEWS

BOSTON SYMPHONY CONCERT TO BE MONTEUX FAREWELL

A splendid program will mark the farewell of Pierre Monteux as conductor of the Boston Symphony Orchestra at the closing concert of the season here, next Tuesday evening in Infantry Hall, at 8:15 p. m. The appearance as soloist of John Charles Thomas, the popular American baritone will likewise add to the interest of the program. It will also include Dvorak's "New World" Symphony, one of the most popular in the repertory, of which the themes were inspired by the Spirituals of the American Negro, which the Bohemian composer closely studied during his sojourn in this country. There will also be Debussy's prelude to "The Afternoon of a Faun," and Wagner's Overture to Tannhauser. John Charles Thomas, who has been conspicuously successful in his concert appearances of the last three seasons, will on this ocasion make his first appearance with the orchestra. He will sing the prologue to "Pagliacci," and Massenet's Air, "Vision Fugitive" from "Herodiade."

Pierre Monteux will conclude his season and his fifth year term as conductor of the Symphony Orchestra in Boston, next Friday and Saturday. Providence has been quick to appreciate his superlative qualities as an orchestral leader and as an inspired interpreter, both of the old masters and the music of our own day. It has been many times said, that the Boston Symphony Orchestra has never attained a higher degree of excellence, than under his command.

BOSTON, MASS.
GLOBE

APR 26 1924

NEW MOZART WORK AT SYMPHONY CONCERT

Symphony in C Major for First Time Here

The only novelty at yesterday's Symphony concert was, rather curiously, a symphony in C major by Mozart, numbered in Koechel's Thematic Catalogue "200." It is supposed to have been composed in 1774, when Mozart was a boy of 18. Bruno Walter brought the score and parts to this country last season for the New York Symphony Society.

The sheer beauty of this music eclipsed for at least one listener the two other numbers on the program, Tschaikowsky's violin concerto, suavely played by Zimbalist, and Strauss' "Symphonia Domestica," repeated from earlier in the present season for no apparent reason, since it is not a novelty here and has not roused especial enthusiasm

The first movement of Mozart's symphony is not remarkable, though it has the inimitable and indescribable quality that pervades all his music. Nobody else has ever written music really Mozartean, as so many have contrived to echo Beethoven and Wagner. The slow movement has a beautiful theme, of which one is given no chance to weary. The minuet is an anticipation of that in the better known symphony in the same key, the "Jupiter." The finale is also a little masterpiece. How a symphony containing two such remarkable movements can have been overlooked in a city which has heard almost every significant piece ever composed and endless insignificant pieces is a mystery.

Mr Monteux conducted minuet and finale with zest, but as though they were by Haydn. But Mozart is the most difficult composer to perform, since in his music every nuance must be exactly rendered.

Tchaikovsky's concerto has a brilliant, if superficial, first movement, which Mr Monteux and the orchestra interpreted brilliantly, though Mr Zimbalist sacrificed incisive dynamics to purity and beauty of tone. His violin is said to have cost him $33,000. He certainly does justice to Stradivarius in the polish and suavity of his playing. But it lacks fire. The rest of his concerto is full of tiresome and inept repetition of short folk-song phrases.

Strauss' "Symphonia Domestica" is straightforward, rather clumsy, and very German music, with an abuse of full orchestra. The themes in it are less striking than the best of those in "Don Juan" and "Till Euelenspiegel." One does not find them going through one's head after the concert. The ponderous sentimentality of the program notes by German commentators on this symphony is amusing. The music can luckily be understood and enjoyed without worrying over how the baby took its bath and whether the man in the home ever lost his temper. One suspects Strauss of wishing sardonically to reduce program music to an absurdity.

Mr Monteux gave an excellent interpretation of Strauss' music. One of his good points has always been a complete imperviousness to parochialism and propaganda about music. He has always made his programs from the best music of all schools and all Nations, without reference to the late war or to any other non-musical matter.

His catholicity of taste in contemporary music is very unusual. After hearing him conduct for five years one cannot determine from either his choice of programs or his performances whether he is an especial admirer of any living composer or an enemy of any. He has played them all, and played them sympathetically, German and French, Russian and English alike.

One does not ever know with which clique in clique-ridden musical Paris Monteux aligns himself. With none of them probably. He is too sane and too good-humored for the excesses of any clique.

P. R.

ESTABLISHED 1881
From
TRAVELER
Boston, Mass.

ZIMBALIST PLAYS WITH SYMPHONY

Efrem Zimbalist, the noted violinist, played in Symphony hall yesterday afternoon as soloist in this week's pair of concerts by the Boston Symphony Orchestra, Pierre Monteux, conductor.

Since his acquisition of the famous "Titian" Stradivarius, Zimbalist has added to the purity of style and unyielding artistic integrity that have made appeal to limited though discriminating audiences, a warmth and beauty of tone that are all-compelling.

With the Symphony orchestra, Zimbalist plays Tchaikovsky's Concerto in D major, that displayful piece of prodigious difficulties. Mr. Zimbalist rendered it yesterday afternoon with an utter mastery of all intricacies, with comprehensive understanding and perfection of style that amazed his audience. He was recalled many times.

Mozart's Symphony in C major, hitherto unknown to Boston, was introduced yesterday. It is a pleasing example of the less important Mozart, characterized as of brilliant elegance, though not without superficiality. Strauss's "Symphonia Domestica," repeated by general request, completed the program, which will be repeated at Symphony hall tonight.

BOSTON, MASS.
GLOBE

APR 27 1924

John Charles Thomas is to be soloist with the Boston Symphony at Providence this week. He has chosen to sing "Vision Fugitive," from Massenet's "Herodiade" and the Prologue to "Pagliacci," a choice hardly worthy musically speaking of a Symphony program.

Boston Gl[illegible]

APR 27 19[illegible]

What the Trouble is

His list of suggestions is far from whimsical. On the contrary, the present writer, Deems Taylor of the New York World and Pitts Sanborn of the Mail have all anticipated him in this choice, except for Strauss' "Frau Ohne Schatten" and "Penelope."

The trouble, as Deems Taylor lately said in the World, is that there are three possible ways of running a great musical enterprise. The first is that taken by the Boston Symphony and the other leading orchestras, of giving only the very best music in the best possible performance, with the certainty of a large deficit. The second is that taken by the theatres in this country, with a few honorable exceptions like the Theatre Guild in New York and the Jewett Players here, of producing only those things from which a large profit can be hoped. The third is a compromise, followed by both the Metropolitan and Chicago Operas, of giving the public opera as good as it is willing to support liberally at the box office so that the deficit will be small.

Imagine the Boston Symphony run on this principle, as it easily might be, and you will see the artistic deficiencies. The Symphony would be playing in a big and totally unsuitable place like Mechanic's Building, with the Pops repertory instead of that of the regular concerts. The Pops are what the public will pay for. The regular concerts are what it ought, ideally speaking, to have. Once and a while single movements of symphonies by Beethoven would be given, but seldom any Mozart and never any Haydn. Massenet and Arthur Sullivan and Tschaikowsky would replace Debussy and Strauss and Stravinsky.

The big financial difficulty is the wages paid certain singers and those required for stage hands and orchestra and chorus. Without these and the often inflated salaries of the management opera would show a profit in Boston.

It ought to be possible to reduce the prima donna's wages, but will not be so long as the unthinking part of the public is likely to go to see Mary Garden or Jeritza and not to hear "Pelleas" or "Lohengrin."

But if this were really a musical Nation the Government or the millionaires who give surplus funds to charity would willingly meet any deficit in producing opera on the best scale. Meanwhile if Maj Higginson had not set the fashion so wisely and so well one wonders what we should be doing for orchestras. Neither London nor Paris now has anything at all comparable to the best of our orchestras.

BOSTON,
MASS.
TRANSCRIPT

MANY MEN, MANY MINDS

A Word About Conductors' Ways with Stravinsky's Music

THE test of a composer, it seems, is not so much whether he can refute his critics as whether he can survive his interpreters. Both Beethoven and his "Fourth Symphony," for instance, have long outlived that contemporary who wrote that in this music Beethoven "is extremely bizarre and makes himself unintelligible and an object of terror to even cultivated dilettanti." And Stravinsky continues to be played, in spite of an indignant "opposition." On the other hand [writes Henrietta Strauss in The New York Nation], one can recall recent occasions when a wave of the baton has proved more fatal to either of these composers than any gesture of protest; when Beethoven has become again an "object of terror" and Stravinsky almost "unintelligible." With Beethoven, at least, there is the safeguard of familiarity. But when, as happened last winter, five pieces by Stravinsky receive their first hearing in New York from five different conductors, and each conductor presents the composer from an entirely different angle, then to find the true Stravinsky becomes more a matter of deduction than of recognition.

"The Song of the Nightingale," for example, revealed one Stravinsky under Mr. Damrosch and another under Mr. Mengelberg. This symphonic evolution of Stravinsky's opera "The Nightingale" represents that phase, rather than period, of the composer which, in conciseness and elimination, delicacy yet brilliancy of effect, bears a curious kinship to the Japanese art of the brush. As Mr. Damrosch's treatment adhered more closely to this interpretation than the heavy reading of Mr. Mengelberg, and as his "Nightingale" happily had Mr. Barrère to sing its rapture on the flute, one can only feel that Mr. Damrosch's bird bore more resemblance to the real one and Mr. Mengelberg's to its glittering, jewelled rival.

Again, Mr. Monteux's performance of "The Rite of Spring" differed quite radically in conception from that which Eugene Goossens gave when he introduced it to London, four years ago. Where Goossens made this music literally a ritual of barbaric frenzy and elemental ecstasy, Mr. Monteux marked it with a fine restraint, in which heavy, decorous rhythms were substituted for the dynamic vitality of Goossens's beat. Stravinsky, however, was present at the latter's performance, and gave it his unqualified approval. And so, while Mr. Monteux's version was interesting and brought out the superb virtuosity of his orchestra, it must be considered from an interpretative standpoint as inaccurate.*

Stravinsky, indeed, is an invaluable auditor, for he does not hesitate to repudiate what is spurious, even when the conductor is a Koussevitzky. This he did when the latter introduced in London his Symphonies for Wind Instruments and presented merely the notes, without either coördination or subordination of the voices. If one may use such a performance as a precedent, then one may legitimately reject that of "The Story of the Soldier," which Chalmers Clifton presented for the League of Composers, and in which he displayed a similar looseness of ends. This piece is a satirical suite on the adventures of a penniless soldier marching home on a two-weeks' furlough. It contains many rhythmic episodes, including marches, a tango, a waltz, and even rag-time. Such episodes should, of course, be irresistible; but so indeterminate was Mr. Clifton's beat and so vague his musical purpose that no soldier ever danced or marched to less alluring sounds.

Koussevitzky was excused on the ground that those who play Skriabin well cannot do Stravinsky, and Koussevitzky is, undoubtedly, magnificent with Skriabin. Whether this can be applied to Mr. Clifton I do not know. Yet it is a poor idea at best, for there is Stokowski, who not only has the fluid and sensuous emotionalism that Skriabin requires, but also the sensitiveness to sonorities and the dynamic, mechanical rhythm that Stravinsky practically demands. Stokowski, indeed, seems to be the one conductor here on whose interpretations of Stravinsky one can rely. He made, as far as was possible, a success of the same Symphonies for Wind Instruments with which Koussevitzky had failed—they are uninteresting at best. And he created a veritable sensation with Stravinsky's "Fox," which he prepared and conducted for the International Composers' Guild. This delicious burlesue of a Russian fairy tale was by the same ironical Stravinsky of "The Soldier," but it proved infinitely more amusing than the latter. This might not have been so had "The Soldier" been presented in its entiret and with the same perfection of detail ar understanding. As it is, one cannot b wonder whether there is not danger th the patient may die while doctors disagr

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* Miss Strauss forgets that when "The R of Spring" was a new piece of the thea ten years ago in Paris, Mr. Monteux, t chief conductor of Diaghylev's Russiain Bal prepared the original performances, with guiding and counselling composer incessa at his elbow; and that the conductor's pre version of "Le Sacre" embodies exactly composer's first will with it. Miss Str errs again in the objection that Stravi raised to Koussevitzky's performance in don of the "Symphonies for Wind Ir ments." The composer then complained because the conductor "presented merel notes," but because he did not do so, poetized ing rather to give the music emotional voice.

H. T

BOSTON, MASS.
POST

APR 26 1924

SYMPHONY 151 YEARS OLD HEARD

Strauss' "Domestica" Dominates Concert, However

BY WARREN STOREY SMITH

Three pieces sufficed to make the programme of the Symphony concert of yesterday afternoon: a youthful symphony of Mozart, hitherto unheard here; Tchaikovsky's violin concerto, with Efrem Zimbalist as the soloist; and finally the "Symphonia Domestica" of Richard Strauss.

INTEREST IN STRAUSS

When Mr. Monteux revived the "Domestica" last December it had gone unplayed at the Syphmony Concerts for more than a decade, and he is to be thanked for repeating it ere the season was done. A score of years have passed since the first performance of the "Domestica," in Carnegie Hall, in New York, with Strauss conducting—and its place in music is not yet fixed.

No longer may the "Domestica" be deemed formidable and unintelligible, no longer is the listener apt to be discomfited by Strauss' ingenuous programme or his possible breaches of good taste. But so at variance are contemporary musical ways with Strauss' whole technical scheme, his obvious programme, his inflated orchestra, his motives that now and then skirt the commonplace, his adherence to outmoded methods of thematic development, that many now casually dismiss the piece, with other of its composer's creations, as "old hat."

Strauss at His Zenith

But whether or not such procedures are valid for the composer of today, surely they were legitimate, even logical means of expression at the time when Strauss employed them. Indeed, the best argument against their present-day continuance is the fact that he carried them to their utmost reasonable limit. To go beyond him were to pile Pelion upon Ossa, to imitate him were mere futility. Yet the fact remains that as the last of Strauss' symphonic poems, the negligible "Alpine Symphony" excepted, the "Domestica" may well be regarded as the apogee of 19th century musical romanticism.

Here is fitting crown to the labors of Berlioz, Liszt, Saint-Saens and countless others, not to mention the Strauss of the earlier tone-poems. Only in "Ein Heldenleben" had Strauss previously written on so vast a scale, and that vainglorious piece of autobiography has neither the "Domestica's" firmness of texture nor its richness of invention.

Lofty and Ideal

Nor has Strauss elsewhere written in so lofty, so idealistic a vein, the objections of his detractors and the regrettable incident of the baby's bath to the contrary notwithstanding. And nowhere, it is possible to feel, has he been to the same degree at once the master-craftsman of sheer music, the wielder of stupendous polyphony, the prodigious orchestrator and the inspired tone-poet of that which is noblest, deepest and most persuasive in human nature.

In the "Domestica" comes pages that for idyllic loveliness have scarcely their equal in the whole of music, and pages filled to bursting with the exuberance that is the joy of living. And here may be found an expression of passion wholly removed from sensuality, and of that tenderness which only the strongest may utter.

Monteux Unfolds Its Beauties

When first he conducted the "Domestica" here, although the performance was in many ways an admirable one Mr. Monteux was, in a sense, making his own acquaintance with the music. The performance of yesterday, on the other hand, had naught of tentativeness; it was one of supreme eloquence and excellence, as notable for Mr. Monteux's penetration of the composer's plan and purpose, for his revelation of all that Strauss would say, as for the incessant euphony and the amazing technical brilliancy of the orchestra's playing.

Far removed from the excitements and, if you will, the excesses of Strauss was Mozart's little Symphony, composed in his 18th year, and as fresh today as on that far-off November of 1773 when he set the date upon his manuscript. Written concisely for an orchestra that numbers only strings and a pair each of oboes, horns and bassoons, the Symphony is in Mozart's most engaging but not his most accomplished manner. Its melodies arrest the ear, its orchestration, all things considered, reveals surprising variety of color and effect, while

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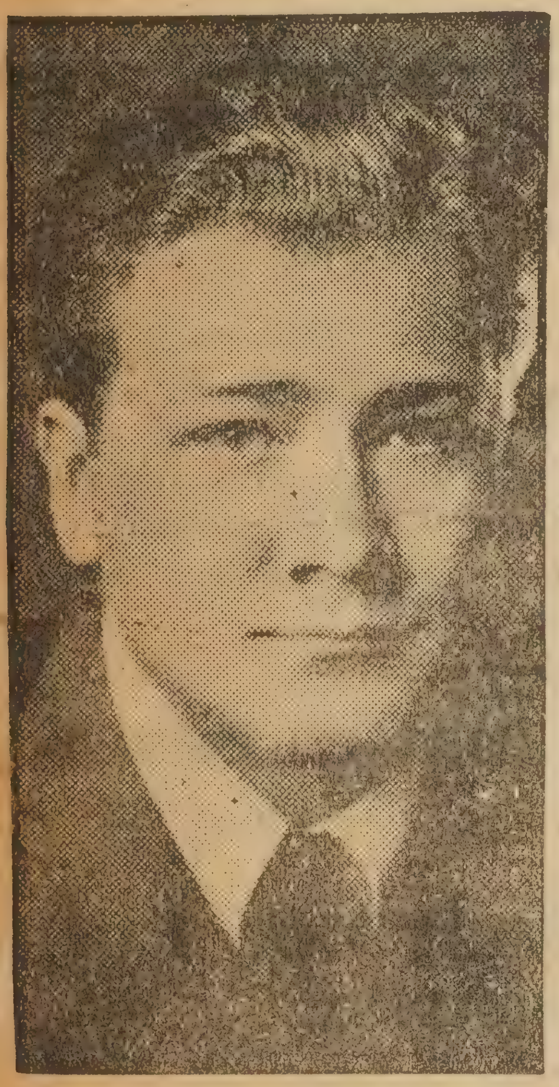
PROVIDENCE, R. I.
JOURNAL

Final Appearance in Providence of Pierre Monteux, Leader of the Boston Symphony Orchestra, Week's Event of Widest Interest.

Two Concerts To-day.

The final appearance in Providence, and nearly the final in America, of Pierre Monteux as conductor of the Boston Symphony Orchestra, will be the week's event of widest musical interest. Mr. Monteux, whose reputation as a programme maker has become firmly established in this country, has chosen for his farewell here on Tuesday evening Dvorak's fifth symphony, "From the New World." The concert will close, as will the final one in Boston on the following Saturday, with



John Charles Thomas

Soloist with Boston Symphony Orchestra in Concert Tuesday

Wagner's overture to "Tannhauser." The other instrumental number will be Debussy's prelude to "The Afternoon of a Faun." As the soloist of the evening, John Charles Thomas, baritone, will make his first appearance with this orchestra. He will sing, with the orchestra, the prologue to "Pagliacci," and Massenet's air, "Vision Fugitive," from "Herodiade."

This week concludes Mr. Monteux's five-year term as conductor of the orchestra, and he returns to France. The period is a long one in the annals of the organization—only those of Wilhelm Gericke and Karl Muck having equalled it. There have been several remarkable features in his farewell season, such as his introduction to New York and Boston of Stravinsky's remarkable score, "Le Sacre Du Printemps," which, although ultra-radical and called the most important musical innovation of our century, was a distinct success and had to be repeated in each city in response to requests. Mr. Monteux's recent performance of Beethoven's Ninth Symphony was called one of the finest performances of this masterpiece ever given in Boston.

In the past five years his programmes have traversed the entire range of the symphonic repertory, neither slighting nor favoring any epoch or any national school. A review of the symphonies performed in Providence in this period reveal his care to proportion. Of Beethoven, the Symphonies Nos. 1, 2, 3, 4, 5 and 7 were played; of Schubert, the B-minor and C-major Symphonies; of Schumann, the 1st and 4th; of Brahms, the 1st and 4th; of Mozart, the E-flat and Jupiter Symphonies; of Tchaikovsky, the 5th and 6th; there were also single Symphonies of Franck, Dvorak, d'Indy and Sibelius.

Mr. Monteux came to the orchestra equipped by an active and distinguished career in Europe and America. He was first prominent in his youthful days in Paris, his native city, where he took part in several chamber music ensembles. He soon found his true vocation as a conductor, and became a familiar figure presiding over the Colonne Concerts and other foremost symphony orchestras there; also at the Opera, and at his own "Monteux Concerts" at the Paris Casino on Sunday afternoons, where he championed some bold new music, which aroused demonstrations and counter demonstrations in the audience.

He toured Europe four years as head of the Ballet Russe, and first came to America as leader of that organization. He was subsequently appointed French conductor at the Metropolitan Opera House in New York. Hence he became

Announcements of church musical programmes or other events of general musical interest intended for publication in this department, should be addressed to Music Editor. The Sunday Journal, and should reach this office before Friday noon.

Mrs. Mae Stockwell Hiller

Contralto Who Will Sing at Monday Morning Musical Club Concert Wednesday Night.

conductor of the Boston Symphony Orchestra in 1919.

Pierre Monteux has made a precedent in the Boston Symphony concerts and in the symphony concerts of America, which will be remembered long after he returns to his own country. His programmes have been probably unexampled in freedom from routine, in keen espousal of every national school, and in discriminate championship of the newer music still to be recognized.

Pierre Monteux

Latest Photograph of Noted Conductor of the Boston Symphony Orchestra.

Photo by J. E. Purdy & Co.

THIS CLIPPING FROM

BOSTON, MASS.
GLOBE

27 1924

Mr Monteux takes leave of the Boston Symphony Orchestra at this week's concerts. The writer, as readers of the Globe's Symphony reviews will not need to be told, has not been a fervent admirer of his conducting. Yet his modesty, sincerity, well-schooled musicianship and ingratiating personality have made him popular as a person even with those who dislike his conducting of many great classics. Boston owes him a real and great debt for the patient skill with which he has restored an orchestra twice woefully shattered to something approaching its pre-war glories. His term of office has not been without great vicissitudes. No other conductor has ever had so many difficult situations to meet as Monteux. He has come through with an honorable degree of success and a large share of public and private regard. There have been numerous achievements in the performance of certain works, Stravinsky's "Rites of Spring," Strauss' "Till," Rimsk[illegible]'s "Scheherezade" among them. At his best Monteux is a really great conductor. His future plans are not yet announced, but one doubts whether in all Boston there is a man who bears him real ill will so that he does not join in wishing Monteux good fortune whatever he may undertake.

The Paulist Choristers, to be heard at

PROVIDENCE
RHODE ISLAND
TRIBUNE

27 1924

FAREWELL OF PIERRE MONTEUX.

A remarkably fine program will mark the closing Boston Symphony concert of the season here next Tuesday evening in Infantry Hall at 8:15 p. m., which will also be the final appearance of Pierre Monteux as conductor of the orchestra in Providence.

The principal number will be Dvorak's popular symphony from "The New World," which was the result of the famous Bohemian's sojourn in America and his study of the folk music of the American negro. It is particularly famous for the fine melody of the largo, which is sung by the English horn solo. The other orchestral numbers will be Debussy's prelude to "The Afternoon of a Faun," inspired by the verses of Mallarme, and Wagner's overture to "Tannhauser." The soloist of the evening will be John Charles Thomas, the popular American baritone, who in his recent concert tjours has been compared favorably with the greatest baritones of the day, particularly as regards sheer beauty of tone. He will sing with the orchestra the prologue to "Pagliacci," and Massenet's air, "Vision Fugitive" from "Herodiade."

Pierre Monteux will conclude his season and his fifth year term as conductor of the Symphony Orchestra in Boston next Friday and Saturday. Providence has been quick to appreciate his superlative qualities as an orchestral leader and as an inspired interpreter, both of the old masters and the music of our own day. It has been many times said that the Boston Symphony Orchestra has never attained a higher degree of excellence than under his command.

NEW YORK,
N. Y.
TIMES

A novelty was introduced by the Boston Symphony under M. Pierre Monteux, Edward Burlingham Hill's second suite of "Stevensoniana." The Boston Transcript said it was a "surprising revelation of new powers and new freedoms in the composer. Mr. Hill has found imaginative promptings in Stevenson's verses, and has written with exceeding choiceness and aptness of mood and means."

ROCHESTER, N. Y.
TIMES-UNION

APR 26

A review written by Ernest Newman in The Sunday Times of London gives his impressions of Serge Kusevitsky, who will be at the head of the Boston Symphony Orchestra next season, as a conductor. Mr. Newman, who has long admired Mr. Kusevitsky, heard him lead the London Symphony Orchestra in Strauss's "Don Juan," Brahms's Fourth Symphony and other numbers and said:

Kusevitsky's tempi in "Don Juan" struck every one as much slower than the normal. The explanation probably is that Kusevitsky, consciously or unconsciously, dramatizes the women in the symphonic poem; that is to say, instead of showing us the Countess and Donna Anna in Strauss's description of them, he makes them speak in their own persons. They become stage characters and employ, in order to reveal their emotions fully to the audience, all the conscious art of the singer, drawing the last ounce of the expressiveness out of their phrases. This concentration on themselves, as it were, necessarily makes them adopt a slower pace than a conductor who is only concerned with an external description of them would allow them. It is true, then, that these sections were taken so slowly as to put the piece as a whole a little out of shape, but we were compensated by the exceptional beauty and poignancy of the music for the Countess and Donna Anna—a beauty and a poignancy that managed to make themselves felt even through the poor playing of the orchestra. Equally remarkable, in another way, was the fire of the characteristic music of the Don.

It was probably the orchestra's difficulty in adapting its pre-established notions to the novel tempi of Kusevitsky that made it play so badly. It might have been a completely different orchestra that, later in the evening, gave us so magnificent a performance of Brahm's Fourth Symphony. Kusevitsky achieved the miracle of proving that Brahm's melodic line can be inflected with the utmost delicacy without losing any forthright strength. The blend of power and tenderness in the slow movement was particularly moving; while in the third movement the slight ungainliness of fait that is the very essence of the music here was preserved in spite of the unusual vivacity of the phrasing. And in the finale Kusevitsky, without doing a damage to the grand structural lines of the movement, gave each of the variations an unusually well-defined physiognomy of its own. Altogether, the performance, though departing in many points from what the true-blue Braham would regard as "the Brahms tradition," was as remarkable a one I have ever heard of the music.

BROOKLYN, N. Y.
N. Y.
CITIZEN

New Russian Leader for The Boston Orchestra

There seems to be an impression in America that Serge Koussevitzky, the Russian conductor who is to come to America next autumn to be the conductor of the Boston Symphony Orchestra, is an exclusive modernist as a programme maker.

This impression has probably arisen from the fact that Mr. Koussevitzky is the founder and head of a musical publishing firm in Russia, devoted to the principal worthy contemporary music of Russian and other composers. Mr. Koussevitzky has always been a champion of true genius, whether of our century or another.

Nor has he favored any particular epoch or school. When he conducted his own orchestra in Moscow and Petrograd, he gave special series devoted to the masterpieces of Bach, of Beethoven, and other masters. His concert as guest conductor of the London Symphony Orchestra last month and this, included Beethoven's Ninth Symphony, symphonies by Brahms, Haydn, Schubert, Boccherini, and Tchaikovsky.

NEW YORK,
N. Y.
TIMES

PHILIP HALE of The Boston Herald paid eloquent tribute to Ernest Schelling's symphonic poem, "The Victory Roll," played for the first time in Boston by the Boston Symphony Orchestra, the composer conducting, on April 18, in Symphony Hall:

Mr. Schelling's Fantasia is one of the most impressive musical compositions that we have heard in the concert hall for many years. It sets the nerves a-tingling. It shakes the soul.

He did not write this Fantasia merely as a lover of grim, ironic poetry, reading Alfred Noyes's vision of dead soldiers watching the dancers, unmindful of war's horrors and the sacrifice made by young and old; he himself had served gallantly; he knew what war meant. Outraged by flippancy and frivolity, by the forgetfulness of those surviving, saved for their wanton pleasures by the death of thousands and tens of thousands, he was fired to composition by the splendid savagery, the burning invective of the poet's lines.

And Mr. Schelling wrote as an accomplished musician as well as a soldier and a patriot; wrote dramatically, tragically; not with conventionally theatrical intent and emphasis, for, terribly in earnest, blazing with indignation, he yet was faithful to art; and so this Fantasia is the more impressive. Hysterical outbursts, merely melodramatic effects, would have lessened the effect that is now overwhelming.

He did not miss the opportunity given by the poet for the contrast between riotous life and the shock and the scorn of the dead, unseen spectators. There are the vivid musical pictures of marching soldiers, the tramping toward death or victory. The Dies Irae and the Scottish bagpipes are heard; all this as in a vision that might have turned the dancers to stone. And after the great climax, skillfully led up to from rolling drums, is heard a trumpeter far off, sounding "Taps," the final tribute.

No wonder that this Fantasia is dedicated "To the memory of an American soldier."

BOSTON,
MASS.
TRANSCRIPT

SPRING SUNDAY SOUNDING WITH ASSORTED MUSIC

MR. MONTEUX WORKS HIS WILL ON TWO AUDIENCES

A Symphony Twice Played Without Interruption—The Flute-Players Give the Virtuosi an Inning and Produce New Pieces—The Paulist Choir Churchly and Also Commonplace—The Newcomer to "The Flonzaleys"—Professor Paine Redivivus

IT is possible to play a short symphony in Boston without pause, without interrupting applause, without too much chafing among the tardy beyond the doors of Symphony Hall. Mr. Monteux did as much with his little Symphony of Mozart last Friday afternoon and repeated the exploit no less sucessfully on Saturday evening. True, twenty minutes and a little more sufficed for the piece. Even so, it was progress that the listeners should take the hint from the conductor's uplifted and staying hand, clapping not a pair of their own. For the renouncing of applause between the divisions of a symphony is quite as essential as the shortening of the pause from movement to movement. The latter wisdom indeed denies late-comers the privilege to stream into the concert-room at length and at leisure, and so may bring forth works of regret and repentance. Yet, since prompt arrival at Symphony Hall is often conditioned by the movement—so-called—of traffic in Bostonian streets, it is doubtful whether pains and penalties are altogether an offshoot of the divine justice. On the other hand, there is hardly an excuse—except as relief from admiring tension—for applause at every halt of a symphony. It distracts those who are engrossed in the music. It rends and dissipates the atmosphere by that music summoned.

Mr. Stowkowski, it is said, has so far prevailed with the public of the Philadelphia Orchestra in New York that it stirs not a hand in the course of the longest symphony. Or, if some stranger does so presume, he perceives immediately his social error. Whether the congregations at Symphony Hall will ever and permanently attain to that perfection none may foretell. For once, on Friday and Saturday last, both audiences did. Yet, as the hymn says, and as between Boston and New York, "we feebly labor, they in glory shine." Indeed, in symphonies that sustain hearers at high tension, an appreciable pause between the movements seems both reasonable and desirable. If only there were no late-comers to slip the leash and no clappers, unrestrained and unrestrainable, to break the illusion of the music! The conductors ponder this salutary discipline of the concert-hall, uncertain whether or not to try enforcement. Trustees behind them are similarly hesitant. Yet, as everyone knows, we Americans, though we will have our grumbles, are the most docile people the

BOSTON,
MASS.
TRANSCRIPT

ZIMBALIST THRILLS, STRAUSS LAYS HOLD, MONTEUX MARSHALS

A SYMPHONY CONCERT OF DEEP SENSATIONS

The Violinist Excels Himself, Transfiguring Chaikovsky's Music—The "Sinfonia Domestica" with Conductor and Orchestra at Zenith—The Composer and Life—For Beginning Mozart Young, Simple, Gentle

BY anticipation the repetition of Strauss's "Sinfonia Domestica" bade fair to overpass all else in the Symphony Concert of yesterday. By actual experience Mr. Zimbalist's transfiguration of Chaikovsky's Concerto for Violin ran it close. Since that remembered Friday in 1915 when Mr. Kreisler and Dr. Muck joined hands and voices in Beethoven's Concerto, Symphony Hall has known no such playing of a piece for violin and orchestra as Mr. Monteux and Mr. Zimbalist now accomplished. From the beginning the audience was intent. Before the first movement had proceeded far, it was rapt. A hundred measures further, and he was a numb listener who did not feel the excitement around him and within himself. At the pause came the still suspensive instants in which a transported company gropes for release of emotion and finds it in a torrent of applause. As breathless was the listening through the slow song and the finale. Not a programme-leaf rustled. Again composer and conductor, violinist and orchestra, possessed every hearer. Daimonic was the word for the musicians' ending; while as fast and furious leapt the clapping. Next to the first performance of "The Rite of Spring," this playing of Chaikovsky's Concerto seemed the emotional peak of the symphonic year.

Mr. Zimbalist was an "added starter," as it were, to the "assisting artists" of the season. Though in these, his middle thirties, he should be near the noon of his powers, none of his recent concerts in Boston has quite foretold the violinist of yesterday. Nor is the chosen Concerto now counted any masterpiece in the "literature" of the fiddle. New as long ago as 1881, it made some stir in the world as music of incredible difficulty and incredible wildness. To the purists of the violin in particular and of "the tone-art" in general—as they liked to call it—the Concerto was then anathema. Now the youngsters across the aisle speak of it to each other as "one more thing" of "poor old Peter." Between these extremes it has lain in a limbo, from which the violinists occasionally pluck it, when they suspect that Beethoven or Brahms, Bruch, Lalo or Mendelssohn will no longer "do." Yet after forty years there are light and heat in this music of Chaikovsky, if only there be the violinist and the conductor to set it aglow. The melody upspringing into song from the chief theme of the first movement invites every fervor, finesse and sensibility of the player, rewarding them with beauty. The "passage-work," as the technicians name it, may be wrought into rhapsody; while the cadenza, as Mr. Zimbolist proved, can be lifted into striding, intricate, magnificent declamation.

The brief middle song flowers in a charm unsentimentalized, a grace that is not soft. Russian of origin the music may be; but to the imagination Chaikovsky and the violinist are fiddling from Arcadia. On the abusive tongues of the "conservatives" of the eighties, the finale, racing and whirling out of two folk-tunes, "stank of brutal and wretched jollity." Now, played as it was yesterday, there are few to deny its native wildness, its voice and fling of village-revel with the Moujik none the worse for a skinful of liquor and an arm around his doxy. Not many a concerto for violin will bear scrutiny as music "absolute" and self-contained. Like nearly all the others, Chaikovsky needs a liberating virtuoso, an enkindling rhapsodist.

That heaven-sent violinist was yesterday Mr. Zimbalist—cool, calm, collected, impassive even, when every nerve within him must have been tingling. His technical resources and dexterities seemed the simple, flawless means to intricate, exacting ends—and there is no more to be said. His tone was of silken texture, edgeless body, limpid flow, luminous as the day, sensitive as shadow to sunlight—and again there is no more to be said. Rather, proclaiming print may not half sound the wondrous beauty with which Mr. Zimbalist clothed the songful course of the first movement—a beauty vibrant with the sensuous voice and the penetrating tang of the violin, warm to every accent and shading of composer or violinist—the fascination of sound in lovely motion, the thrill of sound when musical and poetic impulses give it shape, pace and color. As futile is print to weave the charm of the pattern and the progress when Chaikovsky's solo-measures and Mr. Zimbalist's violin threaded the orchestral web; or to summon the passion of creation with which the violinist traversed the "passage-work"; or the splendor of his rhapsody even in a cadenza.

Yet the finely tempered as well as the ardent violinist likewise sounded—the musician who kept all the grace of the little canzonetta, but never sapped it into languor; the poet who caught all the idyllic quality, but not once smooched it with excess of sentiment. The virtuoso achieved the rhythmic exactness, the swift plasticity, the progressions "in a fine frenzy rolling" of the finale; while the rhapsodist whipped every repetition with the lash of his bow, swirled like a delirious Dionysos through music that is a rabble-rout of shifting tone. The violinist and the musician, the virtuoso and the poet, the sophisticate and the simple was Mr. Zimbalist in this Concerto. The composer gave him cue and stood transfigured. The conductor and the orchestra caught the zest, the passion; vied with the fiddler, outdid Chaikovsky; while a rapt audience quivered in the hollow of these hands. Not once in a month of blue moons may violin-playing bring such an experience. For nine years the Symphony Concerts have waited for it anew.

Thrill upon thrill leapt also from the repetition of "The Domestica." More than once since the revival of last December, Mr. Monteux has in private rehearsed or in public replayed the piece, until now, in the vernacular of the tuning-room, "he knows exactly what he wants—and gets it." Around him yesterday he had, besides, an orchestra that has warmed and waxed to the music and that he now sustains at its ancient plasticity and beauty, passion and power. Strauss himself, vowed voluptuary in orchestral tone, might have envied Mr. Monteux, the rich depths of the horns; the pulse and shimmer of the brighter strings; the flare of the trumpets; the glitter of the flutes; the thick pile of the middle voices. The tonal mass was like a bed of glowing coal within the grate of the music; while at need from it darted the isolated instruments, each in its own quality.

With an endless flexibility and response, a characterizing conductor and orchestra defined the personages, projected the moods, of this intimate drama in tones. A conductor and an orchestra drenched in the sheer sensuous beauty of music, achieved the measures in the scherzo that ripple and glisten like sunlit, stirring sea. A tapestry in tones far-spread, thick-woven with instrumental gold, threaded with the passion of ardent living become the passion of ardent sound, unfolded from those middle measures, unmatched for the heights and depths of song upon all Strauss's pages. And forthwith the fire, the frenzy, the fantasy—and also the swiftness, certainty and suppleness—of conductor and orchestra through that double fugue of the joy of life. The end crowns the work. If Mr. Monteux can surpass his version of "The Domestica" yesterday with his version of the Fifth Symphony next week, God speed him!

Agree, if the listener will have it so, that the motivs of "The Domestica" do not arrest the ear and seize the imagination as do those of "A Hero-Life" or "Don Juan." Agree again that the transformations of those themes do not make the mirror of many reflections that is "Till Eulenspiegel" or "Don Quixote." Agree once more that naught in this "Sinfonia" mounts to the power and sweep of the opening of "Zarathustra"; to the calm and the pang of the finale of the dying knight; to the spiritual desolation of "Death and Transfiguration" before the apotheosis ascends. Agree, finally, that as tonal structure "The Domestica" only reafirms the superb ability of Strauss to unfold, knit, sustain and unify a spacious and intricate musical and emotional design. Yet there is that in this symphony which none other of the tone-poems and little other music yields.

Nowhere else are written such measures of the deep passion of living as those which span from the scherzo to the finale. Here abide, for repetition only to intensify, the ardor of the work done because he who does it loves it, and thereby expresses himself; the ardor of the affection that stimulates and rewards this doing; the happiness—for tears or for tones—that is the fruit and crown. Thereafter in the racing, flaunting, heaven-scaling fugue, the joy and the elation, the fantasy the frolic, even the ribaldry of this living. We dream; we strive; perhaps we achieve. We love and are loved. And then we fling out as wild and screaming and not to be stayed as this very fugue, racking the purists, maddening the moralists of "the tone-art." The learned say that music to be vital and puissant, or even beautiful, must be integrated to life. Was it ever more closely bound than in this middle and this close of the "Sinfonia Domestica?"

So much for a Symphony Concert that seized the imagination and stirred the emotions as may few in many a year and with many a music. Yet there was also gentle beginning. Studious with Mozart, Mr. Bruno Walter, the eminent conductor, opened upon a day the little Symphony in C major, written in the composer's seventeenth year, when the musical world of Vienna was first dawning upon him. On neither visit to America did Mr. Walter find—or make—opportunity to play the piece. He commended it, however, to his friend, Pierre Monteux, and yesterday, from a duly diminished orchestra, it was heard for the first time in Boston. It is indeed a very gentle, modest little Symphony, shunning nearly every intricacy of sonata or symphonic form as the end of the eighteenth century knew and practised them, using the orchestra choir by choir, content with the reeds and the horns playing beneath the strings. There are lively little tunes at the smiling beginning and through the whirring end. (The eighteenth, like the twentieth century, preferred its music quick-paced.) The slow division is simplicity itself, yet not without grace of motion. The Minuet, strangely, seems more studious, ample, formal. Here and there the ear detects the charm of workmanship, the radiant surfaces, the playful fancy it is now the custom to call Mozartean. It also discovers that in the Vienna of 1773 as well as in the Vienna of 1924 there were capital operetta-tunes.

H. T. P.

AUSTIN, TEX.

Pierre Monteux appeared Saturday afternoon in a farewell as conductor of the Boston Symphony series in New York. He will finish soon his duties with the Boston organization. For five years Mr. Monteux has wielded the baton for his band of musicians and his work has been of sterling type.

"Those who plumb sufficiently beneath the surface of things to get at the real substance are aware of the musicianship of Pierre Monteux and his sincerity. His is a gentle nature. His demeanor while conducting is restrained, and perhaps on that account New Yorkers have been somewhat slow in estimating his abilities at their true worth. Experts who watched the upbuilding of the Boston Symphony after its disintegration some years ago, realize the work Mr. Monteux accomplished. It is now one of the foremost orchestras in personnel and playing efficiency. Mr. Monteux's part in this upbuilding was conspicuous. We salute and extend every good wish for his future."—Musical Digest.

NEW YORK,
N. Y.
TIMES

Stravinsky and Psychoanalysis

To the Editor of The New York Times:

This is written in response to your criticism of the Boston Symphony's performance of Stravinsky's "Rites of Spring." The music is, perhaps, too primitive. But it is not imitative; it is psychologically a representation of the past, as if we were not to live, but to review our past in a conscious way. Stravinsky did not so much say, "Come, we are savages!" as he says, "Come, we were once savages; let us see how it was, we intellectual people!" He says: "This is not the music we played but how we felt." It is a difficult thing, especially for such as have been brought up to moral ideas of religion and other things, and for such as would (if they could understand it at all) undoubtedly oppose the recent investigations of Freud, Jung, Abraham and all the rest, to understand. Stravinsky tries to do the "psychoanalytic," to draw the thing out of the unconscious, especially of such people as I have mentioned. Any one who has followed the course of "psychoanalysis" and the violent revulsions it has caused, will perhaps understand why certain patrons and patronesses, and certain musicians, were leaving the hall before the end of the piece. It was too painful to be introduced to the grinning skeleton and the old anatomical things that had seemed all concealed, and dropped, tacitly, so long from social recognition that they seemed non-existent; and to face the fact that there is still a lot left in us that is not quite so nice as would appear from the outside. We dance no "Rites of Spring," now, but we have our own dances. The "Rites of Spring" is only a further proof that dancing is sex, and no dancing is, properly speaking, a moral thing. Let Stravinsky not despair, at any rate he will not be done to death by premature and popular praise. For myself I should like to now hear the piece many many times before forming any fixed opinion.

B. G.

Franklin, Mass., April 20, 1924.

BOSTON,
MASS.
TELEGRAM
ISSUE OF

Pierre Monteux finished his five-year term as conductor of the Boston Symphony orchestra this week. He took hold of the orchestra after it was disorganized by a strike and has welded it into something approaching its pristine skill. Mr. Monteux will return to France and during the summer will direct a symphony orchestra in popular concerts at a Belgian watering place.

PROVIDENCE,
R. I.
NEWS

30 1924

MONTEUX HERE IN LAST CONCERT WITH BOSTON SYMPHONY

Dvorak's "New World" Symphony in E-Minor Principal Number in Fine Program

Pierre Monteux closed his fifth and last season as conductor of the Boston Symphony Orchestra in Providence last night in one of the most brilliant concerts Infantry Hall has known in its long history of this world famous musical organization—to return, within a short time to his native Paris. He will be succeeded next fall by Serge Koussevitsky. His closing program will be long remembered and his conductorship of the orchestra will go down in the history of American music as an epoch which marked the rise again of the Boston Symphony to a rank second to none in the United States if indeed in the world. Such has been his musicianship, combined with a broad human understanding and a keen ability in the selection of programmes, that his audiences have enjoyed a wide range of freedom in choice of composers and subjects.

Dvorak's "New World Symphony" in E-minor was the principal number. and John C. Thomas, tenor, was the soloist. During the intermission a large size replica in bronze of a mounted Indian warrior "Invoking the Great Spirit" was presented to M. Monteux as a token of esteem by Providence music lovers. Coming after the Dvorak number it seemed particularly appropriate.

The "New World" symphony has been variously interpreted, but the best conception of the theme, perhaps, is found in that which describes it as voicing the appeal of a primitive race struggling upwards toward the light and the freedom which the North American continent has given to them. It is more typical in construction of the embodiment of the negro spirituales than of the Indian predecessors of either the whites or the blacks in this cou try, and probably was so intended b Dvorak. Throughout its brilliant scored four parts there runs the r peated strumming of the religiou plea of the African. It is a nobl conception; perhaps not truly th American musical epic, but certain ly a most fascinating interpretatio of a powerful impulse surging with the new nation.

Mr. Thomas sang the prologue Leoncavallo's "Pagliacci" with fin vigor and dignity; and Massenet "Vision Fugitive" from "Herodiade with feeling and sympathetic interpretation. His voice is full, rich powerful, and his enunciation clear, his command of range technically at a high level. He was recalle for applause several times for eac number.

"Debussy's prelude to "The Afternoon of a Faun" is a light and fantastic interpretation of the reveri of a woodland sprite the day after wild and sensuous escapade. It wa played with the delicate shadings color brought out in sharp an pleasing relief. Wagner's overtur to "Tannhauser," stately, almost religious in theme, vigorous, powerful i climax, was played with almost th idea of a benediction, combining th reverent, the reminiscent and th victorious, a wholly fitting close t Mr. Monteux's pleasing seasons.

PROVIDENCE, R. I.
JOURNAL

"New World" Symphony Featured in Mr. Monteux's Last Providence Programme

Written for the Sunday Journal
BY WARREN STOREY SMITH.

More than mere musical interest attaches to the concert of the Boston Symphony Orchestra at Infantry Hall next Tuesday evening, since on that occasion Mr. Monteux makes his farewell appearance in Providence.

At the close of the present season Mr. Monteux returns to France, and his subsequent plans are not yet known. A kindly, modest man, an excellent musician of the widest possible sympathies and tastes, and a conductor of exceptional ability, Mr. Monteux will leave in Boston, and in every other city where the orchestra has played, a host of admirers and well-wishers.

Nor has Mr. Monteux earned the esteem of the orchestra's various publics alone through his admirable programme-making and conducting: in a sense Boston owes to him its orchestra's very existence. At the time of the now almost forgotten "strike," when a full third of the orchestra's members abruptly left its ranks, Mr. Monteux continued as best he might the concerts both in Boston and out of town, gradually replenishing and rehabilitating the shattered band, until by another autumn it was fairly restored to its former excellence. And he has since quietly and steadily continued his work of improving the general efficiency of that orchestra until to-day, due in no small measure to his efforts, it stands with scarcely a peer in this country or abroad.

For this final concert in Providence, Mr. Monteux has selected a programme of familiar, well-liked music. With the single exception of one of John Charles Thomas's solo numbers, the Prologue to Leoncavallo's "Pagliacci," it has in fact all been played in this city during the five years in which Mr. Monteux has been conductor of the Boston Symphony: the principal item, Dvorak's "New World" Symphony, was played here in the spring of 1920, the Overture to "Tannhauser" a year later, Debussy's Prelude to "The Afternoon of a Faun" in February, 1922, and Mr. Thomas's second piece, the air "Vision Fugitive," from Massenet's opera, "Herodiade," was sung by Reinald Werrenrath at a Boston Symphony concert two years earlier.

The origin of the "New World" Symphony must by this time be well known to most music lovers, yet it will no doubt bear retelling. In the three years (1892-95) during which the eminent Bohemian composer was director of the National Conservatory in New York, he became convinced that the American composer should make use of the folk-song material that was readiest at hand: namely, that of the Southern Negroes. And to point his moral he himself composed a symphony, a string quartet, and a string quintet, in which such melodies, or rather melodies conceived in imitation of them, were employed. It was not Dvorak's belief that the music of the Negro particularly expressed the nature and the aspiration of the American people, but as one who had used liberally the folk-songs of his own Bohemia he felt, and perhaps rightly, that all true music should have its roots in the soil; and between one form of folk-music and another he drew no sharp distinctions. Indeed, in this Symphony, "From the New World" those themes which were intended to have a Negroid cast might well be the production of any primitive people, and moreover there is here no mistaking the expression of the buoyancy and the impulse which Dvorak found characteristic of the American people. Aside from the intrinsic appeal of the music it is this latter aspect of it that matters most to us, that for us gives the music its greater significance.

After an introductory Adagio the chief theme of the first movement is proclaimed with great decision by two horns in unison, and this forthright melody thereupon sets the emotional key for the movement as a whole. Ingenious commentators have found in the two charming subsidiary melodies resemblances to certain Negro "Spirituals," but the question has chiefly an academic interest. More important is the fact that these themes are of themselves attractive and that Dvorak, one of the great masters of instrumentation, has given them an orchestral setting of genuine beauty.

Hardly another single movement from any symphony, old or new, is so beloved as the succeeding Largo, of which the principal melody has lately been fitted with words by William Arms Fisher, Bostonian composer, and issued as a song under the title "Goin' Home." There is a story to the effect that Dvorak found his inspiration for this movement in Longfellow's tale of "Hiawatha's Wooing", but surely its plaintive theme has in it more of Negro than of Indian character and feeling.

Most symphonies, even including some of the more renowned of them, are not of equal excellence throughout their length, but in this, his memorable gift to America, Dvorak's invention neither fails nor flags. The Scherzo is a masterpiece of its kind; nimble, sparkling, brightly orchestrated, and then with a trio of contrasting songfulness, and the finale, with its powerful chief theme and its passionate second melody, is perhaps the strongest of the four movements.

In music miracles are rare enough. Most compositions, however beautiful, however inspired, have an obvious ancestry. But certain other music—Wagner's "Tristan and Isolde" or Debussy's "Afternoon of a Faun" for example—seem to have come to their creators in a moment of revelation, so little have they in common with any previous manifestation of musical beauty. And although Debussy's Prelude to Mallarme's poetic fantasy has in its thirty years of life become thoroughly familiar to the musical public, it still exerts its spell with almost undiminished potency. Here is music that transports the listener to a Pagan world of sights, sounds and sensations exquisitely voluptously, yet music that for all its seeming vagueness and fragility is as firmly knit as a fugue of Bach, as solid of facture as a symphonic movement by Brahms or Beethoven.

Nor have the years that have piled upon the head of Wagner's "Tannhauser" Overture, and that now lack but twenty of a full century, appreciably lessened the power or the appeal of that splendid composition. In time the opera which it prefaces and of which it is the dramatic synthesis may lose its place upon the stage, but the Overture will long keep alive its most vivid and most significant music.

PROVIDENCE, R. I.
JOURNAL

MONTEUX HONORED IN FINAL BOW HERE

Statue Given Leader of Boston Symphony Orchestra at Concert at Infantry Hall.

AUDIENCE GIVES HIM OVATION

Prof. Albert K. Potter Pays Tribute to Musician in Behalf of Local Music Lovers.—Delightful Programme Presented

Pierre Monteux made his final bow to a Providence audience last evening at Infantry Hall with the close of the Boston Symphony Orchestra's season here. But he was not allowed to depart without a tangible evidence of the admiration and respect of Providence patrons. After the playing of Dvorak's "New World" symphony Professor Albert K. Potter of Brown University, acting for a group of Providence music lovers, presented M. Monteux with a bronze reproduction of the statue by the American sculptor, Dallin, "Invocation to the Great Spirit," which stands in front of the Boston Art Museum.

Professor Potter paid a fine tribute to M. Monteux's qualities as musician and as a man and the audience, which rose as the presentation began, gave the popular leader a veritable ovation.

The movement which culminated in the presentation was inaugurated among the admirers of M. Monteux in this city by Mme. Avis Bliven Charbonnel.

LEADER FOR FIVE YEARS

It is five years since M. Monteux assumed leadership of the famous Boston organization and as Professor Potter pointed out he began his duties under somewhat trying circumstances. Great changes had been made in the orchestra's personnel and he was confronted with the task of remoulding his forces into the fine responsive band that previously for so many years had been one of the leading orchestras of the world. His success is apparent to-day, the organization having again, through his untiring efforts, reached the heights of artistry.

For the principal number in yesterday's concert M. Monteux presented the "New World" symphony by the Bohemian composer, Dvorak, a work of particular interest to an American audience. It was written while the eminent musician was a resident of New York and has for its inspiration the folk tunes of America. Dvorak himself said that he did not take any special themes for the foundation of this symphony but used thematic material partly borrowed from Southern negro melodies and partly original. This inspiration came, of course, from the plaintive tunes of the South.

The symphony is a delightful work, rich in sweet melodies and fashioned with the skill of a master musician. The slow movement is one that lingers in the hearer's memory and throughout the four movements there is originality of treatment, colorful instrumentation and brilliant effects.

FRENCH NUMBERS GIVEN

The remaining portion of the orchestral programme included the Debussy prelude to "The Afternoon of a Faun" and the Wagner overture to "Tannhauser." It is in the imaginative writings of the modern French composers that M. Monteux finds material for delightfully artistic conceptions. He has played the Debussy work here on previous occasions. It is always intimately sensed and set forth with delicacy and beauty.

For the closing number the ever popular "Tannhauser" overture received a brilliant rendition.

The evening's soloist, John Charles Thomas, scored a big success in his two appearances with the orchestra. He has become a favorite with Providence audiences through former visits here in concert. The "Pagliacci" prologue was sung with dramatic effect and brought him many recalls. His other number, the air, "Vision Fugitive," from Massenet's "Herodiade," received an artistic interpretation and showed his fine voice to particular advantage. Again he was the recipient of tremendous applause and was forced to return several times in acknowledgment.

A. F. P.

BOSTON,
MASS.
TRANSCRIPT

MAY 1 - 1924

THE RESTORER, THE SUSTAINER, THE BROADENER

MR. MONTEUX AND THE SYMPHONY ORCHESTRA

The Conductor's Three Days of Farewell—The Band That He Saved and Renewed—The Present Range, Diversity and Freedom of the Concerts, Work of His Hand—His Own Deepened Abilities and Enhanced Powers

WILHELM GERICKE, now living in old age and retirement at Vienna, first set and then achieved the standards of the Boston Symphony Orchestra. Karl Muck, still in active practice of his profession in many a European city, raised it to its highest pinnacle of performance and prestige. Pierre Monteux, coming to it in a later day, departing after the concerts of the current week, has restored those standards and regained in large measure that prestige. By these titles he deserves to rank with his two illustrious predecessors; while in a third respect he excels them both. Beyond any other conductor in the three and forty years of the Symphony Concerts, he has widened the scope of the repertory, counting no music, so long as it warranted performance, alien to him or to his hearers. His successors will, no doubt, respect the standards and maintain the prestige of the Boston Orchestra. No conductor of ability or ambition could do otherwise to the full degree of his powers. Whoever they may be, whatever they may prove, not one of them—it is safe to say—will return to the repertory as it was before Mr. Monteux widened, animated and modernized it. So doing, he has left lasting imprint upon the course and the quality of the Symphony Concerts, as Boston first hears them, as in other cities they are repeated. A cosmopolitan and a catholic repertory, alive and of our own time, are his fullest titles to high place in our conductors' Pantheon.

When, in the autumn of 1919, Mr. Monteux became the conductor of the Boston Orchestra, the demoralization of the final years in the German war and the mediocrity and provinciality of Henri Rabaud as conductor through six perilous months, had reduced it to the lowest pitch in all its annals. Except to a faithful public in the city where it had long been glorious institution, it had become (as Mr. Gilman wrote the other day in The New York Tribune) "virtually negligible." Outside Boston, only certain Parisians closely heeded it, because they believed they could enter in and possess it as one of the conquered artistic provinces of the late war—Mr. Higginson chose only German conductors—parcelling it out among themselves, despatching Rabauds to rule it. The personnel of the orchestra—hitherto a band of virtuosi—had been decimated by dismissals incident to both the just resentments and the unjust intolerances of wartime. Not a few of the newcomers were inferior to their predecessors in antecedents and ambitions, talents and loyalties. Discontent over salaries and relations or non-relations with the Musicians' Union was rife in the band; while there were those among it who, for their own purposes, would foment more discord.

Less by his own desires than by the will of an official hierarchy in Paris, Monsieur Rabaud had been thrust into a conductorship which he regarded, honestly enough, as a temporary sojourn abroad. Undoubtedly he meant well and did his best through his brief term in Boston. He lacked, however, the ability, the endurance and the persistence to begin the restoration of an orchestra decimated and declined. It cried for discipline, and he was a gentle man. His horizons in music were wholly those of academic and official Paris. By them he chose his pieces, shaped his programmes. By them he measured intrinsically literal, routine, unindividual performance. These were not the courses or the standards that the Boston Symphony Orchestra had proudly followed and maintained from the days of Gericke through the days of Muck. At the end of a season, the peril of the future loomed large. That way ruin lay, and Mr. Monteux, cosmopolite (as a conductor should be) of Paris, cosmopolite of the Russian Ballet and the Metropolitan Opera House, was summoned to the rescue.

The restoraton, nay the salvation, of the Boston Symphony Orchestra, by Pierre Monteux began, pursued, enforced and finally achieved—with coöperating trustees, management and public—is written clear in the quality and the prestige of the band and its concerts, at home and abroad, through this closing musical year of 1923-24. Then, after all the days of waiting and hoping and persevering—say from last spring onward—the end crowned the work. And the orchestra that so flourishes anew and is so lauded afresh is Pierre Monteux's orchestra and none other, though Serge Koussevitzky will be the first to receive it as heritage. For fortune, while it seemed to harass Mr. Monteux, as "the strike" of the players befell, actually favored him. For little more than a season had he worked at the restoration of the band, when the discord, long simmering, boiled into open outbreak. Before the [illegible] stilled many in the orchestra had [illegible] or been dismissed into the [illegible] while others—and the majority—[illegible] by act [illegible] obligation.

It is not Mr. Monteux's habit to flinch or to repine. The so-called strike had cleared the band of much dead or dying wood, of many undesirables. Forthwith the conductor set about reconstitution. Choice, exacting and far-searching was he in the assembling of new men and new talents. Not a prejudice, not an inclination swayed him. He was all for the best, wherever the best was obtainable. On the part of the trustees a readjustment of salaries and working terms materially aided. Gradually the Symphony Orchestra became not only a band of abilities youthful, in process, or at full maturity, but a band that was reciprocating instrument to the conductor, as diligent, keen, ambitious and finely tempered.

Then proceeded the patient, exigent, nearly endless work of restoration. The strings were refined to high precision and fluid pliancy. Their tone was brightened or deepened. The wood-winds stood forth anew in the command of the virtuosity, the individuality, the musical quality and sensibility, that of old had been theirs. The horns, the other brass, became rich, glowing, full voiced yet mellow. The percussion wrought their little miracles of rhythm and color. In sum, the whole orchestra became a balanced, euphonious, sensitive and adept instrument. It knew finesse; it released force; it shimmered with beauty; it seethed with power. There was underbody; there were also lustres; and everywhere flexibility. From Bach and Mozart to Strauss and Stravinsky, the whole range of music lay within the scope of the reanimated band. Ancient, classic, romantic, modernistic, at the composer's will it changed its voice. And that voice was also the voice of Pierre Monteux, fine of ear, alert of mind, many-sided as is music. From the dust and ashes of 1920, he has upreared the radiant and silken orchestra of 1924.

Meanwhile that other and enduring glory of the term of Pierre Monteux, conductor in Boston, had come as gradually to pass—the widening, the vitalizing, the liberating of the repertory and the programmes of the Symphony Concerts. It is the obligation of conductor and orchestra to open to audiences the masterpieces and the acknowledged classics of music—by Mr. Monteux unfailingly fulfilled. It is error and excess to repeat those masterpieces and those classics until they become routine, mechanical, devitalized, upon conductor, band and audience. Above all his predecessors at Symphony Hall, Mr. Monteux has avoided this pitfall. It is equally the obligation and should be the pleasure of a conductor to search in the dark places of the masters—to rediscover and disclose anew their music that lapsing years, established custom, easy-going habit, have overlooked and neglected. The discoveries may be no more than interesting; yet they deserve place in a long and annual series of symphony concerts. With these resurrections and revivals, Mr. Monteux has been both diligent and fruitful. He regarded tradition; yet before none was he servile.

Again it is the obligation and usually the pleasure of a conductor to renew his orchestra and his hearers in the music written within our time yet already semi-established in the "standard repertory"—say of Debussy and Ravel, of Strauss and Mahler, of Sibelius and Loeffler; by belated discovery of Rimsky-Korsakov and Musorgsky. Mr. Monteux has eagerly returned to it, steadily amplified it, almost unfailingly given it animating and characterizing voice and life. In the securities and the freedoms that the conductor of the Boston Symphony Orchestra enjoys; through such a series of concerts as he annually undertakes; with such a band as he now commands, it is his bounden and imperative obligation to keep his public informed as to the music of the immediate hour. He owes such duty to his audiences, the composers, his own honor in his profession, the whole unfolding, expanding and—glory be!—ever-experimenting art of music. Again beyond his predecessors, Mr. Monteux has proclaimed and practised his faith—by the works of an open mind, an eager spirit and a courage undaunted. To him and him only Boston and New York alike owe much of their acquaintance and their pleasure in the rising Britons and Italians, the new Parisians and Spaniards, Germans and Austrians, the whole stimulating and engrossing brood of modernists, Stravinsky at their head. On this score, it is safe to say, no present conductor in Europe or in America has so served and fostered the progress of music as has Pierre Monteux in Boston.

Above all, it is incumbent upon the conductor of the Boston Symphony Orchestra, to free himself—so far as humanly he may—from every ingrained prejudice or cultivated predilection in the choice of music. He must favor no race, nation, school, cult or clique. Everlastingly and unflaggingly, he must be eager, open and free of mind. In music he should be idealized internationalist, seeking, choosing, propagating, cherishing the best obtainable, even in the America around him. the Boston and the New York at his feet. Yet again beyond every predecessor, Mr. Monteux has drawn near to this ideal. When his audience in Sanders Theatre this evening, in Symphony Hall tomorrow and Saturday, rises to farewell him, it salutes as open a mind, as catholic an ear, as free and ranging a spirit as the profession of conducting has known.

A conductor may not so upbuild an orchestra without also upbuilding himself. He may not so broaden and deepen the practice of his profession without also broadening and deepening his own mind and spirit. Mr. Monteux was an able conductor when he came first to Symphony Hall in the autumn of 1920. In the spring of 1924, he departs with just titles even to eminence. Could recollection span them, there is no need to recall seriatim his finer or his larger achievements—his fervors and fires with Stravinsky and Strauss; his [illegible] with Debussy and Ravel; his discerning and [illegible] eloquence with [illegible] Britons and outspreading Italians; the richness of his Russian rhythms and colorings; his songful and romantic warmths with Schumann and Schubert; his light and heat of beauty, his might of power with Beethoven, the stride of his Handel and Bach, the flow of his Mozart and Haydn. Over many memories are these, the merits of Pièrre Monteux, clearly and lastingly written. They coalesce and sum in the image of a conductor whose ear was closely and finely attuned to every voice of his orchestra; whose fellow-players served him in respect and admiration, liking and loyalty; who, in his turn, served the chosen composer, the present piece, that he might release them in integrity, spirit and truth, with life infused, with character projected.

In this image is also reflected the musician, who perceived clearly, who felt sympathetically and sensitively, who measured and designed, wove and shaded, distributed and proportioned, until, so far as he might, music should sound in the ears of hearers even as in the imagination of

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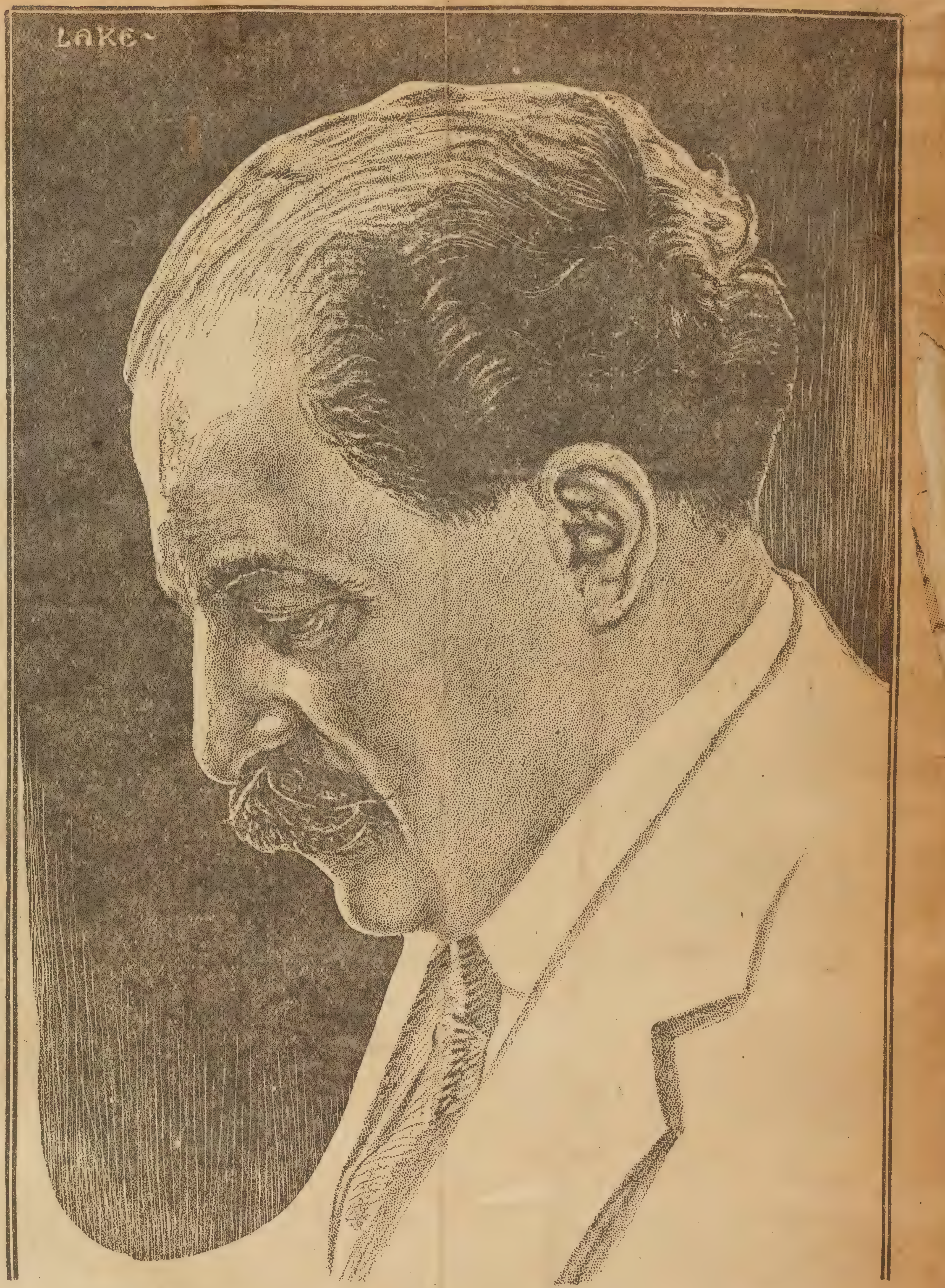
Open Mind, Eager Heart, Able Hand



Pierre Monteux

Conductor of the Boston Symphony Orchestra, October, 1919 — May 1924

(The Drawing by Lake from a Photograph by Purdy)

BOSTON,
MASS.
HERALD

NOTES and LINES

By PHILIP HALE

When the excellent Henri Rabaud, as conductor of the Boston Symphony orchestra, led a performance of Henry F. Gilbert's impressively dramatic overture to Synge's "Riders to the Sea," he procured a copy of the tragedy and at once saw in it material for an opera. He told us that he would begin work on it as soon as he returned to Paris.

He made his own translation into French, and his "L'Appel de la Mer," a lyric drama in one act, was produced on April 4 in Paris at the Opera Comique, with Suzanne Balguerie taking the chief part.

The menestrel found that the libretto suggests the force of tortured maternal feeling, "above all the agonizing power of an invisible personage, the sea. Music alone can sustain the prolongation of the thought and this agonizing emotion. Never perhaps has a more decisive example of its sovereign power been affirmed. It is the music which from the beginning of the prelude evokes in broad dissonant chords, the stormy ocean, and at the end prolongs its disturbing appeal; it expresses the tortured state of the aged woman and the battered characters whose musical speech is instinctively allied to naive folk-song." The critic, Paul Bertrand, further says that Rabaud employs the latest musical speech, but it always serves true and intense dramatic expression. "Hence this dynamic force which sweeps the work along in an irresistible crescendo of emotion to the final scene and leaves a poignant impression. The success was triumphal, increased by an interpretation of the first order."

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The last concerts of the 43rd season of the Boston Symphony orchestra will take place tomorrow afternoon and Saturday evening, when Mr. Monteux will end his present engagement. Beethoven Symphony, C minor; Carpenter, Adventures in a Perambulator; Debussy, The Afternoon of a Faun; Wagner, overture to "Tannhaeuser."

Fela Rybier, a young Polish pianist of talent, who has been heard here in private houses, will give her first public recital tomorrow night in Steinert hall.

CAMDEN,
N. J.

MAY 1 1924

Trustees of the Boston Symphony Orchestra are preparing a reception in honor of Pierre Monteux to be given at Symphony Hall, Saturday afternoon. That evening Mr. Mon-
recently been demonstrated in Berlin

by its inventor, Garrison. It is de-
teux will conduct his last Boston Symphony concert.

NEW YORK
N. Y.
TELEGRAM

Music Here and There.

Pierre Monteux is conducting in Boston today and tomorrow his final concerts as conductor of the Boston Symphony Orchestra, a position he has held through five seasons, in the course of one of which the orchestra threatened to go to pieces. The reconstructed orchestra is peculiarly the work of Mr. Monteux.

For his farewell program, played today and tomorrow in Boston's Symphony Hall, he has chosen Beethoven's Fifth Symphony, the "Adventures in a Perambulator" suite of John Alden Carpenter, Debussy's prelude to "The Afternoon of a Faun," and Wagner's "Tannhaeuser" overture. Thus the retiring French conductor takes cognizance of the music of Germany, of America and of France.

BOSTON,
MASS.
TRANSCRIPT

ANOTHER HIGGINSON NEEDED?

To the Editor of the Transcript:

Forty-odd years back, Major Higginson organized the Boston Symphony Orchestra. People didn't attend the concerts. It was an expensive body to maintain. Things were discouraging. But for years the major's support never ceased, and finally people began to come. It was they who shouldered this task. Is this a true story? I don't know. But it's the way I like to imagine it.

Last night, Henry Miller gave a curtain speech. He told us Boston was the city he most loved. He spoke of America's need for the resident theatre. He asked us to make a permanent home for himself and the company. He wasn't very long about it, yet I nearly wept during that little speech. I wanted to be a Major Higginson, and to slip behind the scenes and embrace Henry Miller, laying my fortune at his feet.

I was with a friend. This person's opinion I hold extremely high. He said he thought it a very boring curtain speech.

I am wondering if something ran away with me?

But Mr. Miller said he was good for another forty years.

PETER VAN DER M. SMITH

Cambridge, May 1

BOSTON,
MASS.
TRANSCRIPT

3-1924

CONCERT-CHRONICLE

Parting and Plaudits

THERE must be fortitude even in farewells, and Mr. Monteux seemed—a much-enduring conductor when he stood long on the stage of Sanders Theatre last evening, while a "University Audience," assembled for his final concert in Cambridge, clapped him again and again. He tried to seem remote and resigned; he would stand very still; he would even cultivate an impassive bearing. Perhaps it were truth to say that he half-succeeded. So much for greeting, and at length he could pass to his welcome work. When, however, the final parting came, much of this stiffness had worn away. The company rose; the clapping sounded in volleys—and applause crackles against the wooden walls of the university theatre. Once, twice and thrice the conductor quit the stage. Once, twice and thrice the plaudits brought him back. And now he smiled and bowed, and bowed and smiled, in a happy embarrassment. Yet respite he would have and fondly fancied he had won, when he bade the orchestra rise behind him.

Of course, the clapping forthwith swelled anew. At last it subsided; at last the departing conductor vanished; while someone, doubtless, cut away and carried to him the crimson roses that, twined with green leafage, wreathed his music-stand. Elsewhere than in presidential conventions, there may be "record-breaking applause" as the correspondents judge it—much less prepared and far more honest. Even a "University Audience" is capable of it, as there was proof and to spare in Sanders Theatre yesterday. In Symphony Hall today and tomorrow Boston must look to its and to Mr. Monteux's laurels. Already however, after New York, Providence and Zürich, Baireuth, the Valkyrs' Rock and pressed tight with them.

There was also a concert with Mr. Monteux's orchestra, otherwise the Boston Symphony Orchestra of 1924, playing at the top of its mettle. The voices of Ludwig van Beethoven, sometime composer in Vienna, and of Richard Wagner, once of now Cambridge, his smooth brow must be the flowing Rhine, were also heard in the land. There was conducting as well—of Mr. Monteux in the fullness of passion and power, the richness of instrumental song, the ardor of tonal advance, suspense and climax through Beethoven's Fifth Symphony; of Mr. Monteux in full flight of the theatre with the rantin', rovin' clangorous Valkyrs; of him yet again seizing the inwrought beauty, the magical progress, the heroic strain of Siegfried scaling to Brünnhilde, of Siegfried cleaving the singing waters. Besides, there was the Monteux of the "Siegfried Idyl"—the stilled and rainbow music that somehow evades him as it will the best of conductors. But a truce to the reviewer "on his job"; even a hiss or two for him. . . . At least the sensitive and resonant auditorium made amends. For, if the Valkyrs and Siegfried the hero, Beethoven epical and Wagner far-sweeping, sound somewhat pent within these narrow bounds, here was the perfect room for Siegfried the son to Cosima and Richard newly born, weaving traceries of tone from a father's heart into a little orchestra singing under his hand. The fifteen instruments that first gave him voice would have filled this resilient Sanders.

The environment invited to wool-gathering—persistent pastime of student-years—and away drift the listening mind to wonder how this Fifth Symphony of Beethoven may have sounded to the audience that first heard it, in Vienna nearly a century and a quarter ago. Were pedants there who thought only how the music was piercing and sundering nearly every orthodox prescription? No doubt. Yet there must have been more humans to sway with the tumult and outcry of the beginning, to find strange and romantic beauty in the succeeding song, to catch the suspense and the bodment of that wondrous transition from hushed mystery to outflinging exultation.

So, as well with Wagner. For us who would rather leave our years uncounted, in twentieth, thirtieth, time, the Valkyrs ride the skies and swarm their crags, spears, flashing, shields outflung. In our ears their orchestra may still shrill and clang; but not as in those ears, to whom Wagner, in 1924, is opening a new heaven of heroes, a new earth of romance. Before elderly eyes remembering, jostle this Siegfried and that, mounting to the rock of as many Brünnhildes. Along the river speeds his bark to front twenty baleful, brooding Hagens. Yet the discovering youth around hear only the the exhaustless beauty, the endless power of a music in itself outstreaming. Fortunate the departing Monteux, by so much to open it to them.

H. T. P.

Prelude for Shalyapin

Not in opera, as of late, but in one of his wide-ranging concerts does Shalyapin return to Boston next Sunday afternoon. Yet a word about him as singing-actor—for he is such even in Symphony Hall—may be prologue to his coming. Deems Taylor wrote it not long ago in the New York World. It has to do with his Mephistopheles in Gounod's "Faust." Yet it also signals and prefigures the whole man:

> The crowd that greeted Feodor Shalyapin in "Faust" filled every seat in the Metropolitan and stood as many deep, upstairs and down, as the laws of the impenetrability of matter and the Fire Department would allow. His singing was as incomparable as ever, and his acting of Mephistopheles had all of its familiar merits and defects. He still elects to play Mephisto as the rowdy devil of Boito's version of the Faust legend, rather than the polished gentleman adventurer that Gounod probably had in mind. The blunt truth

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ALBANY, N. Y.
JOURNAL

MAY 3-1924

BOSTON SYMPHONY ORCHESTRA

On account of the fact that Ben Franklin will present the Boston Symphony orchestra here and in Schenectady next season, with the new conductor of the organization, Serge Koussevitzky, directing, the following announcement, made by the orchestra management, will be read by music lovers of this section, with interest.

Next autumn Serge Koussevitzky, called the most striking figure and dominant personality in the orchestral concerts of London and Paris, will come to America for the first time, to be the conductor of the Boston Symphony orchestra. He is described as a leader of rare magnetism and forcefulness, and as an artist of impassioned convictions.

Mr. Koussevitzky's earlier career in Russia was perhaps most conspicuous in the famous orchestra which he organized in Moscow. He assembled his country's best musicians, subsidized them, that his hand might be entirely free, and drilled them into a remarkable organization. In Moscow and Petrograd, Beethoven and Bach festivals figured among his concerts. He likewise championed music of genius from living composers. It was also characteristic of him to travel all over Russia with his orchestra, bearing symphonic music to parts where it had never been heard. He even chartered a steamer and, sailing the length of the Volga, gave concerts in town after town.

It was in 1920 that circumstances took him westward. In Paris he organized what have come to be known broadly as the "Koussevitzky Concerts" which for the last four seasons have been the most prominent in that city. In London he has made a similarly vivid impression, particularly as guest conductor of the London Symphony orchestra. He has likewise appeared as guest over numerous other European orchestras. He has occasionally conducted opera, notably at the Grand Opera in Paris and in Barcelona.

Serge Koussevitzky will be the first Russian to lead the Boston Symphony orchestra. He is named as the only truly great conductor whom as yet America has not heard.

WORCESTER
MASSACHUSETTS
GAZETTE

MAY 3 1924

Boston Symphony to Broadcast Concert

(International Newsreel Photo)

Agide Jacchia, director of the Boston Symphony orchestra, will inaugurate the 39th season of that organization at Symphony hall, Boston May 5. The opening concert will be broadcast via station WBZ, thus continuing the popular public concerts which have been in vogue since 1885. This is Jacchia's eighth season as conductor of the orchestra.

BOSTON,
MASS.
TRANSCRIPT

BOSTON CONCERT-GOERS PAY TRIBUTE TO PIERRE MONTEUX

Present Letter of Appreciation to the Retiring Conductor of Symphony Orchestra

To express to Pierre Monteux, retiring conductor of the Boston Symphony Orchestra, their appreciation of what he has accomplished for music in Boston and particularly for the orchestra during the years of his stay here, a large company of music lovers attended the reception given him in Symphony Hall late this afternoon. In addition he was presented a beautifully bound book containing a written expression of appreciation and the names of more than two thousand friends of the distinguished musician, including those of the trustees headed by President Frederick P. Cabot; the members of the orchestra, Mayor Curley, President Lowell and President Emeritus Eliot of Harvard and Mrs. Henry L. Higginson and of about two thousand subscribers to the concerts.

The reception took place upon the stage and in the line, in addition to M. Monteux were Mrs. Higginson, widow of Major Higginson, who for a great many years was the mainstay of the orchestra; the trustees and their wives. Young women from

"To Pierre Monteux:

"As your five years among us draw to an end, we whose names are signed to these words wish to express directly to you our deep appreciation of all that your conductorship of the Boston Symphony Orchestra has meant to the art of music in our community and our country.

"You came to us at a time when many established things were threatened with destruction. We realize, that to you a peculiar debt of gratitude is due not only for maintaining your true leadership of the orchestra through a critical period of its history, but also for re-establishing its musical position and bringing its performances to a pitch of beauty never surpassed. The keen pleasure we have had in the artistic results of your labors will be remembered with enduring thankfulness.

"As you return to your native land we shall follow you with grateful thoughts and the warmest wishes that, taking with you as artist and man our respect and admiration, you may meet with the best of good fortune through all the years to come."

The book is bound in blue levant, lined with buff moire silk, these being the State colors of Massachusetts. The American and French shields appear in color on the front cover and also inside the book.

All the work was executed by the Bos-

Error and Regret

Gibberish That Was Intended as Compliment to a Retiring Conductor

IN a review, printed in yesterday's Transcript of Mr. Monteux's

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LEWISTON,
ME.
JOURNAL

MAY 3 1924

"Opening Pops To Be Broadcast"

An almost never failing sign that summer will soon be here, is the opening at Symphony Hall of "Pops." The opening night will be broadcast by Station WNAC, The Shepard Stores, at 7.15 (Standard) p. m., Monday May 5th, from Symphony Hall. The ensemble of the orchestra is made up of 80 numbers of the Boston Symphony Orchestra under Agide Jacchia. This is Mr. Jacchia's eighth season as the conductor of Pops. He is a native of Italy and since coming to this country he has conducted from coast to coast and from Canada to Central America. During the season of 1914-1915 he was principal Italian conductor at the Century Theatre in New York. Thence he joined the Boston National Opera Company, which toured the United States in 1915-1916. He is the founder and director of the Boston Conservatory of Music. In 1920, he became the conductor of the historical Cecilia Society Chorus of Boston." "Pops" have been a part of Boston's Music treats since 1885 and the present orchestra is about twice the size of the original orchestra and is surely the finest Symphony Orchestra to be heard in this part of the country, in the warmer season of the year. The concert will also be broadcast from WBZ.

PORTLAND,
ME.
TELEGRAM

MAY 4-

LETTER OF APPRECIATION GIVEN PIERRE MONTEUX

BOSTON, May 3.—Pierre Monteux, the retiring conductor of the Boston Symphony Orchestra, was today presented with a letter of appreciation signed by the trustees and members of the orchestra and more than 5,000 music lovers and supporters of greater Boston.

The letter, consisting of about a hundred words, is in book form to make possible the appending of the thousands of signatures. It is bound and lined with the state colors of Massachusetts and bears the shields of France and this Country.

PROVIDENCE, R. I.
JOURNAL

MAY 4-1924

Yesterday afternoon the trustees of the Boston Symphony Orchestra gave a reception at Symphony Hall in honor of Pierre Monteux, who last evening conducted his last Boston Symphony concert. Mr. Monteux was presented with a written expression of appreciation signed by many prominent musicians.

BOSTON, MASS.
POST

MAY 4-

'POPS' OPENING FROM WNAC

A never failing sign that summer will soon be here, is the opening at Symphony Hall of "Pops." The opening night will be broadcast by Station WNAC—the Shepard Stores—at 8:15 o'clock, tomorrow evening.

The ensemble of the orchestra is made up of 80 members of the Boston Symphony Orchestra under Agide Jacchia.

This is Mr. Jacchia's eighth season as the conductor of Pops. He is a native of Italy and since coming to this country he has conducted from coast to coast and from Canada to Central America.

During the season of 1914-1915 he was principal Italian conductor at the Century Theatre in New York. Thence he joined the Boston National Opera Company, which toured the United States in 1915-1916. He is the founder and director of the Boston Conservatory of Music. In 1920, he became the conductor of the historical Cecilia Society chorus of Boston.

PROVIDENCE, R. I.
JOURNAL

MAY 5 1924

To Broadcast "Pops."

The opening concert of "Pops" by the Boston Symphony Orchestra in Symphony Hall at 8:15 o'clock to-night will be broadcast by WNAC and WEAN, The Shepard Stores, Boston and Providence. The orchestra will be under the direction of Agide Jacchia.

BOSTON,
MASS.
HERALD

MAY 4-1924

BID FAREWELL TO PIERRE MONTEUX

Admirers Fill Symphony Hall —4000 Sign Memorial

A farewell reception was given to Pierre Monteux in Symphony hall yesterday a few hours before he made his last appearance as conductor of the Boston Symphony Orchestra, at the conclusion of his five-year term.

The reception was given by the trustees, the members of the orchestra, and the subscribers to the Boston Symphony concerts. Judge Frederick P. Cabot, president of the trustees, presented the departing leader in their behalf a volume containing an expression of admiration and gratitude, and bearing the signatures of all present, and others, to the number of 4000. Among those who signed were Mrs. H. L. Higginson, President Lowell and ex-President Eliot of Harvard, Mayor Curley and Mrs. Curley, Lt.-Gov. Fuller and Mrs. Fuller. The text follows:

"To Pierre Monteux:

"As your five years among us draw to an end, we whose names are signed to these words wish to express directly to you our deep appreciation of all that your conductorship of the Boston Symphony Orchestra has meant to the art of music in our community and our country.

"You came to us at a time when many established things were threatened with destruction. We realize that to you a peculiar debt of gratitude is due not only for maintaining your true leadership of the orchestra through a critical period of its history, but also for re-establishing its musical position and bringing its performances to a pitch of beauty never surpassed. The keen pleasure we have had in the artistic results of your labors will be remembered with enduring thankfulness.

"As you return to your native land we shall follow you with grateful thoughts and the warmest wishes that, taking with you as artist and man our respect and admiration, you may meet with the best of good fortune through all the years to come."

BOSTON, MASS.
CHRISTIAN
SCIENCE
MONITOR

Pierre Monteux, and His Service to Music in Bosto

By STUART MASON

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BOSTON, MASS. HERALD

MAY 4-1924

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BOSTON, MASS.
CHRISTIAN SCIENCE MONITOR

Pierre Monteux, and His Service to Music in Boston

By STUART MASON

WHEN Pierre Monteux lays down his baton at the end of tonight's concert he will conclude his five years' engagement as conductor of the Boston Symphony Orchestra, a period which has perhaps been the most eventful in the history of that organization. It is safe to say that no other conductor has exerted so great and beneficial an influence on the artistic progress of the orchestra with the possible exception of Wilhelm Gericke. But Mr. Monteux has done more than bring his players to technical perfection. He has exerted a decided influence for good on music in this part of the world.

When Mr. Monteux took office as conductor of the symphony concerts they had for years (in fact since their foundation) been under the leadership of Germans, or at least of men trained in the traditions of the German school. No one will deny the value of such men as Nikisch, and particularly of Gericke, but in the years immediately preceding the war there had perhaps been an overemphasis on German music and German methods of interpretation and performance.

Decline of German Music

This was all very well in its way, but unfortunately for us in Boston music was following paths which had been discovered by composers of other nationalities. Russian, French, and Italian musicians (English composers as well) were looking at music from a new angle, whereas German composers and performers were in reality fast losing ground and were displaying in certain of their music many of those qualities which eventually led to their undoing in other lines of endeavor.

Of the almost revolutionary changes which were going on about us in the musical world, we in Boston were allowed to have but little knowledge. Had we depended solely on the concerts of the Boston Symphony Orchestra for hearings of modern French music, for example, we should have had but few. Fortunately for us, Mrs. Richard J. Hall organized orchestral concerts which were devoted largely to this school of musical composition, but as regards the music of other moderns we were hopelessly behind the times. More than this, the prestige which the Symphony concerts enjoyed caused many a music lover to regard modern music with suspicion, as he so seldom heard it played in Symphony Hall, which was, rightly or not, looked upon as the fountain head of music in this city.

Thus the coming of Mr. Monteux marked a complete change in the musical life of the Symphony concerts. It had been publicly stated, and by an extremely influential person, that no man unless trained in Germany could conduct a Symphony orchestra. There was, quite naturally, perhaps, a certain resentment on the part of those who were accustomed to the German régime at the advent of a Frenchman. It was no doubt thought by some that as the Germans had exercised so strong a propaganda for the music and musicians of their own country, so would the Frenchman act in favor of his own.

An Agreeable Surprise

They were destined to an agreeable surprise. Far from pursuing that course, Mr. Monteux set himself the task of providing the public with a series of programs which in looking over them are a veritable marvel of catholicity. While not in the least neglecting the well-worn classics he restored a proper balance between them and more novel music, and although possessing a keen appreciation of the new, he proved himself to be, notwithstanding, a sympathetic interpreter of the old.

His playing of Beethoven in particular will always be hard to surpass, even equal. It was said of him in these columns apropos a performance of the "Leonore" overture: "Mr. Monteux has many times given proof of his understanding and sympathetic feeling for the music of Beethoven. From the beginning of his term as conductor of the orchestra here he may be said to have restored the music of the Flemish-German-Austrian master which had under the batons of preceding conductors often suffered from a false and artificial 'tradition.' Mr. Monteux has never sought to give individual readings of Beethoven; rather has he endeavored to bring out the inherent beauty and grandeur of the music, content to let its message speak unhampered, and when all is said and done this is the quality which distinguishes the real interpretative artist."

This may serve as a fair statement of his playing of the music of all composers—of Mozart, of Schubert, of Brahms, of Richard Strauss, to say nothing of Wagner, Debussy and countless others. With him the music itself has been the sole end in view, and we are indebted to him for many a revelation in music which we had long since thought overfamiliar and stale.

His work for American music cannot be too highly appreciated and commended. Before his time the music of American composers was from time to time grudgingly given a place on the symphony programs. Mr. Monteux, apparently alone among the conductors of the Boston Symphony Orchestra, has seemed to realize that he had a duty to perform toward American music. He alone has recognized that the American composer, to progress, must be played. He alone has had the courage and audacity to present compositions by Americans who were practically unknown in our concert rooms. To be sure, he has often found his swans to be geese, but he has nevertheless given an incentive to the American composer which cannot but be of lasting good to native music.

In the field of modern music he has been no less adventurous. To him we are indebted for our knowledge of the music of the French, English, Italian, and Russian schools of the present day. Whether we like it or not, the music of these men must and deserves to be heard.

Mr. Monteux's work in the reorganization of the orchestra must also come in for its share of praise. Were he remembered only for this, he would still leave a more than remarkable impression. Faced with conditions in the orchestra which a man of lesser courage and determination would have deemed insurmountable, he set bravely to work to develop an ensemble which is now well-nigh perfect.

And so Boston is losing in Pierre Monteux an artist who will be difficult to replace, a man sincerely devoted to the highest artistic ideals, free from self-conceit, to whom his art is of supreme importance, wholly absorbed in his task of making the beautiful apparent. His departure is to be regretted, but his stay among us will ever be remembered with gratitude for the many moments of keen artistic pleasure and inspiration which he has vouchsafed us.

From
TRAVELER
Boston, Mass.

MAY 3 -1924

Pops to Open Monday Night

AGIDE JACCHIA

Next Monday will mark the expiration of the formal concert season, and the opening in Symphony hall of the informal season of Pop concerts. This will be the 39th season of the Pops and the eighth under Agide Jacchia, the most popular of the many illustrious Pops conductors. The orchestra under him will exceed 80 in number. There will be the usual accompaniment of refreshments. Sunday, May 11, will bring the first Sunday Pop concert with a Russian program. The opening program for May 5 follows:

Hungarian March, "Rakoczy"...Berlioz
Overture to "The Marriage of Figaro" .... Mozart
Waltz, "Tres Jolie".......Waldteufel
Fantasia, "Samson and Delilah" Saint-Saens
Oriental Rhapsody .... Glazounov
Burlesca .... Scarlatti-Jacchia
Love-Death from "Tristan and Isolde" .... Wagner
March Slave.............Tschaikowsky
Selection, "Wildflower" Youmans-Stothart
Ave Maria .... Schubert-Wilhelmj
Slavonic Dance No. 1,........... Dvorak

BOSTON, MASS.
CHRISTIAN SCIENCE MONITOR

MAY 3 -1924

Pierre Monteux Conducts Final Concert in Boston

The Boston Symphony Orchestra, Pierre Monteux, conductor, gave its twenty-fourth concert yesterday afternoon in Symphony Hall. The program:

Beethoven—Symphony No. 5 in C minor.
Carpenter—Suite, "Adventures in a Perambulator."
Debussy—"The Afternoon of a Faun."
Wagner—Overture to "Tannhäuser."

No program could have been better chosen to conclude Mr. Monteux's term as the conductor of the Boston Symphony Orchestra than this, for it summarized the many qualities which have made these last five years eventful ones in the history of the orchestra. In the Beethoven symphony, Mr. Monteux again showed his sympathetic understanding of that master's music, and in the pieces by Wagner and Debussy he was once again the versatile interpreter of the music of yesterday. And in Carpenter's suite he gave still further proof, if any were needed, of his interest in American music, an interest which he has not hesitated to show on many other occasions. It was a graceful act on his part, however, to include in his final program a work by an American. Elsewhere in this issue will be found a summary of Mr. Monteux's five years as conductor of the orchestra.

Yesterday afternoon the orchestra played with all that beauty of tone and perfection of ensemble which Mr. Monteux has restored to it. Happy indeed should be his successor to find at his disposal so sensitive and reponsive an instrument. Mr. Monteux was recalled again and again by an audience which, now that he is on the point of departure, is just beginning to realize his worth and the great work which he has done for the art of music in this city. S. M.

BOSTON, MASS.
HERALD

3 1924

MONTEUX'S LAST CONCERT

To the Editor of The Herald:

On Saturday next comes the last Symphony concert, and Mr. Monteux will leave Boston. The address which will be presented to him shows the appreciation of the musical public, but the greater public, of which the musical public is only a part, is indebted to him likewise, in at least two important matters.

First is the attempted unionization of the Boston Symphony orchestra. No one who thinks at all about modern problems fails to realize the great good the unions have done in the past and how necessary they are to protect the workingman. At the same time, the unions have gone far beyond such necessary protection, and, beginning as the foe to tyranny, seem likely to end in becoming tyrants themselves.

In building, for example, every part of the work is now parceled out by the unions between themselves and oftentimes the contest is not between the owners and the unions, but between the different unions as to which will obtain a particular piece of work, while the owner stands by in helpless fashion; and so what we generally think of as freedom is still a long way off. The public is slowly rising to this situation. When the octopus reached out one tentacle to gain control of the police force of this city the public understood the principle involved and the man who backed up Police Commissioner Curtis in enforcing that principle is now in the White House. The octopus reached out another tentacle in the effort to enslave the orchestra. No one who knew how much depended upon the freedom of art could await the result of such a conflict without anxiety. It was quite possible that we should be reduced to the drab and colorless condition in music which obtains wherever the unions in their strength have killed all initiative. The trustees of the orchestra deserve great credit for their stand; and yet the utmost they could do might only wreck the orchestra for a principle—they could not create a new orchestra without a loyal conductor. This, however, Mr. Monteux accomplished, and the community owes him a debt, not only because the union was beaten, but because the union was beaten so thoroughly that we in Boston with a rehabilitated orchestra are still free.

Our second debt to him arises from a possible attitude toward Germany and German music at the end of the war. The German bubble was pricked. The German Ph. D., without which none of us in old times could hope to teach, ceased to be a fetish. The moral degradation of Germany became at last apparent. Yet, as Burke said, it is not possible to indict a whole people. It was quite easy to forget that many Germans in the past were not, after all, Prussians, and that there was a universality about art. We needed some one to bring home to us this evident truth, and this Mr. Monteux has done. No one can say that under him German music has been neglected. On the other hand, he has shown true catholicity in his readiness to give to us not only the best of all nations, but the best that we ourselves have produced. This has been done quietly and with self-effacement.

Therefore the community, which contains many who are not musical and to whom Symphony Hall is terra incognita, owes this man a debt because in the battlefield in which he was placed he has fought for its cause. It is this larger aspect of what he has done for Boston, as a whole, that we may well remember he departs. GEO. R. NUTTER.

Boston. May 1.

BOSTON, MASS.
GLOBE

MAY 4 -1924

BOSTON TRIBUTE TO RETIRING SYMPHONY ORCHESTRA LEADER

Thousands Shake Hands With M Pierre Monteux at Informal Reception—French and American Flags Used in Decorations

The fine esteem in which M Pierre Monteux, retiring leader of the Symphony Orchestra, is held by the music-loving people of Boston was demonstrated yesterday afternoon in Symphony Hall, where he was tendered an informal reception by the trustees.

His hand was shaken by several thousand persons in the course of the two hours between 3:30 and 5:30, and there were few of those who passed in line but had something pleasant and touching to say to the great leader.

The stage was decorated with flowers and potted plants and overhead floated the French and American flags. M Monteux stood in the center of the stage and at his left were several members of the board of trustees, with Judge Frederick P. Cabot, chairman of the board, at the head of the receiving line. Next in line were Galen Stone and Henry B. Sawyer, also Charles Loeffler.

Mrs Henry L. Higginson, widow of the founder of the orchestra, sat just behind M Monteux with some friends. She was deeply interested in the proceedings and chatted with many of her friends as they passed.

It was entirely informal. There was no music. Young women ushers guided the visitors and guests up to and on the stage and as the people passed to the extreme right those who desired signed a written expression of appreciation prepared by the trustees. Most of those in line signed the tribute. And M Monteux was deeply affected by the whole affair.

Many of the people who passed across the stage were loath to leave and hundreds of them took seats and saw the whole reception through to the end.

BOSTON, MASS.
GLOBE

MAY 4 -1924

REVIEW OF THE PAST SEASON

The season which ends today has offered Boston about the usual amount of musical entertainment of about the usual degree of merit. Those who have already learned to care for music of various sorts have had many chances to listen to good perfomances of masterpieces by composers all the way from Palestrina to Sousa.

The 90 percent who have never bought a concert ticket are to be duly exhorted and encouraged during the coming week, which has been designated as "Music Week," and officially blessed as such by President Coolidge, Gov Cox, and Mayor Curley. But it's no use giving tracts to a missionary. One hopes that everybody likely to read this column is already at least an occasional purchaser of concert and opera tickets, and tells his friends about the fun he gets out of hearing good music well played.

The moral influence of music is dubious. But can anything in the world give more intense and less harmful enjoyment?

The Boston Symphony Orchestra has regained under Mr Monteux' patient and painstaking leadership much of its old quality and prestige. He has now conducted his last concert here. Serge Koussevitsky, who will take his place next season, may prove a more brilliant and magnetic leader, but there are merits in Monteux which will not soon be forgotten.

His programs have often slighted the great classic symphonies. But no other conductor anywhere in the world has performed a wider and more representative selection of modern pieces. After five years one does not know from programs or performance what group of moderns Monteux most admires. He has not been guided by his personal preferences or by his national limitation.

BOSTON, MASS.
POST

MAY 3 1924

PIERRE MONTEUX

The courage, the endurance and the vision of Pierre Monteux, the departing conductor of the Symphony, are brilliantly witnessed by his achievement. An orchestra torn by the war, decimated by internal strife and weakened by six months of ineffective leadership, seemed far from an alluring field for the rare gifts of M. Monteux, but the very difficulties of his task were the opportunity of his genius. Unswervingly and ably, he has reconstructed the personnel; tirelessly and with amazing instinct for the best he has sought out, whether old or new, known or obscure, music which has stirred not only Boston but New York to ringing enthusiasm.

He has been pre-eminently a live and animating force. Fortunate is Boston to have his finely chosen and trained orchestra; but thrice blessed M. Monteux himself thus to have achieved, and to go forth acclaimed by all who know his work.

BOSTON, MASS.
POST

MAY 4 -1924

PRESENT GIFTS TO MONTEUX

Given Reception by Symphony Trustees and Subscribers

BY WARREN STOREY SMITH

As the time of Mr. Monteux's departure drew nigh, the trustees of the Boston Symphony Orchestra deemed that the usual channels through which concert audience express their regard for a conductor would on this occasion scarcely suffice.

Accordingly they caused to be made a book in which they themselves, the officials and members of the orchestra and as many of the subscribers as cared so to do, might sign a letter of appreciation.

RECEPTION FOR MONTEUX

For some time this letter, now bound in blue leather and bearing upon its cover the linked shields of France and the United States, has been available for signatures both at Symphony Hall and at the rooms of the Arts and Crafts Society, and yesterday afternoon the official presentation to Mr. Monteux was made by Judge Frederick P. Cabot, president of the board of trustees, at a reception tendered the departing conductor in Symphony Hall.

To this reception were invited the subscribers of both the Friday afternoon and Saturday evening concerts, and those of the Monday evening series and of the series held in Sanders Theatre, Cambridge, as well. Upon the flower-banked stage were ranged in a receiving line Mr. Monteux, the trustees and their wives, and Mrs. Henry L. Higginson, wife of the founder of the orchestra. And although he had before him a concert last evening, Mr. Monteux, with characteristic cordiality, volunteered to shake the hands of all who wished so to greet him, and offering by turn his right hand and his left, lest the former become too lame to wield a baton, Mr. Monteux thus saluted most of the 2500-odd guests who were present.

The Souvenir Letter

In making the presentation of the Letter of Appreciation, which bears in all more than 5000 signatures, Judge Cabot, after a few words of greeting, first explained the nature of its contents and then read the text as follows:

"As your five years among us draw to an end, we whose names are signed to these words wish to express directly to you our deep appreciation of all that your conductorship of the Boston Symphony Orchestra has meant to the art of music in our community and our country.

"You came to us at a time when many established things were threatened with destruction. We realize that to you a peculiar debt of gratitude is due not only for maintaining your true leadership of the orchestra through a critical period of its history, but also for re-establishing its musical position and bringing its performances to a pitch of beauty never surpassed. The keen pleasure we have had in the artistic results of your labors will be remembered with enduring thankfulness.

"As you return to your native land we shall follow you with grateful thoughts and the warmest wishes that, taking with you as artist and man our respect and admiration, you may meet with the best of good fortune through all the years to come."

Other Gifts for Monteux

With admirable command of the language that for the past few years he has made his own, Mr. Monteux thanked the trustees and the patrons of the orchestra for their kindness to him, and expressed his pleasure and satisfaction in the cordiality that has of late been so generally extended.

This letter of appreciation, it may be added, is not the only tangible mark of regard which Mr. Monteux has received in the course of the last week. Tuesday evening in Providence the subscribers to the series of concerts in that city presented him with a replica of Cyrus Dallin's familiar statue, "The Call of the Great Spirit," that stands at the entrance to the Boston Museum of Fine Arts; Friday evening, Judge Cabot entertained the trustees and their wives at a dinner at which Mr. Monteux was guest of honor and at which he was presented with a silver punch-bowl suitably inscribed; and finally last evening, during the intermission in the concert, the members of the orchestra proferred to Mr. Monteux a silver loving-cup as parting token of their esteem.

NEW YORK,
N. Y.
TIMES

PIERRE MONTEUX.

Pierre Monteux made his final appearance as conductor of the Boston Symphony Orchestra Saturday evening, May 3.

The farewell tribute accorded him by the audience and the orchestra was perhaps the most enthusiastic ever witnessed at a Boston Symphony concert, records The Christian Science Monitor. Audience and players rose at the conductor's entrance and applauded him for some minutes. At the conclusion of Beethoven's Fifth Symphony there was again prolonged applause, which was intensified when Mr. Holy, the first harpist, appeared with a large loving cup. This, as the gift of the members of the orchestra, was presented to Mr. Monteux with a brief speech by Richard Burgin, the concertmaster.

After the final number (the "Tannhäuser" overture), the listeners again rose to their feet and recalled the conductor again and again. There were even cheers and "Bravas"—an extraordinary manifestation at a symphony concert in Boston.

In the afternoon there was a reception to Mr. Monteux at Symphony Hall, at which a memorial with 4,000 signatures was presented to the conductor. Mr. Monteux thus leaves Boston after five years of extraordinary achievement with testimonials of affection and admiration such as have perhaps been won by none of his distinguished predecessors.

During the past season these compositions were performed for the first time, anywhere: Converse, "Song of the Sea"; Leginska, two short pieces; Mason, Bergeric. And the works performed for the first time in America were: Bliss, a color symphony; Bowen, concerto, C minor, for viola (Lionel Tertis), and orchestra; Bridge, suite, "The Sea"; De Falla, "Nights in the Gardens of Spain," for pianoforte and orchestra. (Henrich Gebbard, pianist.)

MAY 5 -19

From
TRAVELER
Boston, Mass.

TO BROADCAST POPS OPENING

WBZ to Put Noted Musical Event at Symphony Hall on Air Tonight

Tonight's broadcast from WBZ will enable listeners throughout the country to hear what up to this time has been reserved for the select few, that is, the Pop concert to be given under the direction of Agide Jacchia to be broadcast, commencing at 8:15 P. M. The Pops is without question one of the most popular concert features of Boston and the opening night represents one of the biggest nights of the Boston music season.

AGIDE JACCHIA

In 1885 this project of a supplementary series of concerts to the regular season of the Boston Symphony orchestra was instigated. Thirty-seven seasons have passed, during which time the "Pops" have become so popular they now represent as much a part of Boston as the world-famed Boston Symphony itself.

The very fact that these concerts are under the direction of Agide Jacchia and that it is made up of 80 members of the Boston Symphony orchestra will leave no doubt in the mind of any one as to the excellency of the concerts. Conductor Agide Jacchia has toured from coast to coast and from Canada to Central America conducting operatic and symphonic scores. During the season of 1914-15 he was principal conductor at the Century Theatre in New York. He is the founder and director of the Boston Conservatory of Music.

NEW YORK
N. Y.
TELEGRAM

3-1924

After Many Years "Nerone"

Toscanini Sponsors Production of Boito's Posthumous Opera at La Scala.

By Pitts Sanborn.

At last "Nerone" has been staged. The "world premiere" at the famous Scala Theatre in Milan night before last may be set down without hesitation as the most important production that historic house has sheltered since the "world premiere" of Verdi's "Falstaff" in February, 1893. And, of course, there is a relation between the two. Boito, Verdi's librettist for "Otello" and "Falstaff," wrote both the poem and the music for "Nerone." Boito's other opera, "Mefistofele," dates back over fifty years. Almost since the first production of "Mefistofele" there have been rumors of the opera that was to succeed it with the Emperor Nero as its chief figure and name-giver. But the years became decades and the decades multiplied, and the anxiously awaited "Nerone" never issued from the privacy of Arrigo Boito's desk.

A few years ago Boito died. It was said that he had left the score of his "Nerone" unfinished. Next it was reported that Arturo Toscanini, at the head of the Scala Theatre, would put the finishing touches on the opera and at length bring it out. And now he has done so. The occasion was in the highest degree sensational. Nothing seems to have been left undone that could add to the spectacular side of the production. Signor Toscanini himself conducted, and singers travelled from Paris, and even from Chicago to fortify the cast.

Cabled reports tell of ordinary seats for this occasion bringing 7,000 lire, boxes selling at from 25,000 lire up, a loss to the management of two million lire through the closing of the theatre during the fortnight previous to the first performance so that nothing need interfere with the rehearsals of the new opera. Half that loss seems to have been made up, however, in the receipts of the first night, which amounted to a cool million. Of course, all Italy, and much that is not Italy, flocked to the Scala for the event.

Boito has not taken for his central figure the young Nero of Racine's "Britannicus," but Nero the matricide and burner of Rome. The scene of Rome's burning, however, which was to have made the final tableau of the opera, Boito finally decided to omit. The opera ends with a scene of Christian martyrdom in a vault beneath the circus, for the struggle between the old religion and the new has its part in the complicated action. Of course, there is a love element, consisting of the infatuation of the priestess Asteria for the Emperor.

In the Scala cast, Aureliano Pertile, a tenor whom we remember at the Metropolitan as a mediocre vocalist, but a singing-actor of uncommon intelligence, appeared as Nero. The Asteria was Rosa Raisa, who hastened away from Chicago a few weeks ago in the interest of this important creation. A former Chicago singer, in the role of the Christian apostle Fanuel, was the Italian barytone Carlo Galeffi. For Simon Magus, the gnostic philosopher, Marcel Journet, the famous basso of the Paris Opera, who used to be well known to New York audiences, was brought to Milan. The stage manager was Gioachino Forzano.

Whatever may be the ultimate opinion as to the value of Boito's posthumous opera, it is pratically sure to make the tour of the world. If it is not produced in this country next season, there is no reason to doubt that the delay will be for one season only.

The management of the Boston Symphony Orchestra seems to be fearful lest an idea gain widespread credence that Sergei Koussevitzky, the next conductor of that orchestra, is exclusively a modernist, under whose baton the classics will suffer neglect and worse. The following pronouncement from the management of the orchestra is therefore deserving of special attention:—

"There seems to be an impression in America that Sergei Koussevitzky, the Russian conductor who is to come to America next autumn to be the conductor of the Boston Symphony Orchestra, is an exclusive modernist as a program maker.

"This impression has probably arisen from the fact that Mr. Koussevitzky is the founder and head of a musical publishing firm in Russia, devoted to the principal worthy contemporary music of Russian and other composers. Mr. Koussevitzky has always been a champion of true genius, whether of our century or another.

"Nor has he favored any particular epoch or school. When he conducted his own orchestra in Moscow and Petrograd he gave special series devoted to the masterpieces of Bach, of Beethoven, and other masters."

Attention is further called to a statement of opinion by the English critic D. C. Parker, which appeared recently in "Musical America." Here is its summarizing close:—

"All that I heard Koussevitzky do convinces me that he will have no small vogue in America. He did not lead his forces through a single piece that had not benefited from the care he bestowed upon it—a care so solicitous for the welfare of the music that it extended to the smallest detail. More than most conductors, he made me confident that he felt the music. His was no humdrum routine job, no apathetic or desultory jog-trot to the double-bar. Each time he gave the signal for attack, it seemed as though the artist in him had begun anew the endless battle for what is great and noble in his world. But if it is within Koussevitzky's power thus to reach and dwell upon the heights, the altitude is attained at the price of no blighting uniformity. His Mozart, as exemplified in 'Eine Kleine Nachtmusik,' is authentic Mozart—and how seldom one encounters it! His 'Venusberg Music' from 'Tannhauser,' has all the surge, lure and color which Wagner imparts. He catches the poetry which lies at the core of Bax's 'Garden of Fand.' And I should place conspicuous among his merits the ability to do full justice to the program of such a piece as 'Till Eulenspiegel,' and the emotional scheme of such a piece as 'The Poem of Ecstasy' without allowing the music to suffer thereby.

"Personality counts, but it is a power which, like other powers, can be used both profitably and unprofitably. Koussevitzky has it in generous measure. His heart and soul are at the end of his baton. I left his concerts sure that he knew the difficulties standing in the way of subtle and superior interpretation; that he was the last man in the world to take the quick and easy path which leads only to a passing notoriety with the unreflective. He realizes that without dust there can be no palm; that without devotion and concentration the triumph dare not be expected. He might well say, varying the words of a French king, 'L'orchestre, c'est moi,' for he makes the most of the material in his hands and welds his orchestra into one sensitive and responsive instrument. In gesture and movement he is neither reticent nor flamboyant. All he does has its significance. I see him still, drawing out of the orchestra those magic strains of Wagner in that peculiar way of his, as though he coaxed them from another sphere. Without a shadow of doubt, Koussevitzky is a born conductor, who will take his place among the notable personalities to whom the American public owes so much."

BALTIMORE, MD.
AMERICAN

MAY 5 -1924

AGIDE JACCHIA, conductor, who will lead the famous Boston Symphony Orchestra tonight in the first concert in the history of its thirty-eight seasons to be broadcasted by radio.

—International Newsreel Photo.

BOSTON, MASS.
CHRISTIAN SCIENCE MONITOR

MAY 5 -192

Saturday Audience Bids Farewell to Mr. Monteux

Pierre Monteux made his final appearance as conductor of the Boston Symphony Orchestra at the second of the twenty-fourth pair of concerts given in Symphony Hall Saturday evening. The farewell tribute accorded him by the audience and the orchestra was perhaps the most enthusiastic ever witnessed at a Boston Symphony concert. Audience and players rose at the conductor's entrance and applauded him for some minutes. At the conclusion of Beethoven's Fifth Symphony there was again prolonged applause, which was intensified when Mr. Holy, the first harpist, appeared with a large silver loving cup. This, as the gift of the members of the orchestra, was presented to Mr. Monteux with a brief speech by Richard Burgin, the concertmaster.

After the final number (the "Tannhäuser" overture) the listeners again rose to their feet and recalled the conductor again and again. There were even cheers and "Bravas"—an extraordinary manifestation at a symphony concert in Boston.

In the afternoon there was a reception to Mr. Monteux at Symphony Hall, at which a memorial with 4000 signatures was presented to the conductor. Mr. Monteux thus leaves Boston aft five years of extraordinary achievement with testimonials of affection and admiration such as have perhaps bee won by none of his distinguishe predecessors.

1925
AMERICAN May 7

25——Phone Liberty 4000

'POPS' PROGRAM TONIGHT IS WELL BALANCED

The "Pops" Symphony Orchestra of eighty, under their noted leader, Agide Jacchia, will give the following program at Symphony Hall tonight, the University Club being particularly represented.

Entrance of the Guests into the Wartburg, from "Tannhauser" .... Wagner
Jubilee Overture .... Weber
Fantasia, "Faust" .... Gounod
Selection, "College Life" .... Hinrichs

Ancient Dances (Arranged by Respighi)
(a) Gagliarda; (b) Villanella; (c) Passo Mezzo e Mascherada.
Fandango from the "Spanish Caprice," Rimsky-Korsak
Contra Dance No. 1 .... Beetho
Second Hungarian Rhapsody L

Medley of College Songs
Waltz, "The Skaters" .... Waldt
Triumphal March from "Aida" ....

NEW YORK
N. Y.
TELEGRAM

Lightning Conductor'

Serge Koussevitzky, Dynamic R
Lead Boston Symphony Orchestra

BALTIMORE, MD.
AMERICAN

MAY 5-1924

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BOSTON, MASS.
CHRISTIAN
SCIENCE
MONITOR

MAY 5-192

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1925
AMERICAN May 7
25—Phone Liberty 4000

'POPS' PROGRAM TONIGHT IS WELL BALANCED

The "Pops" Symphony Orch

NEW YORK
N. Y.
TELEGRAM

MAY 5 -19

'Lightning Conductor' Coming

Serge Koussevitzky, Dynamic Russian, Will Lead Boston Symphony Orchestra in Autumn.

Probably no announcement of recent years has created more interest among music lovers than the one telling of the engagement of Serge Koussevitzky, the dynamic Russian conductor, to lead the Boston Symphony Orchestra next autumn. M. Koussevitzky's European fame has been growing so rapidly and so much has been reported of his striking personality that his coming to America is considered an event of the first importance.

In general he has been considered a modern of the moderns, and his connection with such a fine old institution as the Boston organization seems likely to make musical history. Ever since the dismemberment of his own orchestra by the revolution in Russia he is known to have wished for a genuine opportunity in this country, and conductorship of the Boston Symphony certainly will give him all the scope for his peculiar genius that he could desire.

For some time post he has been conducting the London Symphony Orchestra, where his work has attracted the attention of the foremost critics in Europe. One of the most interesting articles about him was written recently for the Christian Science Monitor by Herbert Antcliffe.

"Lightning Conductor."

Mr. Antcliffe declares that the description of "lightning conductor" which has been applied to him is banal and scarcely exact. The nickname was invented, he explains, not because M. Koussevitzky takes the music at a quicker rate than other conductors or because his movements are of a more startling character, but because his engagements are so many and in such a widespread area that he is extremely difficult to catch.

The writer told of some amusing adventures in his attempt to get the conductor off to one side for a leisurely chat. He finally caught him atfer a concert.

"First of all," wrote Mr. Antcliffe, "he expressed his intense pleasure at the prospect of visiting America, and particularly of conducting there so fine and famous an orchestra. He had long wished to go to the New World, but there had been various difficulties, most of them concerned with artistic matters or with his engagements in Europe, that had prevented him from getting over previously, and now he was hoping to give his very best to a people who he knew would appreciate it.

"As one looked at him after a long and elaborate program, at the end of a strenuous season, and observed in him the same enthusiasm for his work and the same charm of manner as if he were just ready for the work instead of finishing it, there could be no question of his giving to the utmost of his ability. He is of a type that finds it impossible to give anything else.

Tours by Boat.

"It is this which has made possible the splendid series of concerts he gave when first he took up conducting for the benefit of his fellow countrymen, to whom he had to take music and musicians by boat down the lonely rivers of Russia. It is this that makes and keeps him famous the world over today.

"But he would tell me something of his ideas with regard to a season of orchestral music, some of which, if not all, he hoped to be able to put into practice at Boston. Primarily his aim in accepting the offer to conduct the Boston Symphony Orchestra is to have a body of players under his regular control whom he can mould to his own artistic feelings, and with the Boston players, who have the reputation of being the finest orchestra in the world, he feels he will have this.

"Ever since the Russian revolution, which resulted in the disbandment of his own orchestra, he has been looking for something of the kind that would come up to his ideals, and he thinks he has now found it. It is only by having at his disposal such an orchestra that an artist can produce his most satisfying work, and with him all other aims are subservient to this.

Cannot Ignore It.

"It was a mistake," said Mr Koussevitzky, "to imagine that he was a modernist in any exclusive sense. A glance at his programs with the London Symphony Orchestra for the present season, which included two symphonies of Beethoven, one of Haydn, one of Brahms, one of Boccherini and one of Tschaikowsky, was sufficient to contradict this idea. In Boston he would continue his work of giving his own conceptions of the classics, for he believed that every artist should have his individual and personal interpretation of these works.

"Nevertheless, he thinks that modern music must not be ignored or omitted from programs, for, apart from the question of providing proper openings for the stream of current art, it is only keeping up with the work of contemporary writers that an interpreter can give the best readings of the classics.

"Speaking of modern composers, he thought that at the present moment there were many highly talented musicians, France and England perhaps just now holding the lead, though other countries were not lacking in creative talent. As to America, he hopes that a more intimate association will result in his finding that the few works known in Europe are but the adumbration of a bright galaxy of compositions which have remained in their own country.

"Mr. Koussevitzky reiterated several times, because of some misapprehension that has arisen, that he is not out for propaganda, either on behalf of any nation or school of composers or for finincial purposes. He considers that the classics are the established basis of musical beauty, and that at the same time music cannot stand still.

"The modernists who have something to say and say it in a worthy manner must be heard alongside the classics, for they are the classics of tomorrow. And it is for the exercise of his own artistic feelings in both of them that he is accepting the post in Boston. In other words, he is an artist who is seeking the finest instrument and the best circumstances for the expression of his art, and in the Boston Symphony Orchestra and the Boston audiences he is sanguine that he has found them."

BOSTON,
MASS.
TRANSCRIPT

MAY 5 -1924

PERSONALS

MR. MONTEUX LEAVES BOSTON

Former Conductor of Boston Symphony Orchestra, Who Sails on Wednesday for Europe, Probably Will Never Return to This City

Pierre Monteux who on Saturday evening brought the season of concerts by the Boston Symphony Orchestra to a close, said farewell to this city today, when he left for New York to sail on Wednesday on the Cunard Line steamship Aquitania for his home in Paris, where Mrs. Monteux preceded him some months ago, called to France because of the illness of her mother, which proved fatal. It is probable that Mr. Monteux may never again come to Boston, now that he has finished his service here as conductor of the Symphony Orchestra. His furniture and other household belongings were sent to Paris some time ago. He expects to conduct a series of five of six concerts this summer at Scheveningen, an annual musical event at that watering place in the Netherlands.

PROVIDENCE
RHODE ISLAND
TRIBUNE

MAY 5 -19

IN TO=DAY'S MAIL

M. MONTEUX'S GRATITUDE

To the Editor of The Evening Tribune:

May I be permitted through your columns to express my deep gratitude to those who so honored me at the Boston Symphony Orchestra concert in Infantry Hall, Providence, last Tuesday evening? I most highly prize the handsome bronze which was presented, and I should like to acknowledge more especially the cordial friendliness which prompted the gift.

During the past five years I have greatly enjoyed my visits to Providence, always conscious of the sympathetic contact of my audience.

Yours sincerely,
PIERRE MONTEUX.

May 3, 1924.

PROVIDENCE,
R. I.
NEWS

MAY 6 1924

Thanks from Pierre Monteux

To the Editor of The Providence News:

May I be permitted through your columns to express my deep gratitude to those who so honored me at the Boston Symphony Orchestra concert in Infantry Hall, Providence, last Tuesday evening? I most highly prize the handsome bronze which was presented, and I should like to acknowledge more especially the cordial friendliness which prompted the gift.

During the past five years I have greatly enjoyed my visits to Providence, always conscious of the sympathetic contact of my audience.

PIERRE MONTEUX.

Boston, May 4, 1924.

PROVIDENCE
RHODE ISLAND
BULLETIN

MAY 5 1924

The opening concert of "Pops" by the Boston Symphony Orchestra in Symphony Hall at 8:15 o'clock to-night will be broadcast by WNAC and WEAN, The Shepard Stores, Boston and Providence. The orchestra will be under the direction of Agide Jacchia.

NEW YORK
Time

MAY 5 1924

"Victory Ball"

A novelty in the Boston Symphony Orchestra's 22nd concert of its regular series was Ernest Schelling's tone-poem *A Victory Ball.* A peculiar enthusiasm for this work seems to have seized conductors this season. Pierre Monteux was one of the last to succumb. The Schelling *opus* is an interesting experiment, but scarcely a heaven-storming masterpiece. Based on a poem* by Alfred Noyes, which first appeared in the *Saturday Evening Post,* it tells, in music, the tale of the return to earth

© *Paul Thompson*

Alfred Noyes

"Shadows of dead men stand by the wall"

of the spirits of soldiers slain in the late War. Instead of the solemn masses, purity, virtue, which they expect to find as a result of their sacrifices, they discover shameful and riotous dancing, sinful and boisterous merrymaking. The music is a fairly effective translation of this situation into sound. The mood throughout is one of gruesome hilarity. Ordinary dance-rhythms alternate with the booming of guns and the spirited tarantaras of the military bugle.

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*Specimen stanzas:

I.

The cymbals crash,
  And the dancers walk.
With long white stockings
  And arms of chalk,
Butterfly skirts,
  And white breasts bare,
And shadows of dead men
  Watching 'em there.

II.

Shadows of dead men
  Stand by the wall,
Watching the fun
  Of the Victory Ball.
They do not reproach,
  Because they know,
If they're forgotten
  It's better so.

IV.

Fat wet bodies
  Go waddling by,
Girdled with satin,
  Though God knows why:
Gripped by satyrs
  In white and black,
With a fat wet hand
  On the fat wet back.

PROVIDENCE, R. I.
JOURNAL

MAY 6 1924

FROM MR. MONTEUX

To the Editor of the Journal:

May I be permitted through your columns to express my deep gratitude to those who so honored me at the Boston Symphony Orchestra concert in Infantry Hall, Providence, last Tuesday evening? I most highly prize the handsome bronze which was presented, and I should like to acknowledge more especially the cordial friendliness which prompted the gift.

During the past five years I have greatly enjoyed my visits to Providence, always conscious of the sympathetic contact of my audience.

Yours sincerely,
PIERRE MONTEUX.

Boston, May 5, 1924.

Boston Post

MAY 7 1924

season for the organization.

Pierre Monteux Sails for His Home Today

Pierre Monteux, former conductor of the Boston Symphony Orchestra, who concluded the season at Symphony Hall last Saturday to a rousing ovation by Boston music lovers, will be a passenger on the Cunard Line steamer Aquitania sailing from New York today for Cherbourg and Southampton. Others of note leaving by the Aquitania will be John Hays Hammond, of Gloucester and Washington, the celebrated mining engineer, with Mrs. Hammond and Miss Natalie Hammond, who will spend the summer abroad; Mr. and Mrs. Charles P. Curtis, Mr. and Mrs. Augustus L. Sinadinio, of Boston.

The Aquitania has one of the largest eastbound passenger lists of the present year.

BOSTON,
MASS.
HERALD

MAY 7 1924

PIERRE MONTEUX SAILS ON AQUITANIA TODAY

Pierre Monteux, who has terminated his leadership of the Boston Symphony Orchestra, will be among the passengers on the Cunarder Aquitania when she leaves New York today for Cherbourg and Southampton. Other local passengers will be Mr. and Mrs. John Hays Hammond and their daughter, Natalie, and Mr. and Mrs. Charles P. Curtis.

PORTLAND,
ME.
ADVERTISER

MAY 7 1924

Monteux Left Today For Paris

Pierre Monteux sailed today from New York City on the Cunard Line Steamship Aquitania for Paris where he will pass some time. Mr. Monteux severed his connection with the Boston Symphony Orchestra last Saturday evening after serving many years as its director. Mr. Monteux was in Portland with the Boston Symphony Orchestra at its appearance this year and Mrs. Monteux and Madame Monteux were Portland visitors this Winter, and they were met by many of Portland's social set during their stay. Mrs. Monteux is now in Paris, having been called there suddenly by the illness of her mother who passed away. Monteux' work as director of the Boston Symphony Orchestra will linger in the memory of all musicians who were fortunate enough to witness his performance.

BOSTON, MASS.
GLOBE 49

MAY 7 192

NEW ENGLANDERS LEAVE TODAY ON S. S. AQUITANIA

The Cunard steamship Aquitania, sailing from New York today for Cherbourg and Southampton, will carry a large passenger list including many from New England. Among those booked are Pierre Monteux, leader of the Boston Symphony Orchestra; John Hays Hammond, Mrs Hammond, Miss Natalie H. Hammond of Gloucester; Mr and Mrs Charles P. Curtis, Mr and Mrs Augustus L. Sinadinio and Themistocles A. Sinadinio of Boston.

The White Star Liner Homeric, making her first voyage since being converted into an oil burner, is due at New York early tomorrow from Southampton and Cherbourg. On board are Rear Admiral and Mrs Livingston Hunt, David W. Griffith and Mrs Samuel Carr of Boston.

LOWELL
MASS.
COURIER-CITIZEN

MAY 1924

Ellen Blinkhorn, one of Mrs. Toye's pupils, will accompany Elizabeth Blinkhorn in a reading to be given at St. Michael's school hall on Thursday and Friday evenings of this week.

Pierre Monteux, retiring conductor of the Boston Symphony orchestra, sails today from New York on the Aquitania for his home in Paris. Mrs. Monteux on account of the illness of her mother preceded him some months ago. He expects to direct a series of concerts this summer at Scheveningen, the seashore resort near The Hague. His farewell concerts in Boston last week were made the occasion for unusual and spontaneous tributes of appreciation for his service in Boston, where he brought the famous orchestra back to the high standard of excellence which it had maintained before the war.

BROCKTON
MASS.
ENTERPRISE

MAY 1924

Heard in Brockton.

Although we no longer shall have the privilege of hearing the orchestra directly under Mr. Monteux's baton, we can still listen to an orchestra from which the influence of that baton will not soon have departed. The orchestra as he leaves it remains a perfect structure which can only glorify the efforts of the next man privileged to be its leader.

We in Brockton can count ourselves fortunate that we have three times had the opportunity to hear the orchestra under Mr. Monteux.

Mr. Monteux's work has not been confined to his native France and the United States. He has conducted in Covent Garden and Drury Lane in London and in Vienna, Berlin and Budapest. He received his training at the Conservatoire de Paris where he studied solfeggio and harmony, counterpoint and fugue, besides the violin. From 1894 he conducted concerts in Paris, founding a series at the Casino de Paris to bring out examples of ultra-modern French music. In that city he also conducted at the Odeon, the Theatre de Champs Elysees and at the Chatelet. In 1916 he came to New York as conductor of the Russian Ballet and led the concerts of the Civic Orchestral Society in the summer of 1917. Between 1917 and 1919 he conducted at the Metropolitan Opera House and in the fall of 1918 took charge of the first concert of the Boston Symphony orchestra pending the arrival of Rabaud, whom in 1919 he was elected to follow as permanent conductor.

NEW YORK
N. Y.
JOURNAL
ISSUE OF
MAY 8 1924

Pop Concerts Open with 90-Piece Symphony

Radio fans will be able to hear the opening Pop concert at Symphony Hall, Boston, played by members of the Boston Symphony Orchestra, which will be broadcast by station WBZ. These concerts are conducted by Agide Jacchia directing a symphony of eighty players, which is adequate for playing the most elaborate modern score.

These Pop concerts are as much a part of Boston as the Common or the golden-domed State House and they are unique in the fact that there is nothing like them anywhere in this country. In the Summer of 1885 the propect of a supplementary series of concerts to the regular season of the Boston Symphony Orchestra, of popular character to suit the warmer season, was inaugurated. After the example of the Bilse concerts in Berlin, the formal rows of seats were removed, tables installed and refreshments were served.

The experiment was an instant success. The "Promenade Concerts" soon came to be called the "Pops." While the Pops of this, the thirty-ninth season, follow the original idea to some extent, the idea has been enlarged to a great extent. In the first place, the orchestra has grown considerably—its full symphonic proportions are adequate and the music is taken somewhat more seriously, although light trifles for encores, waltzes, operetta selections, remain an integral part of the Pops.

SPRINGFIELD
MASS.
REPUBLICAN

Retirement of M Monteux as Conductor of Symphony Orchestra

Correspondence of The Republican

Boston, May 7—The past week marked the ending of the engagement of Pierre Monteux as conductor of the Boston Symphony orchestra. At the last rehearsal of the Symphony orchestra on Friday afternoon and at the concert Saturday evening the profound regret of the large audiences was felt even through the vigorous applause showered on the departing leader. With the co-operation of the trustees of the orchestra, under the chairmanship of Judge Cabot, M Monteux has shown that no music is alien to him, that he is ready to produce a fine thing regardless of the nationality of the composer, that he is willing to revive an old thing though at present it is hardly remembered by the musical public, that he is able to maintain harmonious relations with his orchestra, and to keep its members on good terms with one another.

On Saturday afternoon, a few hours before the last concert, a farewell reception was given M Monteux, at which Judge Cabot made an address and presented the retiring conductor with an album in which the sentiments of his admirers were expressed and to which the signatures of all present were appended and of many more men and women representing the best in artistic, musical, literary and civic circles—in all more than 4000 signatures in a volume that M Monteux is carrying back proudly to Paris. Now the patrons of the Symphony concerts are turning their thoughts toward the new conductor, Serge Koussevitsky, for whom M Monteux has so thoroughly prepared the way.

NEW YORK,
N. Y.
EVENING POST
MAY 10 1924

Concerning Koussevitzky, New Boston Conductor

There seems to be an impression in America that Serge Koussevitzky, the Russian conductor who is to come to America next autumn to be the conductor of the Boston Symphony Orchestra, is an exclusive modernist as a program maker.

This impression has probably arisen from the fact that Mr. Koussevitzky is the founder and head of a musical publishing firm in Russia devoted to the principal worthy contemporary music of Russian and other composers.

Nor has he favored any particular epoch or school. When he conducted his own orchestra in Moscow and Petrograd he gave special series devoted to the masterpieces of Bach, of Beethoven, and other masters. His concert as guest conductor of the London Symphony Orchestra last month included Beethoven's Ninth Symphony, and sym[illegible] by Brahms, Haydn, Schubert, Boccherini and Tchaikovsky.

BOSTON, MASS.
POST
MAY 11 1924

Symphonic Summing-Up

Already in these columns there have appeared the respective records of the accomplishments during the year of our two Symphony Orchestras, both of which ended the season crowned with fresh laurels, with new standards of performance attained. And in the case of the Boston Symphony there stands forth as deserving of second and particular mention the remarkable and impressive conducting of George Schneevoigt at a pair of concerts in March; the admirable double performance of Beethoven's Ninth Symphony in aid of the Orchestra's Pension Fund; the appearance of the English composer, Frank Bridge, and the American, Ernest Schelling, as conductors in their own music; the presence at a pair of concerts of Arthur Bliss, most dynamic of the younger Englishmen, on the occasion of thefirst American performance of his notable "Color Symphony"; the initial hearing in this city of Mahler's melodious First Symphony; the successful revival and repetition of Strauss' "Symphonia Domestica"; and finally such welcome additions to the list of soloists as Vera Janacopulos, Wanda Landowska, Marya Freund, Mitja Nikisch, Lionel Tertis and Roland Hayes.

Likewise should mention be made, under the head of Symphony concerts, of the pleasing "candlelight concerts" of Mr. Martino's 18th Century Orchestra, and of the orchestral concert, at the St. James Theatre, in which John Pompeo led in animated fashion the band of 70-odd that bore his name.

NEW YORK
WORLD
MAY 11 1924

Spalding to Play New Concerto in Paris.

Albert Spalding, who has been on concert tour of Europe since April ., when he opende his present tour at Amsterdam as soloist with the Concertgebouw Orchestra under the baton of Dr. Karl Muck, has just been engaged by Sergei Koussevitsky, conductor of the Paris Orchestra, to give the first performance in Paris of the new Respighi Gregorian Concerto for violin and orchestra at the Opera in Paris on Thursday.

Negotiations are now under way to have Mr. Spalding play this new work for the first time in New York and Boston with Koussevitsky and the Boston Symphony Orchestra during the coming season.

NEW YORK,
N. Y.
TIMES
MAY 1 19

Of a program of the Boston Symphony Orchestra, which contained Debussy's "L'Apres Midi d'un Faune," Philip Hale remarked that "the fame of Debussy will probably rest on 'Pelleas et Mélisande,' one of the few great operas of the world, 'The Afternoon of a Faun,' and a few songs and piano pieces."

ROCHESTER
NEW YORK
AMERICAN
MAY 1 19

SAY ADIEU TO NOTED MUSICIAN

Mrs. C. A. Huber and Miss Charlotte Gregg, Pianistes, Aid in Sendoff to Monteaux

TWO Rochester pianistes, Mrs. C. A. Huber of Monroe avenue and Miss Charlotte Gregg of the Sagamore, were in an assemblage of artists who attended the recent farewell reception in New York for Pierre Monteux, conductor of the Boston Symphony Orchestra.

Many of the most famous artists of the concert stage and the Metropolitan musical world gathered at the home of Mrs. Frederick Steinway at the Algonquin Hotel to honor the departing genius.

Ernest Schelling was master of ceremonies and other famous guests included Alma Gluck, Alexander Lambert, Yolando Mero, Conductor Gloschmann of the Swedish Ballet and Moritz Rosenthal, who appeared as soloist in the final concert of the Boston Symphony.

The overwhelming success attained by Rosenthal in his appearance with the symphony players was especially gratifying to Miss Gregg and Mrs. Huber, both of whom were his pupils. He greeted them following his recital at Carnegie Hall and said he was looking forward to the recital he is to give at the Eastman Theater next season.

The Rochester musicians also enjoyed an unusual musical evening with Vladimir DePachman, veteran Russian virtuoso, as the guests of Signora Alice Palleotelli, who is in New York on a mission from the Mussolini government.

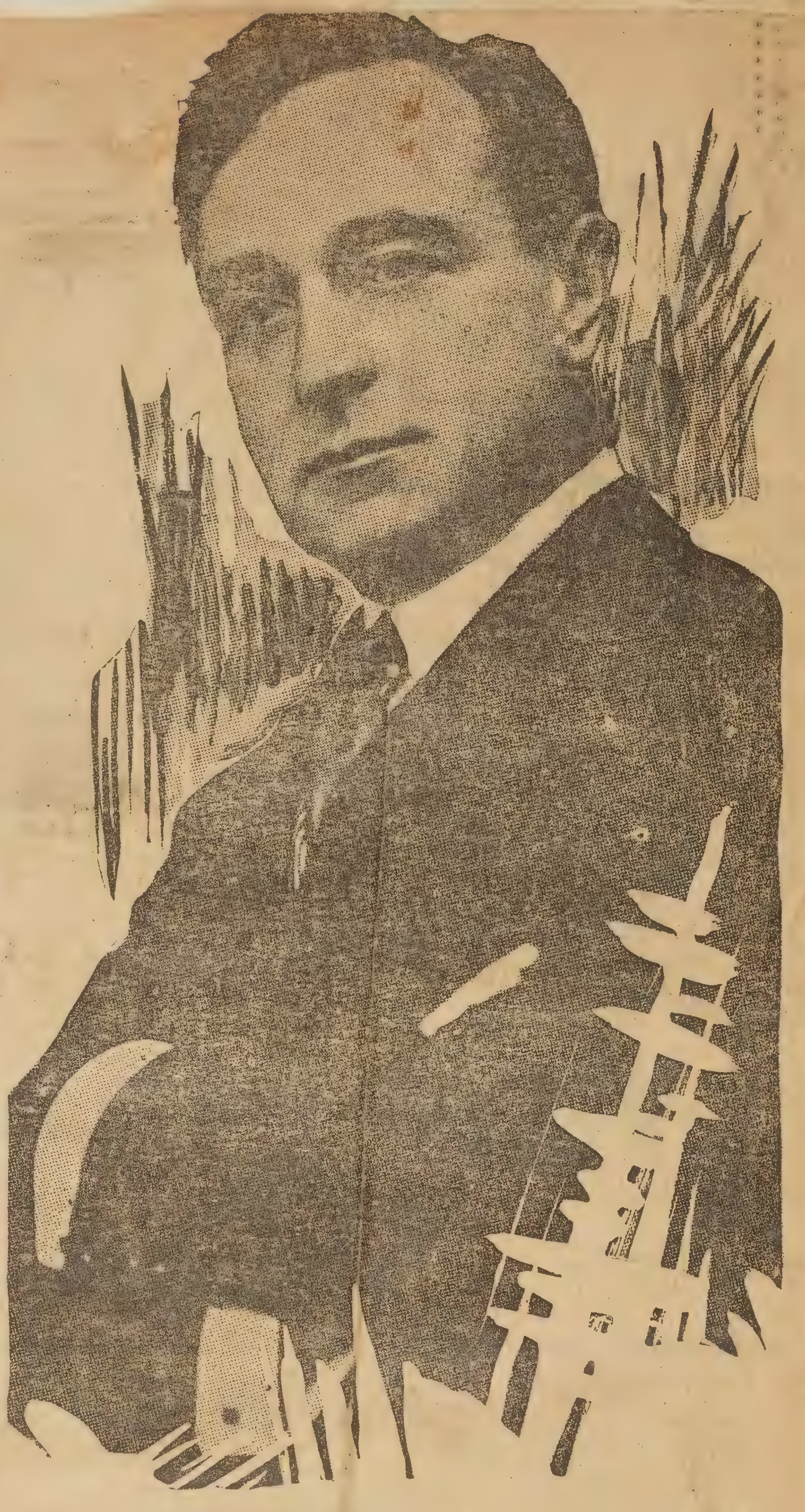
BOSTON,
MASS.
HERALD
MAY 11 1924

Pierre Monteux has left Boston for Europe with barrels full of laurels after his several immensely successful years as conductor of the famous Boston Symphony orchestra, whose original conductor, let it not be forgotten, was our own Sir George Henschel. Hail and farewell! they are saying over there. Meanwhile, his successor, Sergei Kusewitzky, has declared his intention to "introduce the American public to some modern Russian music, which I consider most interesting. German music is in decadence now. I don't believe we will get much worth while from Germany in the next few years," he declared to a reporter, adding that "the new music will come from Spain, from Russia and from France"—the which, I take leave to say, is surely a little ungrateful to the music of this country, in which Kusewitzky made a reputation for himself as conductor before France and Spain had known him for anything but an expert double-bass virtuoso. But 'twas ever thus.—Daily Telegraph.

NEW YORK
TRIBUNE
MAY 11 1924

Albert Spalding has been engaged by Serge Koussevitzky to give the first Paris performance of Respighi's new "Gregorian Concerto" for violin and orchestra at the Opera this Thursday evening. Negotiations are under way for Mr. Spalding to give the first New York and Boston performances of the work with the Boston Symphony Orchestra, under Mr. Koussevitzky, next season.

MEMPHIS
TENN.
COMMERCIAL APPEAL
MAY 1 1924



Serge Koussevitzky, a dominating figure among orchestral conductors of Europe, who has been engaged to direct the Boston Symphony Orchestra next season.

BOSTON,
MASS.
HERALD
MAY 11 1924

MONTEAUX AND GILBERT

At a dinner given to Mr. Monteux by the Composers' Club of Boston shortly before the last Symphony concert, Henry F. Gilbert, the president of the club, spoke as follows:

"My dear, Mr. Montaux, before saying good-by and God-speed to you, there are one or two points on which I feel that I should like to compliment you. I feel that I can do so, not only as expressing my individual opinion, but as representing the feeling and thought of many of us.

"Aside from the integrity and delicacy of your musical interpretations, I think you are particularly to be applauded for the sane and balanced catholicity of the programs which you have given us during the last five years. I made a study of one year's programs, a couple of years ago, the result of which aroused my admiration for the fair-minded and unprejudiced manner in which you had presented to us the music of the world.

"Then again, speaking as one who is greatly interested in the art of musical composition in America, I must sincerely applaud your presentation during the last few years of such a large number of compositions by American composers. Publicity is certainly the best friend of the composer. Without it he is nothing, and his growth or development is most seriously interfered with. Therefore in pursuing this generous policy you have in my opinion, definitely helped along the art of musical composition in America.

"Now owing to the present arid state of affairs, we shall not be able to drink your health in anything stronger than ginger ale. But do not be confused and get the feebleness of the beverage mixed up in any way with the character of our sentiments. I now propose that we drink to the continued health, happiness and prosperity of Pierre Monteux."

NEW YORK,
N. Y.
TIMES
MAY 12 1924

Rumania Decorates New Yorkers.

Several New York men, including Major Gen. John F. O'Ryan, have been decorated by King Ferdinand of Rumania, according to word received by the Rumanian Consulate in this city. Decorations, some of which have been awarded to residents of other cities, are: Commander of the Crown of Rumania, Major Gen. Roy Hoffman. Officers of the Crown of Rumania, Louis Wiley, S. A. McClung, former Honorary Consul of Rumania in New York; Dr. Leopold Stokowski, Conductor of the Philadelphia Symphony Orchestra; Pierre Monteux, Conductor of the Boston Symphony Orchestra; Ossip Gabrilowitch, pianist; Major Gen. O'Ryan, Richard L. Cook. Cavaliers of the Crown of Rumania, Bernard A. Flood, Major Thomas C. McDonald, John Wells, Cavalier of the Star of Rumania, Richard W. O'Neill, author.

Albany News
May 14 1924

Harold Bauer, pianist, who will give the entire program on the second evening of the May festival of the Albany Mothers' club Wednesday night in Chancellor's hall, Education building, was born in England of a family of which every member was musical. As a boy his gifts attracted wide attention, particularly his violin playing and a violinist's career was uppermost in his mind until Paderewski persuaded him that his greater talent was for the piano. After a period of study in Paris, for many years his home, Mr. Bauer's debut was made under most propitious circumstances. In America, Bauer made his first appearance in 1900 with the Boston Symphony orchestra and since then has played with every symphony orchestra in America and has given recitals in every important musical center in the United States.

The seat sale for the May festival Tuesday and Wednesday nights opened this morning at Cluett's. Proceeds of the two evenings of music will be devoted to child welfare work.

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CLIPPER

ss New York City

CLASS MUSIC IN BOSTON

Symphony Gets Down to Pop Scale for Public

Boston, May 14.

Jupe Pluvius intruded frowningly and made Music Week sort of wet. Probably one of the rainiest and coldest weeks in many years for May.

"The Pops," annual symphony concerts, have commenced again and will continue until July. The Boston Symphony Orchestra's con- rts during the regular season are accessible only to a limited few for financial reasons. But in these two or three months each year popular audiences are catered to; music that is beautiful without being ultra-intellectual or too "heavy" is rendered at popular prices ($1 top).

The People's Symphony Orchestra is another comparatively new organization, composed of all union musicians, whose aim is to bring the better music to the people all the year round at reasonable prices. Concerts are held every Sunday at the St. James theatre at low prices. In recognition of the ra's fine work, Emil enhauer, who led the Boston symphony during the past season, voluntarily offered to conduct the Peoples' for one concert recently.

Agide Jacchia is at present leading the 80-piece Boston Symphony at the Pops concerts.

WASHINGTON
D. C.
HERALD

Pierre Monteux Says "Adieu" to Hub Orchestra

PIERRE MONTEUX, retiring conductor of the Boston Symphony, will not return to America next season, nor will he remain in France.

"My plans are not definite yet," he stated in New York, "but I know that I will not come back to America. In France I may make a few guest appearances, but I will not remain there. I am leaving America content that I have done my work here and that it has been appreciated. I came for one year and I stayed five. It has been hard work—the Boston season is long—but I have enjoyed it."

Quebec Chronicle

MUSIC LOVERS WERE ENCHANTED

With Programme of Boston Symphony at Auditorium Last Evening.

Quebec capitulated last evening to one hundred and four musicians under the leadership of M. Pierre Monteux, whose skilful besiegement of all hearts of the large audience, which completely filled the Auditorium, was immeasurably crowned with success. The Boston Symphony orchestra undoubtedly came and conquered. It is safe to say that no musical organization has ever been received in Quebec with the same enthusiasm as was accorded this famous organization of musical artists.

Rendering a programme planned to suit the musical tastes, and enthall the instinct of the most temperamental auditor present, M. Monteux had an easy task in his capture.

The opening number that stupendous Symphony No. 4 by Tschaikowsky was a revelation of incomparable harmony and tonal effects, which was a delight to most amateurist of listeners. The Symphony is in four movements and, of course, treated in contrast the third Scherzo movement particularly with its rushing pizzicato was most pleasing and aroused the audience to the highest pitch of enthusiasm.

The second part of the programme opened with the overture du "Roi d'Ys", a composition by Lala first produced at the "Opera Comique de Paris in 1888". This overture is lively dramatic and of generous inspiration, besides written in supurb style with rare symmetry of form.

"La Valse", (Poeme choregraphique) by Joseph Maurice Rovel followed—This thoroughly descriptive and interesting composition was sketched by Ravel during the Great War and completed in 1920. The poem begins with dull rumours as in "Rheingold" and from this chaos of sound the waltz gradually takes form and development three impressions are created. The birth of the waltz, the waltz, and the apotheosis of the waltz. It is certainly a composition of an extreme imaginative type and in its rendition. This fact was fully disclosed.

The final number "Impressions d'Italie" a suite in four movements by Charpentier was given a wonderful interpretation. The "Serenade" with its love songs sung to the accompaniment of mandolin and guitar effects was most expressively rendered by the orchestra while in the second movement "On Mulcback" one could readily follow the trot of the animals and the bright rythm of their bells, that melody of the violoncello in the canzone was a piece of artistry which proved delightful.

The third movement which takes the hearer to the lofty solitudes of the "Desert of Sorrento" which overlooks the City of Naples, was a musical picture of rare grace and clarm. The final movement is an attempt by the composer to paint a musical picture of "Naples", its population, its wholly outdoor life and joyfulness. The songs by the populace, the dance, the playing of military bands and the general vivacity of an excited crowd to an intermittant rumbling of old "Nesuvions" were most realistically and wonderfully portrayed.

At the close of the programme an ovation was accorded both the leader and orchestra.

Those privileged to be present last evening to hear this great Symphony orchestra under the leadership of its eminent conductor, will undeniably retain a memory of sweet sounds, which cannot fail to be productive of much good to the general musical tone of the city.

MANY MEN, MANY MINDS

A Word About, Conductors' Ways with Stravinsky's Music

THE test of a composer, it seems, is not so much whether he can refute his critics as whether he can survive his interpreters. Both Beethoven and his "Fourth Symphony," for instance, have long outlived that contemporary who wrote that in this music Beethoven "is extremely bizarre and makes himself unintelligible and an object of terror to even cultivated dilettanti." And Stravinsky continues to be played, in spite of an indignant "opposition." On the other hand [writes Henrietta Strauss in The New York Nation], one can recall recent occasions when a wave of the baton has proved more fatal to either of these composers than any gesture of protest; when Beethoven has become again an "object of terror" and Stravinsky almost "unintelligible." With Beethoven, at least, there is the safeguard of familiarity. But when, as happened last winter, five pieces by Stravinsky receive their first hearing in New York from five different conductors, and each conductor presents the composer from an entirely different angle, then to find the true Stravinsky becomes more a matter of deduction than of recognition.

"The Song of the Nightingale," for example, revealed one Stravinsky under Mr. Damrosch and another under Mr. Mengelberg. This symphonic evolution of Stravinsky's opera "The Nightingale" represents that phase, rather than period, of the composer which, in conciseness and elimination, delicacy yet brilliancy of effect, bears a curious kinship to the Japanese art of the brush. As Mr. Damrosch's treatment adhered more closely to this interpretation than the heavy reading of Mr. Mengelberg, and as his "Nightingale" happily had Mr. Barrère to sing its rapture on the flute, one can only feel that Mr. Damrosch's bird bore more resemblance to the real one and Mr. Mengelberg's to its glittering, jewelled rival.

Again, Mr. Monteux's performance of "The Rite of Spring" differed quite radically in conception from that which Eugene Goossens gave when he introduced it to London, four years ago. Where Goossens made this music literally a ritual of barbarie frenzy and elemental ecstasy, Mr. Monteux marked it with a fine restraint, in which heavy, decorous rhythms were substituted for the dynamic vitality of Goossens's beat. Stravinsky, however, was present at the latter's performance, and gave it his unqualified approval. And so, while Mr. Monteux's version was interesting and brought out the superb virtuosity of his orchestra, it must be considered from an interpretative standpoint as inaccurate.

Stravinsky, indeed, is an invaluable auditor, for he does not hesitate to repudiate what is spurious, even when the conductor is a Koussevitzky. This he did when the latter introduced in London his Symphonies for Wind Instruments and presented merely the notes, without either coördination or subordination of the voices. If one may use such a performance as a precedent, then one may legitimately reject that of "The Story of the Soldier," which Chalmers Clifton presented for the League of Composers, and in which he displayed a similar looseness of ends. This piece is a satirical suite on the adventures of a penniless soldier marching home on a two-weeks' furlough. It contains many rhythmic episodes, including marches, a tango, a waltz, and even rag-time. Such episodes should, of course, be irresistible; but so indeterminate was Mr. Clifton's beat and so vague his musical purpose that no soldier ever danced or marched to less alluring sounds.

Koussevitzky was excused on the ground that those who play Skriabin well cannot do Stravinsky, and Koussevitzky is, undoubtedly, magnificent with Skriabin. Whether this can be applied to Mr. Clifton I do not know. Yet it is a poor idea at best, for there is Stokowski, who not only has the fluid and sensuous emotionalism that Skriabin requires, but also the sensitiveness to sonorities and the dynamic, mechanical rhythm that Stravinsky practically demands. Stokowski, indeed, seems to be the one conductor here on whose interpretations of Stravinsky one can rely. He made, as far as was possible, a success of the same Symphonies for Wind Instruments with which K ssevitzky had failed—they are unint best. And he created a veritable sensation with Stravinsky's "Fox," which he prepared and conducted for the International Composers' Guild. This delicious burlesue of a Russion fairy tale was by the same ironical Stravinsky of "The Soldier," but it proved infinitely more amusing than the latter. This might not have been so had "The Soldier" been presented in its entirety and with the same perfection of detail and understanding. As it is, one cannot but wonder whether there is not danger that the patient may die while doctors disagree.

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* Miss Strauss forgets that when "The Rite of Spring" was a new piece of the theatre ten years ago in Paris, Mr. Monteux, then chief conductor of Diaghylev's Russiain Ballet, prepared the original performances, with the guiding and counselling composer incessantly at his elbow; and that the conductor's present version of "Le Sacre" embodies exactly the composer's first will with it. Miss Strauss errs again in the objection that Stravinsky raised to Koussevitzky's performance in London of the "Symphonies for Wind Instruments." The composer then complained, not because the conductor "presented merely the notes," but because he did not do so, seeking rather to give the music poetized and emotional voice.

H. T. P.

52

Adv Ap 27

Pop Concerts To Start Next Week

BEGINNING a week from tomorrow, Symphony Hall will suddenly cease to be the centre of serious and formal musical performance. The Pop Concerts, opening with a joyous outburst on May 5, will run the course of their thirty-ninth season, with no silent nights excepting every other Saturday.

Agide Jacchia will preside for his eighth successive Summer over the orchestra of eighty symphony players.

Trans May 27

KOUSSEVITZKIANA

Rhapsody

AT the breakfast-table, Diana reads the morning paper con amore. Her sympathies flow in many channels and she is the partisan of many causes. But unfortunately sympathies beget antipathies. To enjoy some things one must dislike others. Thus Diana is apt to become waspish. So it was that she put down her coffee-cup with a snort—rather a gracious snort—and declared that the man was a fool. Presence of mind prompted me to declare that men are unwise and curiously planned.

"Just listen to this criticism of Koussevitzky," she said without paying any attention to my remark.

Now, one of the rules, more golden than the journey to Samarcand, on which the domestic felicity of our household reposes, is that no reading aloud from the newspapers is ever permitted at breakfast.

Of this I reminded Diana. "Don't be silly, Jack. You know perfectly well I made the rule because you would keep on bothering me with the quotations of your silly stocks. I must read you what they say about the poor man."

Feeling that, although we were in 1924, the moralities were not thus to be trifled with. I put the matter plainly before Diana:

"My Dear, why the rule was made is immaterial. The points is that it exists—that for this house it is a rule of conduct resting on general consent. As such it belongs to morality, and for you to read me what a critic says of Koussevitsky would be an immoral act. Besides, I can guess what it is. A magnetic personality with a disregard for tradition; a musical Trotsky who treats tempi like the bourgeois they are; and gingers up Beethoven and the Choral Symphony in defiance of every tradition that comes from Germany."

"Those beastly old Germans, how I hate them!" said Diana.

Conscience whispered that it was wrong thus to exploit human passions. So I reminded Diana that just now it was some nameless critic against whom her hate had been directed.

"I don't hate him really," she said, "and I suppose anyone who is a critic and has to listen to all sorts of terrible people becomes a dried-up old fossil. Only I should like musical criticism to tell me about my own feelings, instead of worrying about dynamics and tonalities and tempi. I don't mind a bit when Koussevitzky conducts Beethoven whether he follows the tradition of Bülow or Wagner, or whoever it is. All I know is that I've been in heaven and I expect lots of other people have, too. And I'd like to read someone who would remind me of it and tell me what it's like, just to see if we agree."

"What you want, my dear, is a critic who will describe the adventures of his soul among the masterpieces."

My originality impressed her, and she clapped her hands. "How clever you are, Jack. That's it exactly. Why won't they tell us about them?"

"Perhaps they have no adventures."

"Or no souls."

"It may be so," I agreed, "or possibly their adventures are not of the sort one writes about."

"Oh, I am sure I could write about mine," said Diana. "Supposing it's the Choral Symphony with dear old Koussevitzky conducting. The first movement is solemn, a sort of Sunday in heaven, and nobody is quite certain whether they like it or not—that's why one doesn't know when it begins whether it's in the major or minor. On the whole, they are rather subdued. But it all changes in the Scherzo. Koussevitzky makes one sure that this is just the kind of music the angels today are dancing to. It's a sort of heavenly jazz, jazz in excelsis. There the drums inherit eternal life. Or rather they jump right into it, and perfectly naturally too. They don't even have to repent.

"You remember, Jack, how it begins?" I nodded—"by the strings leaping down an octave. After a bar of silence they make another spring. Again there is silence. Then, when you're expecting the strings a third time, the drums jump down their octave with a tremendous bang and the whole orchestra follows. There's some beautiful twittering then—for the more old-fashioned angels, I expect—till that octave-leap comes back again and again, just as if to say that they mean to be up-to-date in heaven. Koussevitzky simply makes you see it all, and there is a place where the strings go on springing about, while the flutes, oboes and clarinets have a heavenly new tune—it really is heavenly, although it's also rather jaunty. And in the middle the oboes and clarinets sing a little song—God's very near just then—and only the wicked old bassoon, who hops up and down in counterpoint, suggests that St. Peter is sometimes a little careless. He isn't wicked really, though, and shows it by leading off in the slow movement where everybody is very good. Next . . ."

But at that moment the telephone bell rang and brought Diana abruptly to earth. Meanwhile I am praying that musical criticism will continue to be written by the objective male. [John Layer in The London Morning Post

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At the Pops Tonight

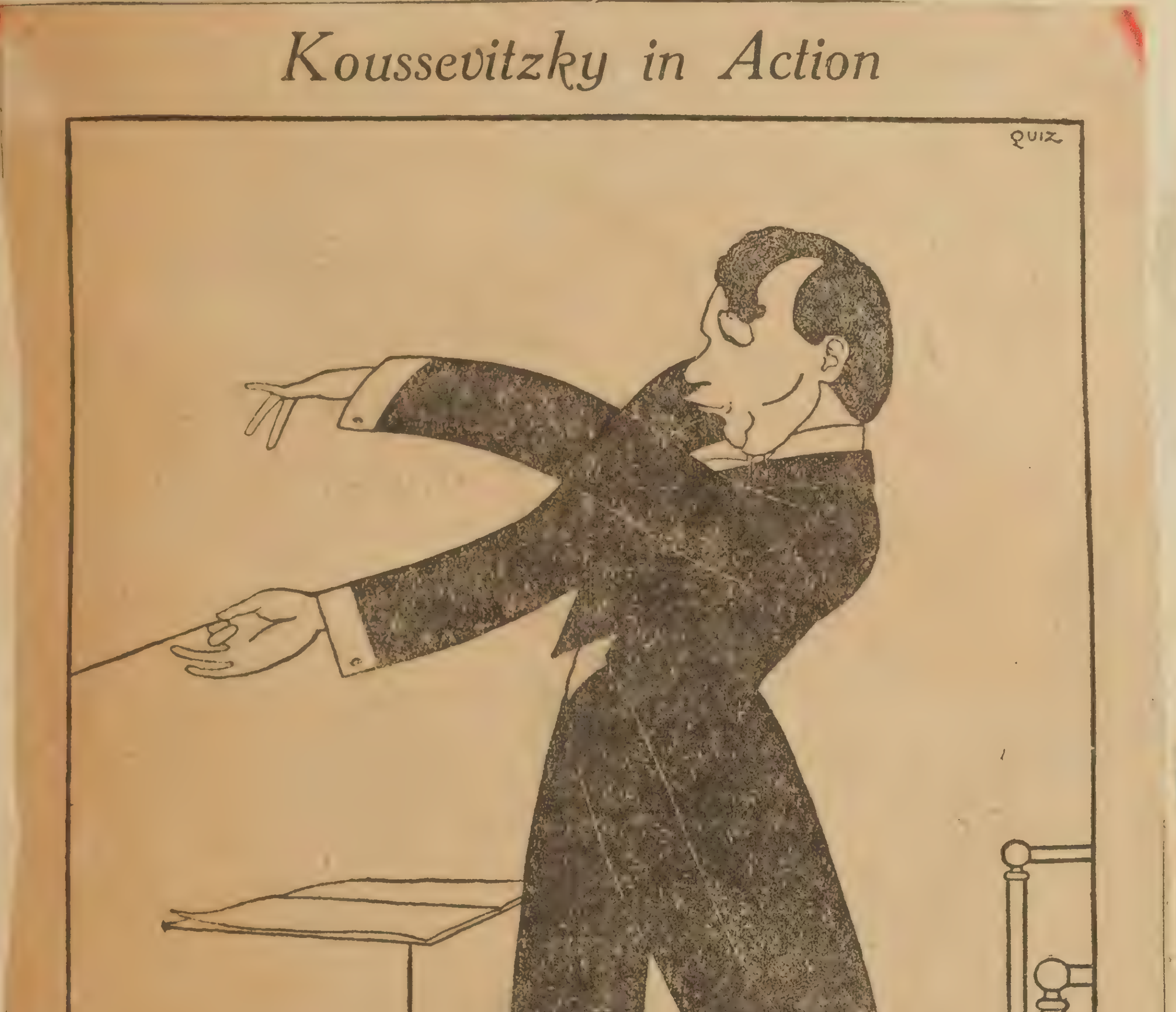
Evening of Harvard, '27

March, "Pomp and Circumstance" . . . Elgar
Overture, "Pique Dame" . . . . Suppé
Fantasia, "Il Trovatore" . . . . Verdi
Songs by Harvard Freshmen Glee Club
Danse Macabre . . . . Saint-Saëns
Deep River . . . . Burleigh-Jacchia
Ride of the Valkyrs . . . . Wagner
Songs by Harvard Freshmen Glee Club
Selection, "Stepping Stones" . . . . . . Kern
Waltz, "Barcarolle" . . . . Waldteufel
March, "Up the Street" . . . . Morse

Conductor: A. Jacchia

Trans May 1

Koussevitzky in Action



A Caricature by "Quiz" of the New Conductor of the Boston Symphony Orchestra, Reproduced by Permission From The Saturday Review, London.

Her Apr 29

POPS NEXT WEEK

Beginning a week from tomorrow, Symphony hall will cease to be the centre of serious and formal musical performances. The gravity of the auditorium will be dispelled by the invasion of waitresses bearing food and drink, festive decorations and such composers as Puccini, Waldteufel and Victor Herbert. In other words, the Pop Concerts, opening with a joyous outburst on May 5, will run the course of their 39th season, with no silent nights excepting every other Sunday. Mr. Jacchia will preside for his eighth successive summer over the splendid orchestra of 80 symphony players. The program for the opening night, which is always one of the biggest of the year, is as follows:

Hungarian march, "Rakoczy" . . . . . . Berlioz
Overture to "The Marriage of Figaro" . . . . Mozart
Waltz, "Tres Jolie" . . . . Waldteufel
Fantasia, "Samson and Delilah" . . . . Saint-Saens
Oriental Rhapsody . . . . Glazounov
Evening—Call of the Guard—Dance of the Young People
Burlesca . . . . Scarlatti-Jacchia
Love-death from "Tristan and Isolde" . . . Wagner
Marche Slave . . . . Tchaikovsky
Selection, "Wildflower" . Youmans-Stothart
Ave Maria (solo violin, harp, organ and strings) . . . . . . Schubert-Wilhelm
Slavonic Dance No. 1 . . . . Dvorak

Trans Apr 27

ZIMBALIST THRILLS, STRAUSS LAYS HOLD, MONTEUX MARSHALS

A SYMPHONY CONCERT OF DEEP SENSATIONS

The Violinist Excels Himself, Transfiguring Chaikovsky's Music—The "Sinfonia Domestica" with Conductor and Orchestra at Zenith—The Composer and Life—For Beginning Mozart Young, Simple, Gentle

BY anticipation the repetition of Strauss's "Sinfonia Domestica" bade fair to overpass all else in the Symphony Concert of yesterday. By actual experience Mr. Zimbalist's transfiguration of Chaikovsky's Concerto for Violin ran it close. Since that remembered Friday in 1915 when Mr. Kreisler and Dr. Muck joined hands and voices in Beethoven's Concerto, Symphony Hall has known no such playing of a piece for violin and orchestra as Mr. Monteux and Mr. Zimbalist now accomplished. From the beginning the audience was intent. Before the first movement had proceeded far, it was rapt. A hundred measures further, and he was a numb listener who did not feel the excitement around him and within himself. At the pause came the still suspensive instants in which a transported company gropes for release of emotion and finds it in a torrent of applause. As breathless was the listening through the slow song and the finale. Not a programme-leaf rustled. Again composer and conductor, violinist and orchestra, possessed every hearer. Daimonic was the word for the musicians' ending; while as fast and furious leapt the clapping. Next to the first performance of "The Rite of Spring," this playing of Chaikovsky's Concerto seemed the emotional peak of the symphonic year.

Mr. Zimbalist was an "added starter," as it were, to the "assisting artists" of the season. Though in these, his middle thirties, he should be near the noon of his powers, none of his recent concerts in Boston has quite foretold the violinist of yesterday. Nor is the chosen Concerto now counted any masterpiece in the "literature" of the fiddle. New as long ago as 1881, it made some stir in the world as music of incredible difficulty and incredible wildness. To the purists of the violin in particular and of "the tone-art" in general—as they liked to call it—the Cor was then anathema. Now the youn across the aisle speak of it to each as "one more thing" of "poor old Fof Between these extremes it has lain limbo, from which the violinists occ ally pluck it, when they suspect Beethoven or Brahms, Bruch, Lalo or delssohn will no longer "do." Yet forty years there are light and heat in this music of Chaikovsky, if only there be the violinist and the conductor to set it aglow. The melody upspringing into song from the chief theme of the first movement invites every fervor, finesse and sensibility of the player, rewarding them with beauty. The "passage-work," as the technicians name it, may be wrought into rhapsody; while the cadenza, as Mr. Zimbolist proved, can be lifted into striding, intricate, magnificent declamation.

The brief middle song flowers in a charm unsentimentalized, a grace that is not soft. Russian of origin the music may be; but to the imagination Chaikovsky and the violinist are fiddling from Arcadia. On the abusive tongues of the "conservatives" of the eighties, the finale, racing and whirling out of two folk-tunes, "stank of brutal and wretched jollity." Now, played as it was yesterday, there are few to deny its native wildness, its voice and fling of village-revel with the Moujik none the worse for a skinful of liquor and an arm around his doxy. Not many a concerto for violin will bear scrutiny as music "absolute" and self-contained. Like nearly all the others, Chaikovsky needs a liberating virtuoso, an enkindling rhapsodist.

That heaven-sent violinist was yesterday Mr. Zimbalist—cool, calm, collected, impassive even, when every nerve within him must have been tingling. His technical resources and dexterities seemed the simple, flawless means to intricate, exacting ends—and there is no more to be said. His tone was of silken texture, edgeless body, limpid flow; luminous as the day, sensitive as shadow to sunlight—and again there is no more to be said. Rather, proclaiming print may not half sound the wondrous beauty with which Mr. Zimbalist clothed the songful course of the first movement—a beauty vibrant with the sensuous voice and the penetrating tang of the violin, warm to every accent and shading of composer or violinist—the fascination of sound in lovely motion, the thrill of sound when musical and poetic impulses give it shape, pace and color. As futile is print to weave the charm of the pattern and the progress when Chaikovsky's solo-measures and Mr. Zimbalist's violin threaded the orchestral web; or to summon the passion of creation with which the violinist traversed the "passage-work"; or the splendor of his rhapsody even in a cadenza.

Yet the finely tempered as well as the ardent violinist likewise sounded—the musician who kept all the grace of the little canzonetta, but never sapped it into languor; the poet who caught all the idyllic quality, but not once smooched it with excess of sentiment. The virtuoso achieved the rhythmic exactness, the swift plasticity, the progressions "in a fine frenzy rolling" of the finale; while the rhapsodist whipped every repetition with the lash of his bow, swirled like a delirious Dionysos through music that is a rabble-rout of shifting tone. The violinist and the musician, the virtuoso and the poet, the sophisticate and the simple was Mr. Zimbalist in this Concerto. The composer gave him cue and stood transfigured. The conductor and the orchestra caught the zest, the passion; vied with the fiddler, outdid Chaikovsky; while a rapt audience quivered in the hollow of these hands. Not once in a month of blue moons may violin-playing bring such an experience. For nine years the Symphony Concerts have waited for it anew.

Thrill upon thrill leapt also from the repetition of "The Domestica." More than once since the revival of last December, Mr. Monteux has in private rehearsed or in public replayed the piece, until now, in the vernacular of the tuning-room, "he knows exactly what he wants—and gets it." Around him yesterday he had, besides, an orchestra that has warmed and waxed to the music and that he now sustains at its ancient plasticity and beauty, passion and power. Strauss himself, vowed voluptuary in orchestral tone, might have envied Mr. Monteux, the rich depths of the horns; the pulse and shimmer of the brighter strings; the flare of the trumpets; the glitter of the flutes; the thick pile of the middle voices. The tonal mass was like a bed of glowing coal within the grate of the music; while at need from it darted the isolated instruments, each in its own quality.

With an endless flexibility and response, a characterizing conductor and orchestra ed the personages projected the moods,

measures, unmatched for the heights a depths of song upon all Strauss's pag And forthwith the fire, the frenzy, t fantasy—and also the swiftness, certai and suppleness—of conductor and orche tra through that double fugue of the joy life. The end crowns the work. If M Monteux can surpass his version of "T Domestica" yesterday with his version the Fifth Symphony next week, God sp him!

Agree, if the listener will have it that the motivs of "The Domestica" not arrest the ear and seize the imagi tion as do those of "A Hero-Life" or "I Juan." Agree again that the transfor tions of those themes do not make mirror of many reflections that is " Eulenspiegel" or "Don Quixote." Ag once more that naught in this "Sinfon mounts to the power and sweep of opening of "Zarathustra"; to the c and the pang of the finale of the dy knight; to the spiritual desolation 'Death and Transfiguration" before apotheosis ascends. Agree, finally, as tonal structure "The Domestica" reafirms the superb ability of Strauss unfold, knit, sustain and unify a spac and intricate musical and emotional sign. Yet there is that in this symph which none other of the tone-poems little other music yields.

Nowhere else are written such meas of the deep passion of living as t which span from the scherzo to the fir Here abide, for repetition only to tensify, the ardor of the work done cause he who does it loves it, and the expresses himself; the ardor of the a tion that stimulates and rewards this ing; the happiness—for tears or for —that is the fruit and crown. There in the racing, flaunting, heaven-sc fugue, the joy and the elation, the fa the frolic, even the ribaldry of this li We dream; we strive; perhaps we ac We love and are loved. And the fling out as wild and screaming and to be stayed as this very fugue, ra the purists, maddening the moralis "the tone-art." The learned say that sic to be vital and puissant, or even tiful, must be integrated to life. W ever more closely bound than in this m and this close of the "Sinfonia Domest

So much for a Symphony Concert seized the imagination and stirred the tions as may few in many a year with many a music. Yet there was gentle beginning. Studious with M Mr. Bruno Walter, the eminent c tor, opened upon a day the little phony in C major, written in the poser's seventeenth year, when the m world of Vienna was first dawning him. On neither visit to America di Walter find—or make—opportunity to the piece. He commended it, howev his friend, Pierre Monteux, and yest from a duly diminished orchestra, it heard for the first time in Boston. indeed a very gentle, modest little phony, shunning nearly every intrica sonata or symphonic form as the e the eighteenth century knew and pra them, using the orchestra choir by content with the reeds and the horns ing beneath the strings. There are little tunes at the smiling beginnin through the whirring end. (The teenth, like the twentieth century, ferred its music quick-paced.) The division is simplicity itself, yet not out grace of motion. The Minuet, str

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have consented to act as patronesses are: Mrs. Alvan T. Fuller, Mrs. James M. Curley, Mrs. Martha M. Avery, Mrs. Joseph Brine, Mrs. James D. Casey, Mrs. C. James Connelly, Mrs. Maurice J. Curran, Mrs. William P. Derby, Mrs. John T. Donehue, Mrs. Timothy Falvey, Mrs. Charles Feehan, Mrs. C. G. Flynn, Mrs. James S. Fox, Mrs. E. K. Harris, Mrs. Frederick T. Moore, Mrs.

Her Apr 27

AGIDE JASCHIA
Conductor of "Pops" Concert.

PJ Apr 30

MONTEUX HONORED IN FINAL BOW HERE

Statue Given Leader of Boston Symphony Orchestra at Concert at Infantry Hall.

UDIENCE GIVES HIM OVATION

rof. Albert K. Potter Pays Tribute to Musician in Behalf of Local Music Lovers.—Delightful Programme Presented

Pierre Monteux made his final bow to a Providence audience last evening at Infantry Hall with the close of the Boston Symphony Orchestra's season here. But he was not allowed to depart without a tangible evidence of the admiration and respect of Providence patrons. After the playing of Dvorak's "New World" symphony Professor Albert K. Potter of Brown University, acting for a group of Providence music lovers, presented M. Monteux with a bronze reproduction of the statue by the American sculptor, Dallin, "Invocation to the Great Spirit," which stands in front of the Boston Art Museum.

Professor Potter paid a fine tribute to M. Monteux's qualities as musician and as a man and the audience, which rose as the presentation began, gave the popular leader a veritable ovation.

The movement which culminated in the presentation was inaugurated among the admirers of M. Monteux in this city by Mme. Avis Bliven Charbonnel.

LEADER FOR FIVE YEARS

It is five years since M. Monteux assumed leadership of the famous Boston organization and as Professor Potter pointed out he began his duties under somewhat trying circumstances. Great changes had been made in the orchestra's personnel and he was confronted with the task of remoulding his forces into the fine responsive band that previously for so many years had been one of the leading orchestras of the world. His success is apparent to-day, the organization having again, through his untiring efforts, reached the heights of artistry.

For the principal number in yesterday's concert M. Monteux presented the "New World" symphony by the Bohemian composer, Dvorak, a work of particular interest to an American audience. It was written while the eminent musician was a resident of New York and has for its inspiration the folk tunes of America. Dvorak himself said that he did not take any special themes for the foundation of this symphony but used thematic material partly borrowed from Southern negro melodies and partly original. This inspiration came, of course, from the plaintive tunes of the South.

The symphony is a delightful work, rich in sweet melodies and fashioned with the skill of a master musician. The slow movement is one that lingers in the hearer's memory and throughout the four movements there is originality of treatment, colorful instrumentation and brilliant effects.

FRENCH NUMBERS GIVEN

The remaining portion of the orchestra programme included the Debussy prelude to "The Afternoon of a Faun" and the Wagner overture to "Tannhauser." It is in the imaginative writings of the modern French composers that M. Monteux finds material for delightfully artistic conceptions. He has played the Debussy work here on previous occasions. It is always intimately sensed and set forth with delicacy and beauty.

For the closing number the ever popular "Tannhauser" overture received a brilliant rendition.

The evening's soloist, John Charles Thomas, scored a big success in his two appearances with the orchestra. He has become a favorite with Providence audiences through former visits here in concert. The "Pagliacci" prologue was sung with dramatic effect and brought him many recalls. His other number, the air, "Vision Fugitive," from Massenet's "Herodiade," received an artistic interpretation and showed his fine voice to particular advantage. Again he was the recipient of tremendous applause and was forced to return several times in acknowledgment.

A. F. P.

Her May 3

SYMPHONY GIVES 24TH CONCERT

Season Closes Tonight with Repetition of Program of Old Favorites

CONDUCTOR MONTEUX GETS REAL OVATION

By PHILIP HALE

The 27th concert of the Boston Symphony Orchestra, Mr. Monteux conductor, took place yesterday afternoon in Symphony Hall. The program was as follows: Beethoven, Symphony, C minor, No. 5, Carpenter Suite "Adventures in a Perambulator," Debussy, "The Afternoon of a Faun"; Wagner, Overture to "Tannhaeuser."

With the repetition of the concert tonight the 43rd season of the orchestra will come to an end, and with it the end of Mr. Monteux's engagement. The program he chose for the last concert was made up of three well-known and favorite compositions. Mr. Monteux showed again his interest in American composers by making room for Mr. Carpenter's suite which, too long spun out, contains some pretty music, clever imitations of barking and yelping dogs, and amusing exercises for two xylophones.

In Philadelphia for the last concert of its orchestral season, the audience voted what the program should be. For the symphony Cesar Franck won by a large majority over Beethoven and Johannes Brahms. The other pieces selected by the audience were "Scheherazade" and Tibelius's "Finlandia." In Chicago Mr. Stock chose for the final program the "Lenoire" overture N. 3; Brahms's Fourth Symphony, Debussy's Iberia." "The Ride of the Valkyries," and the overture to "Tannhaeuser."

What if the Symphony Hall audience had been allowed to choose the program of the last concert? Is it a more radical or a more conservative audience than that of Philadelphia? We are inclined to think that the conservatives would have had their way. There are still estimable persons who are firmly convinced that there is no music outside of Germany, with the possible exception of compositions by local composers, where they have not fallen under the horrid influence of the French, the Russians and the ultra-modern Italians.

Concerning the pieces performed yesterday there is little or nothing to be said that could be of profit or interest. This, however, may be said: The fame of Debussy will probably rest on "Pelleas and Melisande," one of the few great operas in the world, 'the Afternoon of a Faun," and a few songs and piano pieces.

The orchestral performance was superb throughout the concert. Beethoven's immortal symphony was dramatically beautiful and noble. Mr. Monteux succeeded where many excellent conductors have failed: in maintaining interest after the first glorious outburst in the finale. With too many conductors this opening is in itself a climax. After the mysterious measures of preparation, and the remaining pages fall comparatively flat, but Mr. Monteux made these dangerous pages vital; they were in turn a preparation for the jubilant, overwhelming close.

He must have realized yesterday in what high esteem and warm affection he is held by audience and orchestra. There has not been so enthusiastic a demonstration of regard for a conductor in the orchestral history of the last 3 years. The rising from the seats, the prolonged applause, the recalls after the symphony and at the end—these were for once not perfunctory.

Mr. Monteux richly deserved the tribute. The Boston Symphony Orchestra has been a title for 43 years. Two orchestras have borne it gallantly; the first was created by Wilhelm Gericke the second is the creation of Pierre Monteux, who leaves a marvellous instrument for his successor to play upon.

The Herald tomorrow will contain a short sketch of the past season, with a few words about the leader who has with grace and modesty, proved himself to be a courteous disciplinarian, an eloquent interpretor of ancient, modern and ultra-modern music of every school and every nationality.

Post May 3

POPS' OPENING FROM WNAC

A never failing sign that summer will soon be here, is the opening at Symphony Hall of "Pops." The opening night will be broadcast by Station WNAC—the Shepard Stores—at 8:15 o'clock, tomorrow evening.

The ensemble of the orchestra is made up of 80 members of the Boston Symphony Orchestra under Agide Jacchia.

This is Mr. Jacchia's eighth season as the conductor of Pops. He is a native of Italy and since coming to this country he has conducted from coast to coast and from Canada to Central America.

During the season of 1914-1915 he was principal Italian conductor at the Century Theatre in New York. Thence he joined the Boston National Opera Company, which toured the United States in 1915-1916. He is the founder and director of the Boston Conservatory of Music. In 1920, he became the conductor of the historical Cecilia Society chorus of Boston.

Monitor May 3

Music News

Pierre Monteux Conducts Final Concert in Boston

The Boston Symphony Orchestra, Pierre Monteux, conductor, gave its twenty-fourth concert yesterday afternoon in Symphony Hall. The program:

Beethoven—Symphony No. 5 in C minor.
Carpenter—Suite, "Adventures in a Perambulator."
Debussy—"The Afternoon of a Faun."
Wagner—Overture to "Tannhäuser."

No program could have been better chosen to conclude Mr. Monteux's term as the conductor of the Boston Symphony Orchestra than this, for it summarized the many qualities which have made these last five years eventful ones in the history of the orchestra. In the Beethoven symphony, Mr. Monteux again showed his sympathetic understanding of that master's music, and in the pieces by Wagner and Debussy he was once again the versatile interpreter of the music of yesterday. And in Carpenter's suite he gave still further proof, if any were needed, of his interest in American music, an interest which he has not hesitated to show on many other occasions. It was a graceful act on his part, however, to include in his final program a work by an American. Elsewhere in this issue will be found a summary of Mr. Monteux's five years as conductor of the orchestra.

Yesterday afternoon the orchestra played with all that beauty of tone and perfection of ensemble which Mr. Monteux has restored to it. Happy indeed should be his successor to find at his disposal so sensitive and reponsive an instrument. Mr. Monteux was recalled again and again by an audience which, now that he is on the point of departure, is just beginning to realize his worth and the great work which he has done for the art of music in this city.

S. M.

Globe May 4

REVIEW OF THE PAST SEASON

The season which ends today has offered Boston about the usual amount of musical entertainment of about the usual degree of merit. Those who have already learned to care for music of various sorts have had many chances to listen to good perfomances of masterpieces by composers all the way from Palestrina to Sousa.

The 90 percent who have never bought a concert ticket are to be duly exhorted and encouraged during the coming week, which has been designated as "Music Week," and officially blessed as such by President Coolidge, Gov Cox, and Mayor Curley. But it's no use giving tracts to a missionary. One hopes that everybody likely to read this column is already at least an occasional purchaser of concert and opera tickets, and tells his friends about the fun he gets out of hearing good music well played.

The moral influence of music is dubious. But can anything in the world give more intense and less harmful enjoyment?

The Boston Symphony Orchestra has regained under Mr Monteux' patient and painstaking leadership much of its old quality and prestige. He has now conducted his last concert here. Serge Koussevitsky, who will take his place next season, may prove a more brilliant and magnetic leader, but there are merits in Monteux which will not soon be forgotten.

His programs have often slighted the great classic symphonies. But no other conductor anywhere in the world has performed a wider and more representative selection of modern pieces. After five years one does not know from programs or performance what group of moderns Monteux most admires. He has not been guided by his personal preferences or by his national limitation.

Post May 4

Monteux' Farewell

BY WARREN STOREY SMITH

When Mr. Monteux laid down his baton at the close of last evening's Symphony concert, he bade official farewell to Boston, if not for all time, at least for the present.

To say of an orchestra that has commanded the services of a Nikisch, a Gericke and a Muck that it has had no abler conductor than Mr. Monteux would be a needless exaggeration; but on an occasion such as this comparisons are more than ever superfluous, more than ever odious. And this may and should be said: No conductor of our orchestra has ever left Boston taking with him in such measure the good will and the affection of the concert-going public.

Boston's Debt to Mr. Monteux

In part Boston feels thus warmly towards Mr. Monteux because of its keen realization that but for his tact, skill and courage the Boston Symphony Orchestra might today have been in very different estate. Whether or not another might with equal success have kept the orchestra essentially intact when disruption and disaffection within its ranks seriously threatened its very existence, few conductors could so speedily, so unostentatiously have restored the band to all its former excellence, so that today it may no longer truthfully be said that the Boston orchestra is not the orchestra that it was in the days of its prime. And that was a comment heard and written more than once in the years immediately following Dr. Muck's abrupt departure from our midst.

In its present excellence our orchestra is an organization in which, without undue vainglory, Bostonians may, and do, take the utmost pride and satisfaction. There may be orchestras of equal merit in other cities of this country or of Europe; there may scarcely be any that surpass it. Not without reason did Lawrence Gilman lately remark in the columns of the New York Herald-Tribune that Mr. Koussevitsky "would weep tears of joy" when first he heard it play.

Course of His Activities

To go back a few years in reminiscence, it will be recalled that Boston first made the acquaintance of Mr. Monteux as the conductor of Diagliev's Russian Ballet, in a brief but memorable season at the Boston Opera House, some eight years ago. From him came then stirring performances of "Scheherazade," of "The Afternoon of a Faun," of Stravinsky's "Firebird" and "Petrushka," and of sundry other pieces in the Russians' colorful repertory. (Would that those enchanting creations might again be seen and heard here!)

In the year that followed Mr. Monteux was engaged as conductor of French opera at the Metropolitan Opera House in New York, and the spring visit of that company to Boston first disclosed him here as conductor of opera, notably in Rimsky-Korsakov's "Golden Cockerel," a piece ideally suited to his tastes and temperament. For yet another year Mr. Monteux remained with the Metropolitan, and that year, too, was destined to bring him to Boston, this time with no accompanying organization. For Henri Rabaud, engaged as conductor of the Boston Symphony for the season of 1918-19, was unable to reach this country in time for the first two concerts, and it was Mr. Monteux who took his place.

Whether or not Boston would gladly have had more of that genial man and excellent musician, Mr. Rabaud, finding his work here too confining and too taxing, was anxious to return to Paris, there to have more leisure for composition. And as his successor here in Boston the choice fell almost inevitably upon Mr. Monteux, as a man who had proved himself capable, who was really available, and who was willing and glad to come.

Through the autumn and winter of 1919 the affairs of the orchestra, at least outwardly, went smoothly enough, while the concerts prospered and Mr. Monteux steadily advanced in the esteem of his audiences. But trouble was brewing among the players, whose demands for a raise in salaries had not been met to their satisfaction (although there were other issues which need not be entered into here), and in March the storm broke, more than 30 of its members summarily severed their connection with the band, and Mr. Monteux found himself faced with the problem of continuing the season with a crippled orchestra, of contriving programmes that could be played by his depleted forces, and of engaging and "training in" new players. And as we all gratefully remember, he met the situation gallantly. By the end of that season the majority of the vacant places had been filled, the damage done to the ensemble was greatly minimized if not altogether remedied, and by another autumn the personnel was once more practically complete, although it was not until the beginning of the present season that the horn section at last numbered eight instead of six performers.

So passed Mr. Monteux's first strenuous year of service. From that time the playing of the orchestra drew nearer and nearer to the perfection that had once characterized it and that had brought it world renown, and Mr. Monteux himself seemed steadily to gain in prowess as conductor. When the date set for the expiration of his original contract drew nigh there was much gossip as to whether or not he would remain, or as to who would be his successor. With commendable sagacity the question was settled by an agreement that he extend his term to five years, with the understanding that at the end of that period he would not be re-engaged. Thus it is, then, that he leaves us now, not as one dispossessed, but as one who departs in accordance with an arrangement of long standing. There are many, indeed, who would have him remain, and it may even be that Mr. Monteux leaves us with reluctance, but all things considered, the orchestra and its public are undoubtedly better served by having, at suitable intervals, a change of leadership. Perchance Mr. Monteux may some day return to us; as to that no one can tell. But meantime it is for us to wish him Godspeed, and to heap upon him as he goes our deep and abiding gratitude for all that he has done.

As Programme-Maker

Aside from his rare abilities as organizer and drill master, aside from his keen and sensitive ear, to which we owe the orchestra's present exquisite euphony and tonal balance, and aside from his gifts as interpreter of music of many and diverse schools, Mr. Monteux has made strong claim on our regard through his admirably ordered and widely ranging programmes. On this last count he has, indeed, had his critics, as must every man of imagination or even of signal ability. Some—and as it seems to the present writer, with scant foundation—have complained of the general arrangement of his programmes, and many have bewailed or denounced his partiality to the music of certain ultra-modern composers. Yet it is this very open-mindedness to the contemporary music of all schools and nationalities that has particularly endeared Mr. Monteux to a not inconsiderable portion of the orchestra's audiences.

Like Mr. Stock in Chicago and Mr. Stokowski in Philadelphia, Mr. Monteux believes that the repertory of a symphony orchestra should be broadly representative. Accordingly he has placed upon his programmes the music of the established composers, classical, romantic and modern, frequently and commendably seeking worthy pieces that, for various reasons, had been dropped from the active repertory. Accordingly, too, and it is here that he has incurred protests and reproaches, he has been hospitable to the music of our immediate time. And although those who have so bitterly complained of the performance of one or another ultra-modern composition apparently do not suspect it, Mr. Monteux has not always played such music because of his own great love of it. Indeed, he himself has had no particular liking for more than one "radical" piece that he has brought to performance here simply and solely because he believed in its province and his duty to give such contentious music the benefit of a hearing.

Among the subscribers to a series of Symphony concerts there have always been, and perhaps always will be, some who do not wish to hear music that they deem "unmelodious," "discordant," or unnecessarily involved. Of old those "stand-patters" objected to Wagner and even to Brahms and to Tchaikovsky. Later it was Richard Strauss who aroused their displeasure, and after him Debussy and Ravel. Today it is Stravinsky, Honegger, Milhaud, Casella and Arthur Bliss; and when they have become established and accepted, as in all probability some day they will, there will arise a new generation of "cacaphonists," of disturbers of the peace. And so the game goes merrily on.

Now were the conductor of a symphony orchestra to bow supinely before the protests of the offended or the enraged, he would put prove himself unworthy of his high estate of leadership, and from Carl Zerrahn onward, Boston has nearly always been blessed with conductors sufficiently broad-minded and courageous to play music novel enough to distress the conservative. So that, after all, there is nothing so very new or remarkable in Mr. Monteux's attitude toward contemporary composers. Rather, it is expected that a man of the artistic stature to be the conductor of the Boston Orchestra will be a man with the boldness and the enterprise to play whatever music chances at that particular time to be "modern" music. Not because he has given us Stravinsky's "Rite of Spring," or "Horatius Victorious," or Milhaud's Second Suite, has Mr. Monteux especially earned our praise, but because to a marked, almost an unprecedented, degree he has extended a welcoming hand to the composers of all countries.

In Mr. Rabaud, excellent musician that he was, we had an example of the Chauvinist. To Cesar Franck and to certain lesser French composers, he showed a partiality that in time became irritating. Not so Mr. Monteux. A Frenchman and a patriot, he has nevertheless given us liberally of the music of German composers, and not only the music of Beethoven and the other "classics," but that of Brahms, Strauss and Wagner as well. To be sure, he withheld the promised performance of a Symphony by Bruckner because he found himself unable to see the virtue in the Austrian's music, but he did give us the First Symphony of Mahler, while in the fact that he did not follow the example of Dr. Muck and lay before us

5th Trans May 3

Symphony

MONTEUX'S END SETS CROWN TO MONTEUX'S WORK

A FINAL CONCERT TO HAILING PUBLIC

Applause That but Half Expressed Regard, Reward, Regret—Programme for Leave-Taking—The Tonal Adventures of Mr. Carpenter's Infant Sound Afresh—Beethoven and Debussy for Classics Old and New—Wagner for Close

IT is high time to discover fresh outlet for both the bestowers and the recipients of applause. Yesterday afternoon, as departing conductor, Mr. Monteux took final leave of half the public of the Symphony Concerts in the orchestra's own city. The audience was plainly eager to give him every proof of good will. Yet, by custom, all that it could do was to rise when he came first to his place; clap him for a minute or two: resume the clapping at the first long pause in the concert; reiterate it into recalls after the last note had sounded. A few in the galleries then lifted their voices in cries undistinguishable to ears below. Otherwise, every plaudit followed precedent. In turn, Mr. Monteux, as honestly stirred, could only repeat bows and smiles of acknowledgement, or with a wave of his hand, twice bid the orchestra share his reward. When he entered, however, it was already on its feet to greet him: while when he bade it rise, it did so only to shower him with the best of applause—that of companions in the working day. No more in these things, unless the orchestra had sounded a "tusch," could he or it do.

In Italy, audiences shout their delight to those that please them; but we American reserve that exercise for conversations in public places or for argument in private. In Russia—it is said—audiences fling their head gear into the air or at the human target of their satisfactions. In Symphony Hall, however, the hat feminine reposes upon the lap of the wearer; while the hat masculine is wire-bound beneath the seat. Nor is it easy to conceive the studious youth of our Friday afternoons drawing Mr. Monteux's cab to his lodgings, or the elect ladies of these matinées pelting him with flowers. For them, for all of us, the only accustomed way is to stand and clap and, may be, murmur in our throats rather than on our lips. Yet, in all sincerity and in no little warmth we intend so much more of regard and regret than these outward and audible signs convey.

For his part, Mr. Monteux could hardly be expected to dance

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228 Boylston St.

Opposite Public Garden

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ton Society of Arts and Crafts, the illuminated lettering being by Miss Winifred M. Crawford and the binding by John F. Grabau.

At a dinner given last night by Judge Frederick P. Cabot, president of the trustees, a handsome bowl also was presented to Mr. Monteux. It was a hand-wrought silver, the work of Arthur J. Stone of the Society of Arts and Crafts.

WOOL ACTIVE AT LIVERPOOL

Brisk Business Reported from Sale of Two Days, with Prices on a Parity with Last London Rates

Special Wireless to the Boston Transcript
Copyright, 1924, by Public Ledger Co.

London, May 2—There was brisk buying of wools at the Liverpool for two days, when 44,800 bales, comprising the remainder of the British-Australian Wool Realization stock, was offered. Prices showed no change from those ruling at the last London auctions, and offerings were divided between the home and continental trade.

At the end of today's sale, association officials and others held a meeting congratulatory on the close of the wool body's activities, the last offerings being sold. When wartime control of wool ceased in 1921, the British-Australian Wool Realization Association took over the Imperial Government's stock of nearly 3,000,000, which since has gradually been liquidated through London, Liverpool and Hull auctions.

Much interest is centred in the London auctions, opening Tuesday, with small offerings of 106,000 bales. There is a growing belief that prices will not be much altered and that advancing wool prices have received a check, partly through shipments of wool from America to Europe, irregular prices in Australia, and purchases made at sources of supply now being available in manufacturing centers.

Trade in Bradford is quiet, with merino tops and yarns inclined to be easy, but crossbreds steadily maintained.

MORSS IS APPOINTED

Former Governor of Boston Federal Reserve Bank Is Named for Federal Advisory Council

[illegible] Company has been [illegible] member of the Federal Advisory Council to represent this district for the remainder of the year ending Dec. 31. Mr. Morss formerly was governor of the Federal Reserve Bank of Boston, having filled that office from December, 1917, to Jan. 1, 1923. He has been appointed to succeed Alfred L. Aiken, who recently resigned.

REALTY ADVERTISING CONTEST

Massachusetts Real Estate Exchange to Conduct a Novel Campaign

The Massachusetts Real Estate Exchange will hold a contest in newspaper advertising each month beginning with May. The best advertisement by a member of this exchange in any newspaper, during the month of May, brings a prize of fifty dollars. The size of the "ad" or the paper it is in makes no difference in judging, and there is no limit to the number sent in. Each "ad" must have after the name: "Member of Massachusetts Real Estate Exchange." The executive committee will act as judges.

Trans May 3

AGAIN THE POPS

A New Series of the Familiar Concerts to Begin on Monday Under the Usual Conditions—Mr. Jacchia for Conductor and Programme-Maker—Occasional Sundays

FOR a thirty-ninth spring and summer, the Pop Concerts will begin on Monday at Symphony Hall, to continue there on every secular evening and, on four alternate Sundays, through Saturday, July 5. Once more the floor will be cleared of rows of seats, while tables and chairs will replace them. Again it will be possible (except on Sundays) to eat at them, to drink at them—whatever the law allows; to smoke at them (Sundays again excepted) unmolested. Furthermore, for those who prefer liquid refreshment apart from music, a bar—as bars go nowadays—stands as heretofore at the back of the first balcony. Food and drink at The Pops have long been of the best, and this spring there will be no departure from standard. According to custom also, the two balconies will be reserved for those who would take their pleasure as at any other concert. The Symphony Orchestra, seventy or eighty strong, as need may require, will play nightly; while again Mr. Jacchia returns to lead it. By this time his tireless energy with band and music, his zest for instrumental melody, his fire of rhythm, his communicating verve are an old story. Orchestra and audience alike answer nightly to him.

As in the past, the conductor will make diversified and interesting programmes becomingly flavored with fresh numbers. Operatic overtures, waltzes and marches, occasional vivid fragments from symphonies, frequent fantasias from familiar operas, solo-pieces, miniatures, ballet music and a generally pleasing miscellany will all figure upon them. Thus the list for Monday includes an "Oriental Rhapsody of Glazunov"; the final scene of Wagner's "Tristan"; a pot-pourri from the musical-play, "Wildflower," as yet unknown to Boston. The programme of Tuesday brings a folk-dance from Rimsky-Korsakov's opera, "Snow Maiden"; a "selection" from the music to Fred Stone's current extravaganza, "Stepping Stones"; familiar fragments from "Carmen" and Dvořák's Symphony, "From the New World." The audience on Wednesday will hear dances from Schubert's ballet-music to "Rosamond"; an arrangement by Mr. Jacchia of the slow movement in Beethoven's "Pathetic Sonata"; Chabrier's glowing "Espana." On Thursday, the Glee Club of Wellesley will sing songs of its college. On Friday, Mr. Laus, the first bassoon-player, will be heard upon the saxophone in an "Old Slave Song"; and the usual dances from Chaikovsky's ballet, "Nutcracker," will be played. For orchestra, Mr. Jacchia has also arranged a Waltz of Grieg. Fragments of "Lohengrin"; Casella's graphic and incisive rhapsody, "Italia," and a solo for flute, played by Mr. Amerena, diversify the programme on Saturday. On Sunday, May 11, Russian composers have a copious inning of familiar pieces. Among them are the whirling dances from Borodin's opera, "Prince Igor," and an arrangement of Glinka's song, "The Lark."

The impending "nights" are for Simmons College on Tuesday; for the current "Music Week" on Wednesday; for Wellesley College on Thursday. All three are open, as usual, to the public.

Her May 4

BID FAREWELL TO PIERRE MONTEUX

Admirers Fill Symphony Hall —4000 Sign Memorial

A farewell reception was given to Pierre Monteux in Symphony hall yesterday a few hours before he made his last appearance as conductor of the Boston Symphony Orchestra, at the conclusion of his five-year term.

The reception was given by the trustees, the members of the orchestra, and the subscribers to the Boston Symphony concerts. Judge Frederick P. Cabot, president of the trustees, presented the departing leader in their behalf a volume containing an expression of admiration and gratitude, and bearing the signatures of all present, and others, to the number of 4000. Among those who signed were Mrs. H. L. Higginson, President Lowell and ex-President Eliot of Harvard, Mayor Curley and Mrs. Curley, Lt.-Gov. Fuller and Mrs. Fuller. The text follows:

"To Pierre Monteux:

"As your five years among us draw to an end, we whose names are signed to these words wish to express directly to you our deep appreciation of all that your conductorship of the Boston Symphony Orchestra has meant to the art of music in our community and our country.

"You came to us at a time when many established things were threatened with destruction. We realize that to you a peculiar debt of gratitude is due not only for maintaining your true leadership of the orchestra through a critical period of its history, but also for re-establishing its musical position and bringing its performances to a pitch of beauty never surpassed. The keen pleasure we have had in the artistic results of your labors will be remembered with enduring thankfulness.

"As you return to your native land we shall follow you with grateful thoughts and the warmest wishes that, taking with you as artist and man our respect and admiration, you may meet with the best of good fortune through all the years to come."

Adv May 3

"POPS" SEASON WILL BE OPENED MONDAY

Agide Jacchia to Conduct for Eighth Year

There have been numerous distinguished and popular conductors of the "Pops," but probably none has been such an emphatic success with his public as Agide Jacchia, who is to open his eighth season as conductor next Monday at Symphony Hall.

AGIDE JACCHIA.
Conductor of the "Pops."

Each of his seven seasons to date has broken all previous records in attendance at the "Pops." The coming season promises to make a new record, and it may surely be asserted with confidence that this talented musician is the most popular leader the "Pops" have ever had.

Now an American citizen, Mr Jacchia is a native of Pesaro, Italy. He became a pupil of Mascagni at an early age in the conservatory of that city and has been the life-long friend and admirer of the composer of "Cavalleria Rusticana," conducting all his operas in many parts of the world. As a very young man, Mr Jacchia made a reputation as a conductor in the principal opera houses of Italy.

Since coming to this country Mr Jacchia has conducted opera from coast to coast and from Canada to Central America. During the season of 1914-1915 he was principal Italian conductor at the Century Theatre in New York. Thence he joined the Boston National Opera Company, which toured the United States in 1915-1916. He is the founder and director of the Boston Conservatory of Music. In 1920 he became the conductor of the Cecilia Society chorus of Boston.

Mr Jacchia's "Pops" orchestra numbers over 80 players. It is surely the finest symphony orchestra to be heard in this part of the country in the warmer season of the year.

Trans May 5

At the Pops Tonight

Opening Concert

Hungarian March, "Rákóczy"....Berlioz
Overture to the Opera, "Figaro's Wedding" ....Mozart
Waltz, "Très-Jolie" ......Waldteufel
Fantasia, "Samson and Delilah" Saint-Saëns
Oriental Rhapsody............Glazunov
Burlesca ....Scarlatti-Jacchia
"Love-Death" from "Tristan and Isolde" ....Wagner
Slav March..................Chaikovsky
Selection, "Wildflower" Youmans-Stothart
Ave Maria...........Schubert-Wilhelmj
Slavonic Dance, No. 1..........Dvořák

Conductor: A. Jacchia

Adv May 5

POPS OPEN TONIGHT

When the Pop Concerts in Symphony Hall open tonight Agide Jacchia and the orchestra of 80 Symphony players will present this program:

Hungarian March, "Rakoczy".......Berlioz
Overture, "The Marriage of Figaro." Mozart
Waltz, "Tres Jolie" ....Waldteufel
Fantasia, "Samson and Delilah"..Saint-Saens
Oriental Rhapsody ....Glazounov
Burlesca ....Scarlatti-Jacchia
Love-Death, "Tristan and Isolde"...Wagner
Marche Slave ....Tschaikovsky
Selection, "Wildflower"...Youmans-Stothart
Ave Maria ....Schubert-Wilhelmj
Slavonic Dance, No. 1..............Dvorak

Her May 3

SELECTIONS FROM OUR MAIL BAG

MONTEUX'S LAST CONCERT

To the Editor of The Herald:

On Saturday next comes the last Symphony concert, and Mr. Monteux will leave Boston. The address which will be presented to him shows the appreciation of the musical public, but the greater public, of which the musical public is only a part, is indebted to him likewise, in at least two important matters.

First is the attempted unionization of the Boston Symphony orchestra. No one who thinks at all about modern problems fails to realize the great good the unions have done in the past and how necessary they are to protect the workingman. At the same time, the unions have gone far beyond such necessary protection, and, beginning as the foe to tyranny, seem likely to end in becoming tyrants themselves.

In building, for example, every part of the work is now parceled out by the unions between themselves and oft times the contest is not between the owners and the unions, but between the different unions as to which will obtain a particular piece of work, while the owner stands by in helpless fashion; and so what we generally think of as freedom is still a long way off. The public is slowly rising to this situation. When the octopus reached out one tentacle to gain control of the police force of this city the public understood the principle involved and the man who backed up Police Commissioner Curtis in enforcing that principle is now in the White House. The octopus reached out another tentacle in the effort to enslave the orchestra. No one who knew how much depended upon the freedom of art could await the result of such a conflict without anxiety. It was quite possible that we should be reduced to the drab and colorless condition in music which obtains wherever the unions in their strength have killed all initiative. The trustees of the orchestra deserve great credit for their stand; and yet the utmost they could do might only wreck the orchestra for a principle—they could not create a new orchestra without a loyal conductor. This, however, Mr. Monteux accomplished, and the community owes him a debt, not only because the union was beaten, but because the union was beaten so thoroughly that we in Boston with a rehabilitated orchestra are still free.

Our second debt to him arises from a possible attitude toward Germany and German music at the end of the war. The German bubble was pricked. The German Ph. D., without which none of us in old times could hope to teach, ceased to be a fetish. The moral degradation of Germany became at last apparent. Yet, as Burke said, it is not possible to indict a whole people. It was quite easy to forget that many Germans in the past were not, after all, Prussians, and that there was a universality about art. We needed some one to bring home to us this evident truth, and this Mr. Monteux has done. No one can say that under him German music has been neglected. On the other hand, he has shown true catholicity in his readiness to give to us not only the best of all nations, but the best that we ourselves have produced. This has been done quietly and with self-effacement.

Therefore the community, which contains many who are not musical and to whom Symphony Hall is terra incognita, owes this man a debt because in the battlefield in which he was placed he has fought for its cause. It is this larger aspect of what he has done for Boston, as a whole, that we may well remember he departs.

GEO. R. NUTTER.

Boston, May 1.

Her May 5

WILL BROADCAST POPS OPENING

WBZ to Put Noted Musical Event on Air Tonight

Tonight's broadcast from WBZ will enable listeners throughout the country to hear what up to this time has been reserved for the select few, that is, the Pop concert to be given under the direction of Agide Jacchia to be broadcast, commencing at 8:15 P. M. The Pops is without question one of the most popular concert features of Boston and the opening night represents one of the biggest nights of the Boston music season.

In 1885 this project of a supplementary series of concerts to the regular season of the Boston Symphony orchestra was instigated. Thirty-seven seasons have passed, during which time the "Pops" have become so popular they now represent as much a part of Boston as the world-famed Boston Symphony itself.

The very fact that these concerts are under the direction of Agide Jacchia and that it is made up of 80 members of the Boston Symphony orchestra will leave no doubt in the mind of any one as to the excellency of the concerts. Conductor Agide Jacchia has toured from coast to coast and from Canada to Central America conducting operatic and symphonic scores. During the season of 1914-15 he was principal conductor at the Century Theatre in New York. He is the founder and director of the Boston Conservatory of Music.

Her May 4

POPS OPEN TOMORROW

Tomorrow night the Pop concerts at Symphony hall will begin. The pending season will be the 39th and will, as usual, provide a program of full musical fare every night in the week (and on alternate Sundays). Mr. Jacchia will take the leadership for his eighth successive season as the most popular of Pops conductors. The orchestra will number more than 80 symphony players. The usual accompaniment of refreshments will be served at the tables and in the Pops "bar" and "cafe." The programs of the week are as follows:

MONDAY

Hungarian March, "Rakoozy".....Berlioz
Overture to "The Marriage of Figaro" Mozart
Waltz, "Tres Jolie"............Waldteufel
Fantasia, "Samson and Delilah," Saint-Saens
Oriental Rhapsody.............Glazounov
Burlesca ....Scarlatti-Jacchia
Love-Death from "Tristan and Isolde," Wagner
Marche Slave................Tchaikovsky
Selection, "Wildflower".Youmans-Stothart
Ave Maria (Solo violin, harp, organ, strings ....Schubert-Wilhelmj
Slavonic Dance No. 1..............Dvorak

TUESDAY

March, "Cruiser Harvard"..........Strube
Overture, "Maximillian Robespierre," Litolff
Waltz, "Espana"..............Waldteufel
Simmons songs
Fantasia, "Carmen"..................Bizet
Largo from the "New World" Symphony Dvorak
Volga Bargemen's song...Arr. by Jacchia
Rustic dance, "Snow Maiden," Rimsky-Korsakov
Selection, "Stepping Stones".........Kern
Invitation to the dance.....Weber-Berlioz
American Patrol..................Meacham

WEDNESDAY

Polonaise from "Eugen Onegin" Tchaikovsky
Overture to "Raymond" ....Thomas
Waltz, "On the Beautiful Blue Danube Strauss
Fantasia, "Tosca" .... Puccini
Ballet from "Rosamunde"......Schubert
Largo .... Handel
Adagio from the Sonata Pathetique, Beethoven-Jacchia
Rhapsody, "Espana" .... Chabrier
Ride of the Valkyries...........Wagner
The Lark ....Glinka-Jacchia
American Fantasy .... Herbert

THURSDAY

Pomp and Circumstance ....Elgar
Waltz, "Vienna Blood"........... Strauss
Overture to "William Tell"......Rossini
Songs by Wellesley Glee Club
First Hungarian Rhapsody .... Liszt
Barcarole from "The Tales of Hoffmann" ....Offenbach
Procession to the Cathedral, "Lohengrin" .... Wagner
Wellesley Fantasy ....Macdougall
Fantasia, "Aida" .... Verdi
Whispering of the Flowers........ Blon
Second Regiment Connecticut......Reeves

FRIDAY

March, "Tannhauser"..............Wagner
Overture to "Mignon" ....Thomas
Old Slave Song (saxophone solo, A. Laus)
Fantasia, "L'Oracolo ....Leoni
Second Hungarian Rhapsody ....Liszt
Meditation from "Thais"........Massenet
Waltz in A minor ....Grieg-Jacchia
Hymn to the Sun from "Iris" ..Mascagni
Ballet Suite, "Nutcracker" ...Tchaikovsky
Waltz, "The Skaters" ....Waldteufel
Cortege from "The Queen of Sheba Gounod

SATURDAY

Prelude to "Carmen" ....Bizet
Overture to "Oberon" ....Weber
Macushla ....MacMorough-Jacchia
Fantasia, "Lohengrin," ....Wagner
Rhapsody, "Italia" ....Casella
Pirouette (flute solo, Pasquale Amerena) Glazounov
Intermezzo from Cavalleria Rusticana Mascagni
Finale, Fourth Symphony ....Tchaikovsky
Egyptian Ballet ....Luigini
Waltz, "Roses from the South" ...Strauss
Fifth Hungarian Dance ....Brahms

SUNDAY

RUSSIAN PROGRAM

Entrance of Antony, "A Night in Egypt" Arensky
Dance of the Birds "Snegourotchka" Rimsky-Korsakov
Eight Russian Popular Melodies ..Liadov
Kammenoi Ostrow ....Rubenstein
Ouverture Solennelle, "1812" .Tchaikovsky
Oriental Rhapsody ....Glazounov
The Lark ....Glinka-Jacchia

Director of Boston Symphony Pops

AGIDE JACCHIA

The Bos

THE thirty-ninth season of the "Pops" opened last evening at Symphony Hall. Agide Jacchia reappeared to conduct his admirable orchestra along a familiar pathway, now lightly brilliant, again [illegible] toned. The music selected for the first program of the season was thoroughly conventional and untaxing, [illegible] suitable and pleasing to the [illegible] demands of a leisurely and relaxed audience.

There is rarely any new thing to be said about the blithe, pleasant [illegible] of life. The tranquillity of Symphony Hall "in the season" is the [illegible] paid to the casual friendliness of the "Pops." As Paul Rosenfeld has pointed out, as true of the [illegible] concerts in New York, people at the "Pops" are permitted [illegible] themselves more as they will. They may sit or stand or even walk about a little. They may, at the "Pops," even occupy themselves idly with amusing food and murmurous conversation, permitting the music to become for them a gentle, laving stuff of release, perfumed and gratifying. The important thing is that they may enjoy themselves, banishing [illegible] concern for the austerities that [illegible] that cool, mannered chamber in the months of the subscription concerts. No one is ever embarrassed at being seen at the "Pops," flippant as the name by which they are called may be. Nor even the stern men of commerce who, happening to be in town for a night, stroll in, by twos and threes or even

HARRISBURG
PA.
NEWS

Max Fiedler, former conductor of the Boston Symphony, now directs the Essen Orchestra. That orchestra recently observed its twenty-fifth birthday with a festival concert at which works of Bach, Brahms, Beethoven and Bruckner were performed.

Trans May 3

Symphony

MONTEUX'S END SETS CROWN TO MONTEUX'S WORK

A FINAL CONCERT TO HAILING PUBLIC

Applause That but Half Expressed Regard, Reward, Regret—Programme for Leave-Taking—The Tonal Adventures of Mr. Carpenter's Infant Sound Afresh—Beethoven and Debussy for Classics Old and New—Wagner for Close

IT is high time to discover fresh outlet for both the bestowers and the recipients of applause. Yesterday afternoon, as departing conductor, Mr. Monteux took final leave of half the public of the Symphony Concerts in the orchestra's own city. The audience was plainly eager to give him every proof of good will. Yet, by custom, all that it could do was to rise when he came first to his place; clap him for a minute or two; resume the clapping at the first long pause in the concert; reiterate it into recalls after the last note had sounded. A few in the galleries then lifted their voices in cries undistinguishable to ears below. Otherwise, every plaudit followed precedent. In turn, Mr. Monteux, as honestly stirred, could only repeat bows and smiles of acknowledgement, or with a wave of his hand, twice bid the orchestra share his reward. When he entered, however, it was already on its feet to greet him; while when he bade it rise, it did so only to shower him with the best of applause—that of companions in the working day. No more in these things, unless the orchestra had sounded a "tusch," could he or it do.

In Italy, audiences shout their delight to those that please them; but we American reserve that exercise for conversations in public places or for argument in private. In Russia—it is said—audiences fling their head gear into the air or at the human target of their satisfactions. In Symphony Hall, however, the hat feminine reposes upon the lap of the wearer; while the hat masculine is wire-bound beneath the seat. Nor is it easy to conceive the studious youth of our Friday afternoons drawing Mr. Monteux's cab to his lodgings, or the elect ladies of these matinées pelting him with flowers. For them, for all of us, the only accustomed way is to stand and clap and, may be, murmur in our throats rather than on our lips. Yet, in all sincerity and in no little warmth we intend so much more of regard and regret than these outward and audible signs convey.

For his part, Mr. Monteux could hardly be expected to dance for joy upon the stage after the manner of Mr. Carpenter's perambulating infant heard there only half an hour before. As little could he follow Schiller's and Beethoven's exhortation in the Choral Symphony to embrace his fellow-creatures by millions, or even by the two-thousand-odd gathered in Symphony Hall. It is done in Latin and Slavic Europe; but it is hard to see the conductor with his arms enfolding the concert-master, in token of fellow-feeling for the orchestra. By all the precedents, Mr. Monteux could only bow, smile, and outspread deprecating or summoning hands. Yet quite certainly he would return much more of gratitude and regret than these visible signs may bear. So it goes and so it will go, until some genius finds new ways of applause—strictly suitable to Anglo-Saxon audiences—and new ways of acknowledgment, likewise congenial to modest and, about themselves, reticent conductors.

With his usual skill, but as characteristically with two departures from tradition, Mr. Monteux had arrayed a programme of leave-taking. Time and again, conductors so quitting the Symphony Concerts, have chosen as last piece of all, the upswelling instrumental song, the far-spreading tonal pageant, of the Prelude to "Die Meistersinger." Mr. Monteux still clung to Wagner for voice of farewell; but his choice alighted upon the Overture to "Tannhäuser." (Let only the vilest of cynics say that while the conductor excels with the Overture, he is not so fortunate with the Prelude.) Beethoven's Fifth Symphony, for older classic, and Debussy's "Prelude to 'The Afternoon of a Faun,'" for newer, were manifestly in place for pièces d' adieux. When, however, has a conductor, departing from Symphony Hall, set upon such a list music by an American composer? Mr. Monteux, fine-fibred and catholic of spirit to the last, conceived it his courtesy, his obligation, so to do. With his usual flair as well, he pitched upon a light and little masterpiece in kind—Mr. Carpenter's "Adventures in A Perambulator," as apt and inventive in accomplishment as they are humorsome and fanciful in intent. Mr. Monteux has long known the Suite; it is, indeed, one of the few persisting pieces of American music. He has long intended to include it in a pair of concerts. In his one hundred and twenty-second pair in Boston came the opportunity. And a programme from Mr. Monteux, even for leave-taking, would not seem quite his, unless it contained at least one relatively novel piece.

The more the pity that the conductor did not quite succeed with all of Mr. Carpenter's tonal humors. He caught and conveyed to gay illusion the dogs padding in and out of their instrumental play, barking at will of the wind-choir, loping away to what elderly purists—one was within earshot—like to call a "sidewalk ditty." (For has not Mr. Carpenter been "common," ever since he confessed to pleasure in jazz and to delight in the "strips" of "Krazy Kat?") On the other side of the accou

Mr. Monteux somehow missed the tonal bulk of The Policeman—"round like a ball; taller than my father; blue, fearful, fascinating"—and his tonal gait, "like Doom." Surely, after five years in Boston and two or three in New York, the conductor must know "the type" at first hand and many times over. Did he take The Policeman's measures rather too quickly for that massive figure, that "enormous blue march?" Did he profile a little indistinctly the motiv that proclaims and accompanies this portentous guardian of urban peace? By this evening, perhaps, Mr. Monteux will have come to closer grips with him. No more would the conductor quite give the hurdy-gurdy its tinkling head—that celebrated hurdy-gurdy of two xylophones and a harp, rival to Stravinsky's (otherwise produced) in "Petruschka," equal "outrage" upon pure and conservative ears. Surely Mr. Monteux must have heard the American hurdy-gurdy on its native heath with "the dark man" or "the lady richly dressed" to turn the handle. It is an innocent pleasure. Did not the Carpenterian baby wish to dance to it—"myself, my [illegible] perambulator, all three of us together?" Yet somehow the conductor seemed a little to blush for it.

Nevertheless, Mr. Monteux altogether succeeded with Mr. Carpenter's music of sentiment and vision. The string choir, for the little waves, shimmered and rippled above the softly glowing horns, singing the loveliness of "My Lake." For there are spring days and summer days when Lake Michigan is blue and silver like the music, and like it ruffling in the breeze. As imagining and imparting was Mr. Monteux when Mr. Carpenter stills his measures into haze of memory, when all that they have recounted blurs across the dreaming little mind; fuses into a vague and dear content—pages of vapors drifting and in charm as "The Lake" has been pages of beauty and in motion. As well Mr. Monteux caught the manifold fancy that devises, conducts and colors Mr. Carpenter "characterizing motivs"; the composer's endless seeking and final finding of the felicitous modulations, the harmonies, the timbres that are the imagining fertilized and vivified in tones. Little music from American pens so savors the voices of the orchestra, so uses them in such adroit play

tery and anticipation; song deepened; exultation scaling and spanning the skies. With power, with beauty, with suspense, with elation, Mr. Monteux in order proclaimed the Symphony. A classic masterpiece lived again, not encased and a-cold, but in the heat and the passion with which Beethoven, "rumbling and roaring to himself," put it romantically to paper.

There are classics also written in our day and as justly such by intrinsic and vital quality as though a hundred years, instead of thirty, had affirmed them upon the universal ear and mind. Debussy wrote his Prelude of The Faun in the first years of his slowly ripened prime. It is dated 1894—before wives and luxury and fame and self-content had sapped him. Not even in "Pelléas and Mélisande" and in a few of his songs and piano-pieces are the sensibilities of his mind and hand more susceptible and keen-edged. Nowhere are his imagination and his handiwork more richly fertile. Nowhere are the vision and the revelation, the design and the progress, the substance and the atmosphere, the spirit and the voice, more completely one, indivisible and self-contained. In his thirty-second year when he was still of himself and by himself, Debussy had achieved a music of a perfect unity and a perfect beauty; a music, besides, in content and utterance akin to no other. With reason, it stirs a conductor and an orchestra, as it did Mr. Monteux and his men, to a like beauty of voice, a like unity and mobility and felicity of all the arts of expression; while hearers drink of it, their eyes and hearts swimming in the glamour and the ecstasy. There are still Castalian springs in the music of this our very day, and through "The Faun" therein does Debussy bathe.

The Overture to "Tannhauser" brought ending. Yet listening, the hearer may have heeded less than usual the musical quality, the scenic and the spiritual suggestion, of [illegible]res that countless repetitions may not wear threadbare and hackneyed. Ra the pilgrims were passing, singing. T had begun their course in doubt and t vail. They were finishing it in fruiti and glory. With the Boston Symphon Orchestra so also has journeyed Pierr Monteux.

H. T. P.

Error and Regret

Gibberish That Was Intended as Compliment to a Retiring Conductor

IN a review, printed in yesterday's Transcript, of Mr. Monteux's farewell concert in Cambridge with the Symphony Orchestra, the reviewer attempted to pay a compliment to the conductor and the audience. By correctors' errors, it was reduced to a meaningless gibberish that was an affront to the intelligence of both. Here follow, accordingly, the sentences as they were written:

> Even a "University Audience" is capable of "record-breaking" applause, as there was proof and to spare in Sanders Theatre. In Symphony Hall today and tomorrow Boston must look to its, and to Mr. Monteux's, laurels. Already, however, after New York, Providence and now Cambridge his smooth brow must be pressed tight with them.
>
> There was also a concert with Mr. Monteux's Orchestra, otherwise the Boston Symphony Orchestra of 1924, playing at the top of its mettle. The voices of Ludwig van Beethoven, sometime composer in Vienna, and of Richard Wagner, once of Zürich, Baireuth, the Valkyrs' Rock and the flowing Rhine, were also heard in the land.

Trans May 3

AGAIN THE POPS

A New Series of the Familiar Concerts to Begin on Monday Under the Usual Conditions—Mr. Jacchia for Conductor and Programme-Maker—Occasional Sundays

FOR a thirty-ninth spring and summer, the Pop Concerts will begin on Monday at Symphony Hall, to continue there on every secular evening and, on four alternate Sundays, through Saturday, July 5. Once more the floor will be cleared of rows of seats, while tables and chairs will replace them. Again it will be possible (except on Sundays) to eat at them, to drink at them—whatever the law allows; to smoke at them (Sundays again excepted) unmolested. Furthermore, for those who prefer liquid refreshment apart from music, a bar—as bars go nowadays—stands as heretofore at the back of the first balcony. Food and drink at The Pops have long been of the best, and this spring there will be no departure from standard. According to custom also, the two balconies will be reserved for those who would take their pleasure as at any other concert. The Symphony Orchestra, seventy or eighty strong, as need may require, will play nightly; while again Mr. Jacchia returns to lead it. By this time his tireless energy with band and music, his zest for instrumental melody, his fire of rhythm, his communicating verve are an old story. Orchestra and audience alike answer nightly to him.

As in the past, the conductor will make diversified and interesting programmes becomingly flavored with fresh numbers. Operatic overtures, waltzes and marches, occasional vivid fragments from symphonies, frequent fantasias from familiar operas, solo-pieces, miniatures, ballet music and a generally pleasing miscellany will all figure upon them. Thus the list for Monday includes an "Oriental Rhapsody of Glazunov"; the final scene of Wagner's "Tristan"; a pot-pourri from the musical-play, "Wildflower," as yet unknown to Boston. The programme of Tuesday brings a folk-dance from Rimsky-Korsakov's opera, "Snow Maiden"; a "selection" from the music to Fred Stone's current extravaganza, "Stepping Stones"; familiar fragments from "Carmen" and Dvoràk's Symphony, "From the New World." The audience on Wednesday will hear dances from Schubert's ballet-music to "Rosamond"; an arrangement by Mr. Jacchia of the slow movement in Beethoven's "Pathetic Sonata"; Chabrier's glowing "Espana." On Thursday, the Glee Club of Wellesley will sing songs of its college. On Friday, Mr. Laus, the first bassoon-player, will be heard upon the saxophone in an "Old Slave Song"; and the usual dances from Chaikovsky's ballet, "Nutcracker," will be played. For orchestra, Mr. Jacchia has also arranged a Waltz of Grieg. Fragments of "Lohengrin"; Casella's graphic and incisive rhapsody, "Italia," and a solo for flute, played by Mr. Amerena, diversify the programme on Saturday. On Sunday, May 11, Russian composers have a copious inning of familiar pieces. Among them are the whirling dances from

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Globe May 3

"POPS" SEASON WILL BE OPENED MONDAY

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AGIDE JACCHIA,
Conductor of the "Pops."

Each of his seven seasons to date has broken all previous records in attendance at the "Pops." The coming season promises to make a new record, and it may surely be asserted with confidence that this talented musician is the most popular leader the "Pops" have ever had.

Now an American citizen, Mr Jacchia is a native of Pesaro, Italy. He became a pupil of Mascagni at an early age in the conservatory of that city and has been the life-long friend and admirer of the composer of "Cavalleria Rusticana," conducting all his operas in many parts of the world. As a very young man, Mr Jacchia made a reputation as a conductor in the principal opera houses of Italy.

Since coming to this country Mr Jacchia has conducted opera from coast to coast and from Canada to Central America. During the season of 1914-1915 he was principal Italian conductor at the Century Theatre in New York

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Her May 3

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In building, for example, every part of the work is now parceled out by the unions between themselves and oft times the contest is not between the owners and the unions, but between the different unions as to which will obtain a particular piece of work, while the owner stands by in helpless fashion; and so what we generally think of as freedom is still a long way off. The public is slowly rising to this situation. When the octopus reached out one tentacle to gain control of the police force of this city the public understood the principle involved and the man who backed up Police Commissioner Curtis in enforcing that principle is now in the White House. The octopus reached out another tentacle in the effort to enslave the orchestra. No one who knew how much depended upon the freedom of art could await the result of such a conflict without anxiety. It was quite possible that we should be reduced to the drab and colorless condition in music which obtains wherever the unions in their strength have killed all initiative. The trustees of the orchestra deserve great credit for their stand; and yet the utmost they could do might only wreck the orchestra for a principle—they could not create a new orchestra without a loyal conductor. This, however, Mr. Monteux accomplished, and the community owes him a debt, not only because the union was beaten, but because the union was beaten so thoroughly that we in Boston with a rehabilitated orchestra are still free.

Our second debt to him arises from a possible attitude toward Germany and German music at the end of the war. The German bubble was pricked. The German Ph. D., without which none of us in old times could hope to teach, ceased to be a fetish. The moral degradation of Germany became at last apparent. Yet, as Burke said, it is not possible to indict a whole people. It was quite easy to forget that many Ger-

best that we ourlves have produced. This has been one quietly and with self-effacement. Therefore the community, which conins many who are not musical and to hom Symphony Hall is terra incognita, ves this man a debt because in the attlefield in which he was placed he has ught for its cause. It is this larger pect of what he has done for Boston, a whole, that we may well remember e departs.

GEO. R. NUTTER.

Boston, May 1.

---

hen the Pop concerts in Symny Hall open tonight Agide Jaca and the orchestra of 80 Symny players will present this prom:

garian March, "Rakoczy"........Berlioz
rture, "The Marriage of Figaro." Mozart
tz, "Tres Jolie" ....Waldteufel
tasia, "Samson and Delilah"..Saint-Saens
ntal Rhapsody ....Glazounov
lesca ....Scarlatti-Jacchia
e-Death, "Tristan and Isolde"...Wagner
che Slave ....Tschaikovsky
ction, "Wildflower"...Youmans-Stothart
Maria ....Schubert-Wilhelmj
onic Dance, No. 1 ....Dvorak

Her May 4

POPS OPEN TOMORROW

Tomorrow night the Pop concerts at Symphony hall will begin. The pending season will be the 39th and will, as usual, provide a program of full musical fare every night in the week (and on alternate Sundays). Mr. Jacchia will take the leadership for his eighth successive season as the most popular of Pops conductors. The orchestra will number more than 80 symphony players. The usual accompaniment of refreshments will be served at the tables and in the Pops "bar" and "cafe." The programs of the week are as follows:

MONDAY

Hungarian March, "Rakoczy".....Berlioz
Overture to "The Marriage of Figaro" Mozart
Waltz, "Tres Jolie"............Waldteufel
Fantasia, "Samson and Delilah," Saint-Saens
Oriental Rhapsody.............Glazounov
Burlesca ....Scarlatti-Jacchia
Love-Death from "Tristan and Isolde," Wagner
Marche Slave..................Tchaikovsky
Selection, "Wildflower".Youmans-Stothart
Ave Maria (Solo violin, harp, organ, strings ....Schubert-Wilhelmj
Slavonic Dance No. 1..............Dvorak

TUESDAY

March, "Cruiser Harvard"..........Strube
Overture, "Maximillian Robespierre," Litolff
Waltz, "Espana"..............Waldteufel
Simmons songs
Fantasia, "Carmen"...................Bizet
Largo from the "New World" Symphony. Dvorak
Volga Bargemen's song...Arr. by Jacchia
Rustic dance, "Snow Maiden," Rimsky-Korsakov
Selection, "Stepping Stones"..........Kern
Invitation to the dance.....Weber-Berlioz
American Patrol.................Meacham

WEDNESDAY

Polonaise from "Eugen Onegin" Tchaikovsky
Overture to "Raymond" ....Thomas
Waltz, "On the Beautiful Blue Danube" Strauss
Fantasia, "Tosca" .... Puccini
Ballet from "Rosamunde"......Schubert
Largo .... Handel
Adagio from the Sonata Pathetique, Beethoven-Jacchia
Rhapsody, "Espana" .... Chabrier
Ride of the Valkyries..........Wagner
The Lark ....Glinka-Jacchia
American Fantasy .... Herbert

THURSDAY

Pomp and Circumstance ....Elgar
Waltz, "Vienna Blood"........... Strauss
Overture to "William Tell"......Rossini
Songs by Wellesley Glee Club
First Hungarian Rhapsody .... Liszt
Barcarole from "The Tales of Hoffmann" ....Offenbach
Procession to the Cathedral, "Lohengrin" ....Wagner
Wellesley Fantasy ....Macdougall
Fantasia, "Aida" ....Verdi
Whispering of the Flowers..........Blon
Second Regiment Connecticut......Reeves

FRIDAY

March, "Tannhauser"................Wagner
Overture to "Mignon"..............Thomas
Old Slave Song (saxophone solo, A. Laus)
Fantasia, "L'Oracolo" ....Leoni
Second Hungarian Rhapsody ....Liszt
Meditation from "Thais"..........Massenet
Watz in A minor ....Grieg-Jacchia
Hymn to the Sun from "Iris"........Mascagni
Ballet Suite, "Nutcracker" ....Tchaikovsky
Waltz, "The Skaters" ....Waldteufel
Cortege from "The Queen of Sheba" Gounod

SATURDAY

Prelude to "Carmen" ....Bizet
Overture to "Oberon" ....Weber
Macushla ....MacMorough-Jacchia
Fantasia, "Lohengrin" ....Wagner
Rhapsody, "Italia" ....Casella
Pirouette (flute solo, Pasquale Amerena)
Glazounov
Intermezzo from Cavalleria Rusticana Mascagni
Finale, Fourth Symphony ....Tchaikovsky
Egyptian Ballet ....Luigini
Waltz, "Roses from the South"......Strauss
Hungarian Dance ....Brahms

SUNDAY

RUSSIAN PROGRAM

Entrance of Antony, "A Night in Egypt" Arensky
Dance of the Birds "Snegourotchka" Rimsky-Korsakov
Eight Russian Popular Melodies ....Liadov
Kammenoi Ostrow ....Rubenstein
Ouverture Solennelle, "1812" .Tchaikovsky
Oriental Rhapsody ....Glazounov
The Lark ....Glinka-Jacchia

Her May 5

WILL BROADCAST POPS OPENING

WBZ to Put Noted Musical Event on Air Tonight

Tonight's broadcast from WBZ will able listeners throughout the country hear what up to this time has been erved for the select few, that is, the concert to be given under the direc of Agide Jacchia to be broadcast, mencing at 8:15 P. M. The Pops is out question one of the most popuconcert features of Boston and the ning night represents one of the gest nights of the Boston music season.

In 1885 this project of a supplementary series of concerts to the regular season of the Boston Symphony orchestra was instigated. Thirty-seven seasons have passed, during which time the "Pops" have become so popular they now represent as much a part of Boston as the world-famed Boston Symphony itself.

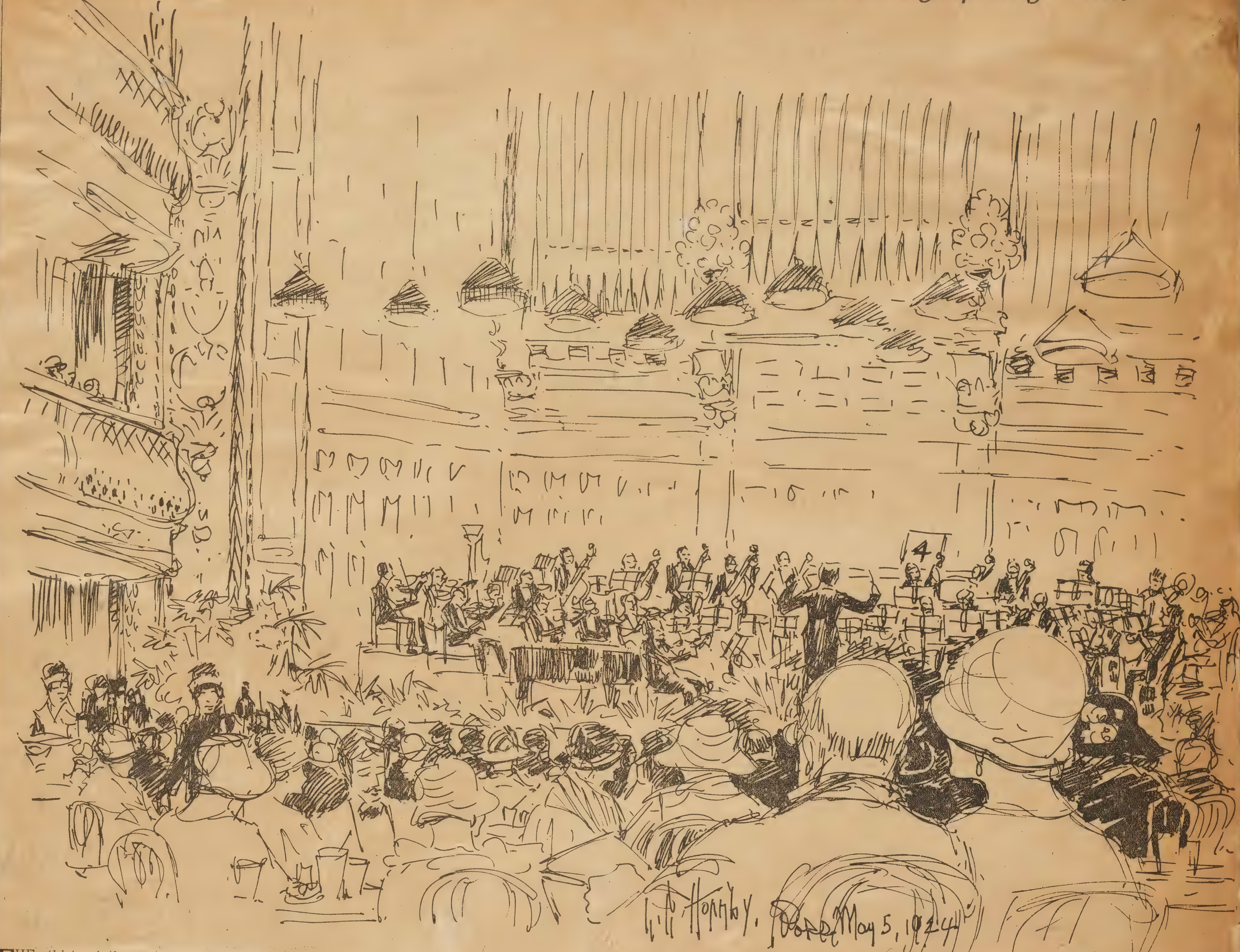
The very fact that these concerts are under the direction of Agide Jacchia and that it is made up of 80 members of the Boston Symphony orchestra will leave no doubt in the mind of any one as to the excellency of the concerts. Conductor Agide Jacchia has toured from coast to coast and from Canada to Central America conducting operatic and symphonic scores. During the season of 1914-15 he was principal conductor at the Century Theatre in New York. He is the founder and director of the Boston Conservatory of Music.

Director of Boston Symphony Pops

AGIDE JACCHIA

THE CHRISTIAN SCIENCE MONITOR, BOSTON, TUESDAY, MAY 6, 1924

The Boston "Pops" Open Thirty-ninth Season at Symphony Hall



THE thirty-ninth season of the "Pops" opened last evening at Symphony Hall. Agide Jacchia reappeared to conduct his admirable orchestra along a familiar pathway, now lightly brilliant, again pastel toned. The music selected for the first program of the season was thoroughly conventional and untaxing, at once suitable and pleasing to the moderate demands of a leisurely and relaxed audience.

There is rarely any new thing to be said about the blithe, pleasant things of life. The tranquillity of Symphony Hall "in the season" is the hostage paid to the casual friendliness of the "Pops." As Paul Rosenfeld has pointed out as true of the Museum concerts in New York, people at the "Pops" are permitted to comport themselves more as they will. They may sit or stand or even walk about a little. They may, at the "Pops," even occupy themselves idly with amusing food and murmurous conversation, permitting the music to become for them a gentle, laving stuff of release, perfumed and gratifying. The important thing is that they may enjoy themselves, banishing undue concern for the austerities that clothe that cool, mannered chamber in the months of the subscription concerts. No one is ever embarrassed at being seen at the "Pops," flippant as the name by which they are called may be. Not even the stern men of commerce who, happening to be in town for a night, stroll in, by twos and threes or even singly because, if one is sensible, one likes a bit of good music now and then.

Last evening's program was palpably planned to capture a unanimous, undifficult approval. There were passages of a fiery, tzigane brilliancy as well as dim vistas of a gentle and lovely peace. Youth could find the chittering purr of the tambourine to charm in the Oriental Rhapsody, with the thin wail of intricate laments, the fine clash of cymbals, and the throbbing rhythms of drums. How could a more popular taste have been served than with the Introduction to "Lohengrin's" third act, limned with proportion and form by a shrewd conductor? Or yet again in the delicate plaint of the Jacchia arrangement of "Macushla," modest selection for an early encore?

The hall was quite filled. There were persons standing. Few left before the conclusion of the program. Thus, with appreciation quick and fresh, was warm, bright welcome afforded Mr. Jacchia and his players, who come again to transform the gathering aridities of the summer into pleasant plains of musical plenty.

HARRISBURG
PA.
NEWS

97

Max Fiedler, former conductor of the Boston Symphony, now directs the Essen Orchestra. That orchestra recently observed its twenty-fifth birthday with a festival concert at which works of Bach, Brahms, Beethoven and Bruckner were performed.

TRENTON, N. J.
TIMES

ADIGE JACCHIA, for eight years leader of Boston Symphony Orchestra, has just opened 39th season of world famous musical organization.

(Int'l Newsreel)

NEW HAVEN,
CONN.
UNION

MAY 20 1924

ADIGE JACCHIA, for eight years leader of Boston Symphony Orchestra, has just opened 39th season of world famous musical organization.

(Int'l Newsreel)

May 4

POPS OPEN TOMORROW

[illegible] night the Pop concerts at Symphony hall will begin. The pending season will be the 39th and will, as [illegible] provide a program of full musical [illegible] every night in the week (and on [illegible] Sundays). Mr. Jacchia will take the leadership for his eighth successive season as the most popular of Pops conductors. The orchestra will [illegible] more than 80 symphony players. [illegible] accompaniment of refreshments will be served at the tables and in the Pops "bar" and "cafe." The programs of the week are as follows:

MONDAY

March, "Rakoczy"	Berlioz
Overture to "The Marriage of Figaro"	Mozart
Waltz, "Tres Jolie"	Waldteufel
Fantasia, "Samson and Delilah,"	Saint-Saens
[illegible] Rhapsody	Glazounov
Burleska	Scarlatti-Jacchia
Love-Death from "Tristan and Isolde,"	Wagner
Marche Slave	Tchaikovsky
Selection, "Wildflower"	Youmans-Stothart
Ave Maria (Solo violin, harp, organ, strings	Schubert-Wilhelmj
Slavonic Dance No. 1	Dvorak

TUESDAY

March, "Fair Harvard"	Strube
Overture, "Maximilian Robespierre,"	Litolff
Waltz, "Espana"	Waldteufel
[illegible] songs	
Fantasia, "Carmen"	Bizet
Largo from the "New World" Symphony	Dvorak
Volga Bargemen's song	Arr. by Jacchia
[illegible], "Snow Maiden"	Rimsky-Korsakow
Selection, "Stepping Stones"	Kern
Invitation to the dance	Weber-Berlioz
American Patrol	Meacham

WEDNESDAY

[illegible] from "Eugen Onegin"	Tchaikovsky
Overture to "Raymond"	Thomas
Waltz, "On the Beautiful Blue Danube"	Strauss
Fantasia, "Tosca"	Puccini
Ballet from "Rosamunde"	Schubert
Largo	Handel
Adagio from the Sonata Pathetique,	Beethoven-Jacchia
Rhapsody, "Espana"	Chabrier
Ride of the Valkyries	Wagner
The Lark	Glinka-Jacchia
American Fantasy	Herbert

THURSDAY

Pomp and Circumstance	Elgar
Waltz, "Vienna Blood"	Strauss
Overture to "William Tell"	Rossini
Songs by Wellesley Glee Club	
First Hungarian Rhapsody	Liszt
Barcarole from "The Tales of Hoffmann"	Offenbach
Procession to the Cathedral, "Lohengrin"	Wagner
Wellesley Fantasy	Macdougall
Fantasia, "Aida"	Verdi
Whispering of the Flowers	Blon
Second Regiment Connecticut	Reeves

FRIDAY

March, "Tannhauser"	Wagner
Overture to "Mignon"	Thomas
Old Slave Song (saxophone solo, A. Laus)	
[illegible]	Leoni
Second Hungarian Rhapsody	Liszt
Meditation from "Thais"	Massenet
[illegible]	Grieg-Jacchia
Hymn to the Sun from "Iris"	Mascagni
Ballet Suite, "Nutcracker"	Tchaikovsky
Waltz, "The Skaters"	Waldteufel
Cortege from "The Queen of Sheba"	Gounod

SATURDAY

Prelude to "Carmen"	Bizet
Overture to "Oberon"	Weber
Macushla	MacMorough-Jacchia
Fantasia, "Lohengrin"	Wagner
Rhapsody, "Italia"	Casella
[illegible] (flute solo, Pasquale Amerena)	Glazounov
Intermezzo from Cavalleria Rusticana	Mascagni
[illegible], Fourth Symphony	Tchaikovsky
[illegible] Ballet	Luigini
[illegible], "Roses from the South"	Strauss
Hungarian Dance	Brahms

SUNDAY

RUSSIAN PROGRAM

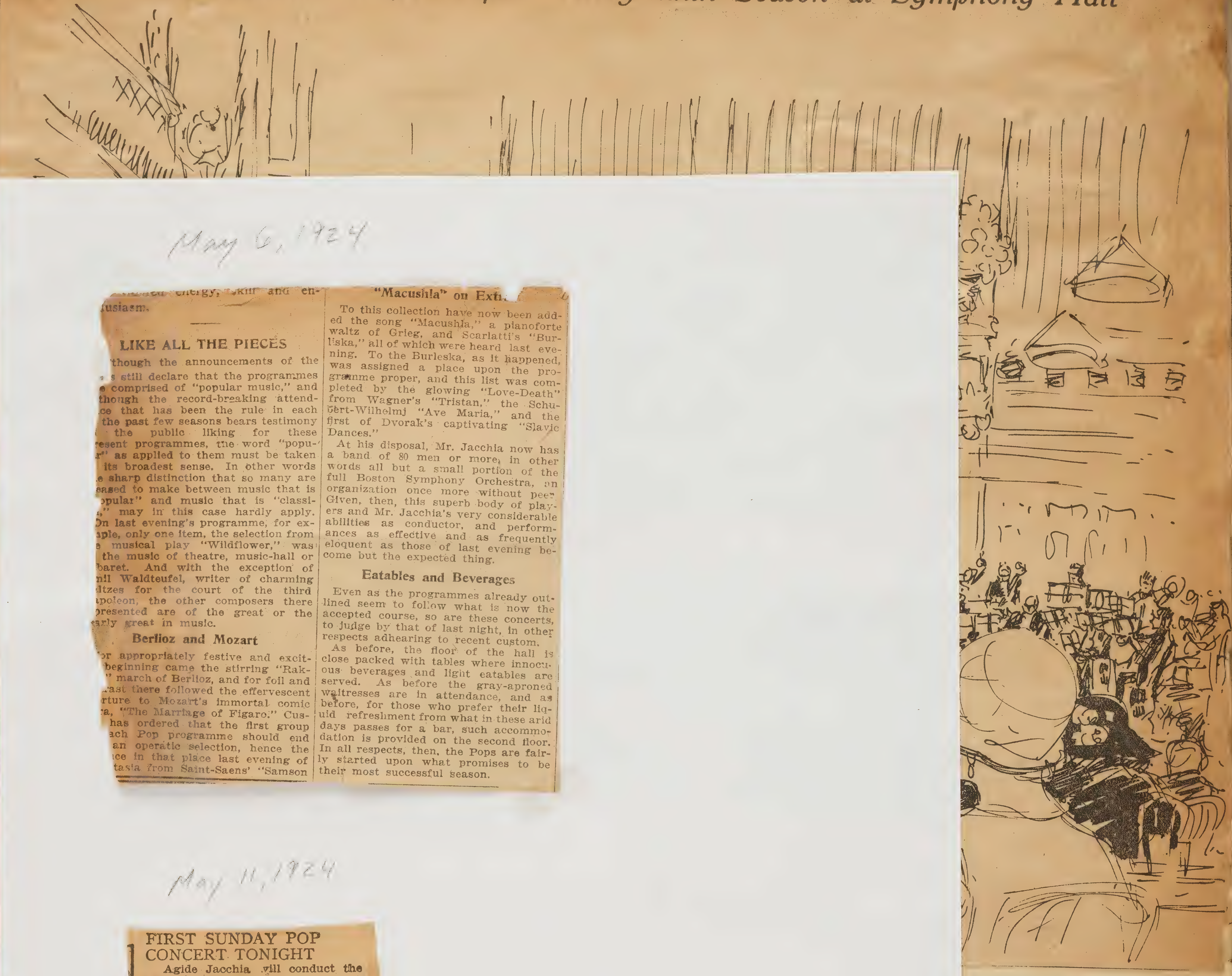
Entrance of Antony, "A Night in Egypt"	Arensky
Dance of the Birds "Snegourotchka"	Rimsky-Korsakow
Eight Russian Popular Melodies	Liadow
Kammenoi Ostrow	Rubenstein
Ouverture Solennelle, "1812"	Tchaikovsky
Oriental Rhapsody	Glazounov
The Lark	Glinka-Jacchia

Director of Boston Symphony Pops

AGIDE JACCHIA

THE CHRISTIAN SCIENCE MONITOR, BOSTON, TUESDAY, MAY 6, 1924

The Boston "Pops" Open Thirty-ninth Season at Symphony Hall



May 6, 1924

[illegible] energy, skill and enthusiasm.

LIKE ALL THE PIECES

though the announcements of the s still declare that the programmes e comprised of "popular music," and though the record-breaking attendce that has been the rule in each the past few seasons bears testimony the public liking for these esent programmes, the word "popur" as applied to them must be taken its broadest sense. In other words e sharp distinction that so many are eased to make between music that is opular" and music that is "classi," may in this case hardly apply. On last evening's programme, for exaple, only one item, the selection from e musical play "Wildflower," was the music of theatre, music-hall or baret. And with the exception of nil Waldteufel, writer of charming ltzes for the court of the third apoleon, the other composers there presented are of the great or the arly great in music.

Berlioz and Mozart

or appropriately festive and excitbeginning came the stirring "Rak" march of Berlioz, and for foil and rast there followed the effervescent rture to Mozart's immortal comic ra, "The Marriage of Figaro." Cushas ordered that the first group ach Pop programme should end an operatic selection, hence the ce in that place last evening of tasia from Saint-Saens' "Samson

"Macushla" on Ext

To this collection have now been added the song "Macushla," a pianoforte waltz of Grieg, and Scarlatti's "Burliska," all of which were heard last evening. To the Burleska, as it happened, was assigned a place upon the programme proper, and this list was completed by the glowing "Love-Death" from Wagner's "Tristan," the Schubert-Wilhelmj "Ave Maria," and the first of Dvorak's captivating "Slavic Dances."

At his disposal, Mr. Jacchia now has a band of 80 men or more, in other words all but a small portion of the full Boston Symphony Orchestra, an organization once more without peer. Given, then, this superb body of players and Mr. Jacchia's very considerable abilities as conductor, and performances as effective and as frequently eloquent as those of last evening become but the expected thing.

Eatables and Beverages

Even as the programmes already outlined seem to follow what is now the accepted course, so are these concerts, to judge by that of last night, in other respects adhearing to recent custom.

As before, the floor of the hall is close packed with tables where innocuous beverages and light eatables are served. As before the gray-aproned waitresses are in attendance, and as before, for those who prefer their liquid refreshment from what in these arid days passes for a bar, such accommodation is provided on the second floor. In all respects, then, the Pops are fairly started upon what promises to be their most successful season.

May 11, 1924

FIRST SUNDAY POP CONCERT TONIGHT

Agide Jacchia will conduct the first Sunday night Pop concert of the season at Symphony Hall tonight, offering at the same time his first Russian program. There will be special features on practically every program this week. On Tuesday night the Harvard Freshmen Glee Club will take part. The program for tonight follows:

Selection, "A Night in Egypt"	Arensky
Dance of the Birds	Rimsky-Korsakow
Eight Popular Melodies	Liadow
Kammenoi Ostrow	Rubinstein
Overture, "1812"	Tschaikovsky
Oriental Rhapsody	Glazovsky
The Lark	Glinka-Jacchia
Dances, "Prince Igor"	Boro
Hebrew Dance	Ka
Procession of the Sardar	Ippolit Ivanov

even the stern men of commerce who, happening to be in town for a night, stroll in, by twos and threes or even

HARRISBURG
PA.
NEWS

27

Max Fiedler, former conductor of the Boston Symphony, now directs the Essen Orchestra. That orchestra recently observed its twenty-fifth birthday with a festival concert at which works of Bach, Brahms, Beethoven and Bruckner were performed.

EN,

15

ADIGE JACCHIA, for eight years leader of Boston Symphony Orchestra, has just opened 39th season of world famous musical organization.

(Int'l Newsreel)

ADIGE JACCHIA, for eight years leader of Boston Symphony Orchestra, has just opened 39th season of world famous musical organization.

(Int'l Newsreel)

58

DULUTH
MINN.
HERALD

MAY 1924

ADIGE JACCHIA, for eight years leader of Boston Symphony Orchestra, has just opened 39th season of world famous musical organization.
(Int'l Newsreel)

N. J.
UNION

MAY 1924

ADIGE JACCHIA, ~~for~~ eight years leader of Boston Symphony Orchestra, has just opened 39th season of world famous musical organization.
(Int'l Newsreel)

NASHVILLE,
TENN.
BANNER

Pierre Monteux, the French conductor, who during the last five years has been extremely successful with the Boston Symphony, conducted his last concert on May 3, and after the "Tannhauser" overture, received an ovation and was given a large loving cup from the members of the orchestra. His successor will be Sergei Koussevitzky, a Russian, who is at present in Paris giving some ver orchestral concerts.

ROCHESTER, N. Y.
TIMES-UNION

MAY 24 1924

Pierre Monteux Accorded Great Reception At Boston Symphony's Last Concert

Pierre Monteux made his final appearance as conductor of the Boston Symphony Orchestra on Saturday evening, May 3.

The farewell tribute accorded him by the audience and the orchestra was perhaps the most enthusiastic ever witnessed at a Boston Symphony concert, records The Christian Science Monitor. Audience and players rose at the conductor's entrance and applauded him for some minutes. At the conclusion of Beethoven's Fifth Symphony there was again prolonged applause, which was intensified when Mr. Holy, the first harpist, appeared with a large loving cup. This, as the gift of the members of the orchestra, was presented to Mr. Monteux with a brief speech by Richard Burgin, the concertmaster.

After the final number (the "Tannhauser" overture), the listeners again rose to their feet and recalled the conductor again and again. There were even cheers and "Bravos"—an extraordinary manifestation at a symphony concert in Boston.

In the afternoon there was a reception to Mr. Monteux at Symphony Hall, at which a memorial with 4,000 signatures was presented to the conductor. Mr. Monteux thus leaves Boston after five years of extraordinary achievement with testimonials of affection and admiration such as have perhaps been won by none of his distinguished predecessors.

During the past season these compositions were performed for the first time anywhere: Converse, "Song of the Sea"; Leginska, two short pieces; Mason, Bergeric. And the works performed for the first time in America were: Bliss, a color symphony; Bowen, concerto, C. minor, for viola, (Lionel Tertis), and orchestra; Bridge, suite, "The Sea"; De Falla, "Nights in the Gardens of Spain," for pianoforte and orchestra. (Henrich Gebbard, pianst.)

Register
Wheeling, W Va

MAY 25 1924

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NEW YORK,
N. Y.
TIMES

Albert Spalding gave the first performance in Paris of Respighi's Gregorian concerto for violin and orchestra at the Paris Opéra with the Paris orchestra under Sergei Koussevitsky. It is probable that Mr. Spalding will play this new work for the first time in New York and Boston with Koussevitsky and the Boston Symphony Orchestra.

LAWRENCE
MASS.
TRIBUNE

39TH SEASON OF SYMPHONY POPS

One of Boston's oldest institutions and yet one of her liveliest and youngest are the Pop Concerts in Symphony Hall. They have been going for thirty-nine years, almost as long as the Boston Symphony Concerts from which they sprang. But there is nothing old-fashioned about the Pops. Conductor Agide Jacchia, now in his eighth season, is as quick to incorporate the most melodious hitof 1924 as he isquick to abandon the outmoded hit of 1923. The Pops repertory is of the widest, extending from a rhapsody or symphony movement to a waltz or sugary trifle. Through these extremes and the intermediate graduations, the fine standard of performance by the orchestra of eighty symphony players under their highly talented conductor, is constant.

Mr. Jacchia, the most praised and applauded of all Pops conductors has in each of his seasons inspired a new record in attendance. It seems likely that the thirty-ninth season will be the most successful the Pops have ever had. Refreshments are served at the tables which cover the floor at Symphony Hall and in the Pops Band Cafe. Mr. Jacchia's programme for Memorial Day (May 30th) is typical of the musical delights which the Pops provide:

1. March, "Lorraine" ....Ganne
2. Prelune and Siciliana, "Cavalier Rusticana" ....Mascagni
   Solo horn, William Valkenier
3. Viennesse Waltz ....Alden
4. Fantasia, "Il Trovatore"...Verdi
5. Polonaise "Christmas Eve"

NEW YORK
AMERICAN

1924

Luella Mellins Scores in "Rigoletto" in Paris

By C. F. BERTELLI,
Universal Service Staff Correspondent

PARIS, June 4.

FOR the first time in thirty-five years an American coloratura soprano sang in "Rigoletto" at the opera to-night. She is Luella Mellius, and she received an ovation from the ultra smart audience which welcomed the first American woman on the stage at the opera since Edith Mason, five years ago.

Opera circles here are buzzing with the quarrel between Chaliapin and Koussevitzky, who will soon be conductor of the Boston Symphony orchestra. Koussevitzky threw down his baton last night at the opera and refused to conduct because Chaliapin was singing. De Posse, formerly of the Chicago Opera, took Koussevitzky's place.

It is announced here that Mary Lewis, formerly of Ziegfeld Follies, will make her debut as prima donna of the British Opera company in London June 14.

BOSTON,
MASS.
TRANSCRIPT

JUN 10 1924

Father of Pierre Monteux

Word has come from France of the death of Gustave Monteux, the father of Pierre Monteux, recently conductor of the Boston Symphony Orchestra. Mr. Monteux was eighty-nine years old. He died on May 30, after a short illness and within two weeks of his son's return to France from the United States at the completion of his term as conductor.

CINCINNATI,
OHIO
TIMES

UNION MUSICIANS TO ASK $10 A WEEK MORE FOR ROAD WORK

Executive Board To Meet Next Month When New Wage Schedules Will Be Drawn—Increases for Other Classifications Slated

New York, May 26.—With the settlement of the Actors' Equity Association demands still hanging fire, the Producing Managers' Association is scheduled to have another union matter on its hands within the next few weeks. The Executive Board of the American Federation of Musicians, under present arrangements, is to meet in New York in June for a conference on the musicians' new wage scale drawn up at the national convention in Colorado Springs, Col. The new scale, which is to go into effect August 1, calls for an average increase of $10 a week for musicians traveling with road companies.

The changes in the prices for traveling theatrical engagements agreed

(Continued on page 131)

ined 1,191 Classified Ads, Totaling 6,888 Line
Edition of This Issue of

(Continued from page

upon at the convention are follows:

When playing week stands the salary, per man, is to be raised from $75 to $8 a week.

When playing broken weeks, i. e. when a company shows in more than one town in a given week, the salary, per man, for nine performances or less is to be raised from $80 to $90.

(The above prices pertain to comic operas, musical comedies, extravaganzas, spectacular shows and all similar attractions.)

If any of the above engagements end with the fraction of a week and one performance is played the price is to be raised, per day, from $9 to $11.

Musicians traveling with vaudeville companies, twelve performances or less, are to be raised from $75 to $85 per week.

If a vaudeville engagement ends with a fraction of a week and one performance is played the rate is to be $10 a day instead of $8.

Musicians traveling with vaudeville acts, twelve performances or less, are to be raised from $63 to $73 per week. The same applies to those with burlesque companies.

Men with tabloid companies stay at $55.

With members of orchestras traveling with picture shows without vaudeville acts, if rest periods of ten minutes each during the hour are not allowed, the new price per week for twelve performances or less is to be $87, an increase of $10 over the prevailing rate.

Leaders To Be Raised

The leaders for the first class of traveling orchestras are to come in for a raise from $85 to $100, while the vaudeville act conductors are to go from $70 to $80.

If dramatic companies (repertoire and otherwise) play in houses where the price of the choicest seats (exclusive of box seats) is less than $1.50, the traveling leader is listed for a raise from $58 to $65, while the conductor of an orchestra with a strictly picture show goes from $90 to $100.

Orchestras such as symphony orchestras, engaged for musical festivals, chautauquas or lyceum tours of more than two concerts per day, are to get $100 per man. The price for rehearsals and overtime before and after the season opens are to be proportionately raised.

A resolution introduced by J. S. Tooher, of Local 69, Pueblo, Col., asking the national executive board to consider the advisability urging the local unions to consider the ion of a six-day week was favorably passed the convention. Another resolution by the Chicago delegates asking that nbers, appearing on the stage, be work with musicians playing oduction, was given the okeh

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The request of the Musical Mutual Protection Union for reconciliation negotiations was referred to the national executive board for action. It is most probable that the board will confer with the outlawed union's committee of reconciliation when the board meets here with the producing managers in June.

President Joseph Weber's salary was raised by the convention from $10,000 to $12,000 a year. Secretary William J. Kerngood's salary was increased from $4,500 to $7,500. Treasurer H. E. Brenton's from $4,000 to $5,200, and Weber's first assistant's from $3,900 to $5,200. The members of the executive board will each get $600 a year for their services instead of $250, the prevailing salary.

REVIEW

New York City

ALBERT SPALDING WINS PARIS SUCCESS WITH KOUSSEVITZKY

Plays Respighi Concerto Under New Boston Orchestra Conductor

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BOSTON,
MASS.
HERALD

JUN 10 1924

Gustave Monteux

Word has been received of the death of Gustave Monteux, father of Pierre Monteux, recent conductor of the Boston Symphony Orchestra. Mr. Monteux was 89 years old. He died on May 30 after a short illness and within two weeks of his son's return to France from Boston at the completion of his term as conductor.

ST. LOUIS
MISSOURI
POST DISPATCH

Paris Just Now Rules World Of Music

PARIS, June 3.

DESPITE the presidential crisis, the Cabinet crisis and the financial crisis provoked by the rapidly falling franc, Paris finds time to think of art and music, particularly the latter. Temporarily, during the Olympic period, she is the music center of world, a position normally occupied by Vienna or New York.

Besides her own Opera Comique, Paris is supporting the Vienna opera company, a dozen big concert orchestras, including those of Damrosch and Koussevitzky, and several world-famous singers. Chaliapin is opening a series of four performances at the National Academy of Music, and all Paris is coming to hear him. Prices have been raised 400 per cent for the occasion. The cheapest seat in the house costs 30 francs (at present exchange $1.56), yet tickets are selling like hot cakes.

"How does Paris opera compare with American opera?" the correspondent asked the famous Russian baritone.

"That is difficult to say," replied Chaliapin, "because one has been at the business 500 and the other only 50 years. But this I can say: Music and opera have made enormous strides in the United States in the last 15 years. Within years I predict that America wi amaze the world in things esthetic.

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BOSTON, MASS.
POST

JUN 10 1924

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HARRISBURG
PA.
NEWS

10 1924

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58

DULUTH
MINN.
HERALD

MAY 23 1924

ADIGE JACCHIA, for eight years leader of Boston Symphony Orchestra, has just opened 39th season of world famous musical organization.
(Int'l Newsreel)

N. J.
UNION

MAY 26 1924

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(Int'l Newsreel)

NASHVILLE,
TENN.
BANNER

6 25

Pierre Monteux, the French conductor, who during the last five years has been extremely successful with the Boston Symphony, conducted his last concert on May 3, and after the "Tannhauser" overture, received an ovation and was given a large loving cup from the members of the orchestra. His successor will be Sergei Koussevitzky, a Russian, who is at present in Paris giving some ver orchestral concerts.

ROCHESTER, N. Y.
TIMES-UNION

MAY 24 1924

Pierre Monteux Accorded Great Reception At Boston Symphony's Last Concert

Pierre Monteux made his final appearance as conductor of the Boston Symphony Orchestra on Saturday evening, May 3.

The farewell tribute accorded him by the audience and the orchestra was perhaps the most enthusiastic ever witnessed at a Boston Symphony concert, records The Christian Science Monitor. Audience and players rose at the conductor's entrance and applauded him for some minutes. At the conclusion of Beethoven's Fifth Symphony there was again prolonged applause, which was intensified when Mr. Holy, the first harpist, appeared with a large loving cup. This, as the gift of the members of the orchestra, was presented to Mr. Monteux with a brief speech by Richard Burgin, the concertmaster.

After the final number (the "Tannhauser" overture), the listeners again rose to their feet and recalled the conductor again and again. There were even cheers and "Bravos"—an extraordinary manifestation at a symphony concert in Boston.

In afternoon there was a re-cepte Miss Helen Washburn, will be of the features of the conference. phoThe Industry Band of 25 pieces will give a concert as one of the features of the conference. The band leal! play in the pavilion for the entainment of patients and visitors. transportation from the end of the tirline to the sanitorium will be bovided on that afternoon.

mpositions w
st time anywhere.

Wheeling W Va

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In the afternoon there was a reception to Mr. Monteux at Symphony Hall, at which a memorial with 4,000 signatures was presented to the conductor. Mr. Monteux thus leaves Boston after fice years of extraordinary achievement with testimonials of affection and admiration such as have perhaps been won by none of his distinguished predecessors.

NEW YORK,
N. Y.
TIMES

Albert Spalding gave the first performance in Paris of Respighi's Gregorian concerto for violin and orchestra at the Paris Opéra with the Paris orchestra under Sergei Koussevitsky. It is probable that Mr. Spalding will play this new work for the first time in New York and Boston with Koussevitsky and the Boston Symphony Orchestra.

LAWRENCE
MASS.
TRIBUNE

39TH SEASON OF SYMPHONY POPS

One of Boston's oldest institutions and yet one of her liveliest and youngest are the Pop Concerts in Symphony Hall. They have been going for thirty-nine years, almost as long as the Boston Symphony Concerts from which they sprang. But there is nothing old-fashioned about the Pops. Conductor Agide Jacchia, now in his eighth season, is as quick to incorporate the most melodious hitof 1924 as he isquick to abandon the outmoded hit of 1923. The Pops repertory is of the widest, extending from a rhapsody or symphony movement to a waltz or sugary trifle. Through these extremes and the intermediate graduations, the fine standard of performance by the orchestra of eighty symphony players under their highly talented conductor, is constant.

Mr. Jacchia, the most praised and applauded of all Pops conductors has in each of his seasons inspired a new record in attendance. It seems likely that the thirty-ninth season will be the most successful the Pops have ever had. Refreshments are served at the tables which cover the floor at Symphony Hall and in the Pops Band Cafe. Mr. Jacchia's programme for Memorial Day (May 30th) is typical of the musical delights which the Pops provide:

1. March, "Lorraine" ....Ganne
2. Prelune and Siciliana, "Cavalier Rusticana" ....Mascagni
   Solo horn, William Valkenier
3. Viennesse Waltz ....Alden
4. Fantasia, "Il Trovatore"...Verdi
5. Polonaise, "Christmas Eve" Rimsky-Korsakov
6. Indian Summer, an American Idyll ....Herbert
7. Spanish Dance, "Cachuca" Hadley
8. Finale, Fourth Symphony Tchaikowsky
9. Overture to "William Tell" Rossini
10. Ave Maria ......Bach-Gounod
11. March of the Doughboys Dunham

NEW YORK
AMERICAN

JUN 8 1924

Luella Mellins Scores in "Rigoletto" in Paris

By C. F. BERTELLI,
Universal Service Staff Correspondent

PARIS, June 4.

FOR the first time in thirty-five years an American coloratura soprano sang in "Rigoletto" at the opera to-night. She is Luella Mellius, and she received an ovation from the ultra smart audience which welcomed the first American woman on the stage at the opera since Edith Mason, five years ago.

Opera circles here are buzzing with the quarrel between Chaliapin and Koussevitzky, who will soon be conductor of the Boston Symphony orchestra. Koussevitzky threw down his baton last night at the opera and refused to conduct because Chaliapin was singing. De Posse, formerly of the Chicago Opera, took Koussevitzky's place.

It is announced here that Mary Lewis, formerly of Ziegfeld Follies, will make her debut as prima donna of the British Opera company in London June 14.

BOSTON,
MASS.
TRANSCRIPT

JUN 10 1924

Father of Pierre Monteux

Word has come from France of the death of Gustave Monteux, the father of Pierre Monteux, recently conductor of the Boston Symphony Orchestra. Mr. Monteux was eighty-nine years old. He died on May 30, after a short illness and within two weeks of his son's return to France from the United States at the completion of his term as conductor.

CINCINNATI,
OHIO
TIMES

UNION MUSICIANS TO ASK $10 A WEEK MORE FOR ROAD WORK

Executive Board To Meet Next Month When New Wage Schedules Will Be Drawn—Increases for Other Classifications Slated

New York, May 26.—With the settlement of the Actors' Equity Association demands still hanging fire, the Producing Managers' Association is scheduled to have another union matter on its hands within the next few weeks. The Executive Board of the American Federation of Musicians, under present arrangements, is to meet in New York in June for a conference on the musicians' new wage scale drawn up at the national convention in Colorado Springs, Col. The new scale, which is to go into effect August 1, calls for an average increase of $10 a week for musicians traveling with road companies.

The changes in the prices for traveling theatrical engagements agreed

(Continued on page 131)

ined 1,191 Classified Ads, Totaling 6,888 Line
dition of This Issue of

(Continued from page

upon at the convention are follows:

When playing week stands the salary, per man, is to be raised from $75 to $8 a week.

When playing broken weeks, i. e., when a company shows in more than one town in a given week, the salary, per man, for nine performances or less is to be raised from $80 to $90.

(The above prices pertain to comic operas, musical comedies, extravaganzas, spectacular shows and all similar attractions.)

If any of the above engagements end with the fraction of a week and one performance is played the price is to be raised, per day, from $9 to $11.

Musicians traveling with vaudeville companies, twelve performances or less, are to be raised from $75 to $85 per week.

If a vaudeville engagement ends with a fraction of a week and one performance is played the rate is to be $10 a day instead of $8.

Musicians traveling with vaudeville acts, twelve performances or less, are to be raised from $63 to $73 per week. The same applies to those with burlesque companies.

Men with tabloid companies stay at $55.

With members of orchestras traveling with picture shows without vaudeville acts, if rest periods of ten minutes each during the hour are not allowed, the new price per week for twelve performances or less is to be $87, an increase of $10 over the prevailing rate.

Leaders To Be Raised

The leaders for the first class of traveling orchestras are to come in for a raise from $85 to $100, while the vaudeville act conductors are to go from $70 to $80.

If dramatic companies (repertoire and otherwise) play in houses where the price of the choicest seats (exclusive of box seats) is less than $1.50, the traveling leader is listed for a raise from $58 to $65, while the conductor of an orchestra with a strictly picture show goes from $90 to $100.

Orchestras such as symphony orchestras, engaged for musical festivals, chautauquas or lyceum tours of more than two concerts per day, are to get $100 per man. The price for rehearsals and overtime before and after the season opens are to be proportionately raised.

A resolution introduced by J. S. Tooher, of Local 69, Pueblo, Col., asking the national executive board to consider the advisability of urging the local unions to consider the adoption of a six-day week was favorably passed upon by the convention. Another resolution introduced by the Chicago delegates asking that traveling members, appearing on the stage, be not permitted to work with musicians playing the score of the production, was given the okeh of the convention.

Other resolutions passed included a condemnation of the Ku-Klux Klan and other such organizations, a declaration that the national officers try to bring the Boston Symphony, at present on the unfair list, into the fold, and an amendment to the joint agreement with the stage-hands' union whereby it is stated that nothing in the agreement "shall ever be construed as giving either party the right to call for assistance from the other for the purpose of forcing a minimum number of men except in cases where local agreement exists."

The request of the Musical Mutual Protection Union for reconciliation negotiations was referred to the national executive board for action. It is most probable that the board will confer with the outlawed union's committee of reconciliation when the board meets here with the producing managers in June.

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REVIEW
New York City

ALBERT SPALDING WINS PARIS SUCCESS WITH KOUSSEVITZKY

Plays Respighi Concerto Under New Boston Orchestra Conductor

Albert Spalding made one of the greatest successes of his career when he played for the first time in Paris the new Respighi Concerto for the violin with the Paris Orchestra, under Sergei Koussevitzky at the Paris Opera, receiving a tremendous ovation after giving a marvelously beautiful performance, according to a cable received by the Wolfsohn Musical Bureau.

Mr. Spalding, who has been on a concert tour of Europe since April 3, opened his present tour at Amsterdam as soloist with the Concertgebouw Orchestra, under the baton of Karl Muck, reaching the climax of his tour with the introduction of the Respighi Concert to the Parisian concert-goers.

Negotiations are now under way to have Mr. Spalding play this new work for the first time in New York and Boston with Koussevitsky and the Boston Symphony Orchestra during the coming season.

BOSTON,
MASS.
HERALD

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ST. LOUIS
MISSOURI
POST DISPATC

JUN 8

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POST

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HARRISBURG
PA.
NEWS

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POST DISPATCH

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NEWS

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PROVIDENCE, R. I.
JOURNAL

JUN 15 1924

Spalding Plays in Paris

At the recent presentation of the "Concerto Gregoriano," written by Otterino Respighi and played in Paris for the first time, Albert Spalding was the artist. The conductor of the orchestra was Koussevitsky, who was conducting for nearly his last time before coming here to direct the musical destinies of the Boston Symphony. A cable to the New York Herald Tribune says of the reception of the concerto:

"Rarely does one witness in Paris the highly edifying spectacle of a French audience moved to tears by an American. Rarely does one see a huge throng of patriotic and intelligent Parisians neglecting to throw their usual rapturous fit over indigenous products and then throwing a proper one over an Ango-Saxon. And to use the word 'rarely' is stretching the thing a bit.

"All this happened, however, to Albert Spalding. When he finished the third movement of a very beautiful, very successful effort to adapt Gregorian chants and mediaeval harmonies to the requirements of a complicated and modern form of musical expression, Paris accepted him immediately as a great artist. There was no doubt about it; people who five minutes before had hissed Honegger's ingenious attempt to put his impression of a huge locomotive running at full speed into music, yelled excitedly for Spalding. People who had yelled excitedly for Honegger were none the less exuberant for Spalding.

"Koussevitzky shook the violinist's hand twice on his own account, and then was compelled to repeat a couple of times more on account of his insistent audience. Naturally, both were pleased, the audiences at Koussevitzky concerts, of which eight are given yearly at the opera, and nowhere else, being presumably the most censorious audiences on earth.

"It isn't going so very far to say (inasmuch as it is often said in Paris) that if somebody succeeds in satisfying Koussevitzky's followers he can please the most critical and devastatingly musical person anywhere else. Of course that is the French viewpoint, since M. Koussevitzky has been more or less adopted by the French capital."

PROVIDENCE, R. I.
JOURNAL

JUN 15 1924

George Schnoevoigt last month resigned the conductorship of the Stockholm Konsertfoeringen Orchestra. He is remembered here as one of the guest conductors with the Boston Symphony this year and his plans now call for a number of guest appearances with several American orchestras next year. He will continue to conduct part of the season of the Berlin Philharmonic and will also lead the summer concert series at Scheveningen this year.

HARTFORD,
CONN.
TIMES

JUN 14 1924

Stravinski's new piano concerto, "Le Sacre du Printemps," was recently performed by the composer in Paris to the accompaniment of a selected orchestra of 120 led by Serge Koussevtizsky. This new work was completed by the composer one month ago, and it was acclaimed by critics as a masterpiece. Stravinski is said to have shown great interpretive skill in the rendition of his new work, but at times there was a hardneess in his tone which detracted seriously.

ALBANY, N. Y.
JOURNAL

7

JUN 16 1924

THE BOSTON SYMPHONY.

W. H. Brennan, manager of th Boston Symphony orchestra, was i Albany Saturday night, and while her completed arrangements with Be Franklin for concerts of the organization in Albany and Schenectady fo next season. On these occasions Al bany will have the full orchestra, a has been the invariable rule whenever Mr. Franklin has presented the famous band of musicians.

ROCHESTER, N. Y.
TIMES-UNION

JUN 14 1924

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NEW YORK
TRIBUNE

JUN 15

Koussevitzky Plays the Moderns And Mengelberg Storms Paris

New Compositions by Prokofieff and Schmitt Given for First Time by Russian Conductor, While Dutchman Features Bach

By F. D. Perkins

Special Correspondence to The New York Herald Tribune

PARIS, May 31.

With Walter Damrosch, Willem Mengelberg and Serge Koussevitzky among those present, a roster of the conductors who have been providing Paris with its orchestral music during the last fortnight of May might almost be an extract from a prospectus of what New York is going to receive in the season of 1924-'25. Others who have directed or are about to direct concerts here are Pablo Casals and Vladimir Golschmann.

Mr. Koussevitzky, who had given an all Stravinsky program at the Opéra on the 22d (discussed in my last letter to The Herald Tribune), concluded his series of four concerts last Thursday night with another program which might cause some startled glances if posted on a Carnegie Hall billboard. Not, indeed, the opening Concerto Grosso of Archangelo Corelli, of the vintage of 1712; but this was followed by two "Mirages," by Florent Schmitt; Prokofieff's "Sept, ils sont sept!" (an "incantation" for tenors, chorus and orchestra); and a repetition of the Stravinsky piano concerto, which had its public launching a week before.

The Corelli work, in C minor, the third of a series of concerti grossi published in 1712 in Rome, was styled "first hearing," although it would seem strange that, even if "completely forgotten, in spite of its great interest and importance," the work should not have been given somewhere during the last 212 years. Agreeable music, of orthodox eighteenth century type, it was played with much vigor and sonority by the musicians under Mr. Koussevitzky, who picks the players for his annual spring series from the various orchestras of Paris.

For the first hearing of Florent Schmitt's "Mirages" the audience was reminded that with the dedication of the first part, "Tristesse de Pan," to the memory of Claude Debussy, "this funeral homage must not be forgotten if one wishes to grasp the character of this piece," which, even in its original piano version, was already suggestive of orchestral possibilities. Pan, indeed, seemed a not too distant relative of the Faun who dreamed through Debussy's indolent Afternoon, but more melancholy, with his original plaintive mood becoming agitated, and then relapsing to its former mild, melodious wistfulness. The second one, "La Tragique Chevauchée," had for its program an excerpt from Byrón's "Mazeppa," and followed this almost too faithfully, with an incessant galloping figure running practically from beginning to end—with comparatively little else. But applause was fervid, and Mr. Koussevitzky waved to Mr. Schmitt, who duly rose to bow his thanks.

Prokofieff's "Sept, ils sont sept!" was a far from beautiful but an unusual and striking work, with music that effectively reproduced and enhanced the sentiment of its weird, uncanny text. This was a poem by the Russian Constantin Balmont, inspired by an inscription found on the wall of a temple in Akkad, in the region of Babylon, which is a prayer or incantation against seven sexless demons, the authors of all evil. In chorus and orchestra it was sharp, high-pitched, penetrating music, of which the opening outburst seemed the very apotheosis of discord. Then the tenor, H. Fabert, began his lines in a hushed undertone which later became a shout, none of the voices being granted anything that could be considered song. The incantation continued over a heavy march rhythm in the orchestra, with instrumental and vocal climaxes not far removed from shrieks, but yet necessary for the effective expression of the text. The end came in the lower strings and muffled bass voices.

It was discordant music, ugly music, but with a penetrating and realistic expression of horror, alarm, aversion and warning. Mr. Prokofieff was also discovered and called upon to rise and bow.

The Stravinsky concerto, with the composer again as the solo pianist, made much the same impression as before: that of a decidedly interesting work—though in one or two places Stravinsky pursued his fugato to the point of dryness. Although since the "Sacre du Printemps," Stravinsky has abjured the grandiose, there was nevertheless a patch of superb purple when the orchestra played the main theme of the second movement, fortissimo. Another Stravinsky number, "Le Choeur des Etoiles," for male chorus and orchestra, a revised version of an early work, had also been announced, but owing to lack of opportunity for sufficient rehearsal gave way to a repetition of the Prokofieff number. The device of giving a new work two performances at its first appearance has its advantages for reviewers, but one hardly expects to see Mr. Koussevitzky do it in Boston or New York

poses to give with the Boston Symphony in America, although contemporary music is to be well represented.

As before, Koussevitzky's conducting, never perfunctory, traversed a wide gamut of feeling. Considering that the orchestra at his disposal was an amalgamation, the players did very creditable work.

While the Paris orchestras closed their regular seasons some time ago, the orchestra of the Conservatoire has been giving the Beethoven cycle, conducted by Walter Damrosch, which ends next Tuesday with the violin concerto, played by Jascha Heifetz, and the Ninth Symphony. The programs have followed the scheme of the New York series, postlude and all; the fifth concert, at the Théâtre des Champs-Elysées, on the 27th, bringing the "King Stephen" and the third "Leonore" overtures, the Eighth Symphony and the G major piano concerto for which Josef Hofmann was the soloist. This last was really the feature of the evening, as it might have been called the second Paris début of the pianist, who, according to the best authority, had not played here since his first triumphs as an infant prodigy about thirty-eight years ago. A performance of the usual Hofmannesque brilliance and finish excited the Parisians, whose cheers and cries of "bis" were answered by the Rubinsteinized Turkish March from "The Ruins of Athens." The audience would have liked more, but had to wait until Hofmann's recital this afternoon.

Mr. Damrosch was not able to give Paris an exact replica of what he gave New York, as the Conservatoire Orchestra is far from being a New York Symphony. There was unevenness in the playing, a lack of unity and precision which, despite the conductor's best efforts and his intimate and long acquaintance with Beethoven, gave the performance a certain roughness. We understand, however, that the orchestra employed an unusual number of substitutes for this performance, and it is said that the playing was not up to the standard of the preceding concerts.

The Dutch, headed by Willem Mengelberg, conquered Paris, for the time being, last week, when six concerts at the Champs Elysées by the Concertgebouw Orchestra and the Toonkunst Choral Society, both of Amsterdam. Mr. Mengelberg gave three performances of the Bach St. Matthew Passion, two of Beethoven's Ninth Symphony and a Franco-Dutch program which brought two familiar Philharmonic numbers: Mr. Mengelberg's own Prelude and Ravel's "La Valse." The final number, Fauré's Requiem, had an interesting and effective arrangement of the singers in the center, surrounded by the orchestra.

The performance of the Ninth Symphony, on May 23, offered an interesting opportunity to compare the two orchestras which serve under the Dutch conductor. The Concertgebouw is a remarkable orchestra, and played with a fullness and richness of tone, a precision, zest and spirit in their response to Mr. Mengelberg, which would bring high praise on either side of the Atlantic. Whether or not it excelled the Philharmonic would need further hearings to decide—it seemed, on the whole, a dead heat.

The huge chorus, numbering about 350, did remarkable work, with a tone which held its strength and volume in the highest notes. The solo soprano, Mlle. Mia Peltenberg, also was able to preserve an unbroken tone. The solo tenor was an old friend—Jacques Urlus.

The Passion Music was excellently done, in a performance of technical finish and unusual emotional power, with perfect unity among the 500 taking part. Wanda Landowska played the harpsichord, while the part of Christ was sung by Thomas Denys, a young barytone with a voice of notable power and volume.

The series was a triumph for Mr. Mengelberg, who received cheers and multiplied recalls that brought to mind his first season with the National Symphony in New York. It also showed that there is an impressive amount of musical material in the city of Amsterdam.

Symphony and Passion Music were sung in German, and the Vienna Staatsoper, under Franz Schalk, which gave a short Mozart series at the Champs-Elysées this week, also found performances in German warmly welcomed in Paris. The war, as far as language goes, seems really over—but then the above performances have not been echt Deutsch, but Dutch and Austrian.

Continuing the cosmopolitan list of conductors who have held forth this past fortnight, Pablo Casals brought his "Orquestra Pau Casals," of Barcelona, which he organized himself in 1920, to the Champs-Elysées for two

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N. Y.

WIRELESS AGE

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The experiment was an instant success. The "Promenade Concerts" soon came to be called the "Pops." While

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the Pops of this the 39th season follow the original idea to some extent, the idea has been enlarged to a great extent. In the first place, the orchestra has grown considerably—its full symphonic proportions are adequate and the music is taken somewhat more seriously, although light trifles for encores, waltzes, operetta selections, remain an integral part of the Pops.

This is Agide Jacchia's eighth season as conductor of these concerts. A native of Pesaro, Italy, he became a favorite pupil of Mascagni at an early age in the Conservatory of that season, Mr. Jacchia made an immediate mark as a young man as a conductor in the principal opera houses of Italy.

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NEW YORK

TRIBUNE

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Composer Plays Solo Part Under Koussevitzky's Baton; Concerto Impressive, but Lacks Magnitude of "Le Sacre du Printemps"

By F. D. Perkins

PARIS, May 23

Theatre National de l'Opera, Paris, Thursday, May 22, at 9 p. m. Concert of music by Igor Stravinsky, performed by an orchestra of 120 under Serge Koussevitzky; soloist, Igor Stravinsky.

Suite for Orchestra, "L'Oiseau de Feu."
Fragments from the ballet "Petrouchka."
Concerto for piano and orchestra (first performance).
Pianist, Igor Stravinsky.
"Le Sacre du Printemps."

In Paris there is a musical public of considerable size which likes its modern music neat. It is true that Stravinsky barely escaped with his clothes when Mr. Monteux conducted the first Paris performance of "Le Sacre du Printemps"; but that was a long twelve years ago, and now a new work by the surprising and sometimes stupendous Russian attracts large numbers of enthusiastic hearers. There were few vacant seats at Mr. Koussevitzky's concert in the Opera House last night, and the top gallery suggested the well known 5:30 subway rush at Times Square.

Stravinsky's new piano concerto, dedicated to Mme. Natalie Koussevitzky, was finished last month, and thus can safely be regarded as Stravinsky's very latest work. Like most of the composer's recent scores, it contents itself with a moderate number of instruments, though there seems to be a certain reaction from the extreme economy of numbers and austerity of style which marks the "Symphonies for Wind Instruments," for instance. The accompanying orchestra called for in the score of the Concerto, according to the program, comprises two flutes and piccolo, two bassoons, one English horn, two clarinets, four horns, four trumpets, three trombones and tuba, four kettledrums (with the warning, "played by a musician"—is Stravinsky deprecating the tribe of tympani players?)—and several, actually four, desks of double basses. The orchestral players numbered, by actual count, about forty-five.

Despite various poignant combinations of sound, especially of wind instruments, which might send conservative music lovers scurrying to the nearest Beethoven Cycle, the concerto has a certain classical flavor—with an almost continuous fugue, sometimes pursued by the piano alone, sometimes divided between soloist and orchestra, suggesting a much acidulated Bach. There are lyric passages of marked beauty, especially in the slow movement, and lively episodes which might be fragments from "Petrouchka." The opening passage, lento, is marked by what might be called a soured melodiousness, a plaintive, penetrating combination of wind instruments. The main body of the movement starts at a lively pace, with the main theme stated by both piano and orchestra, giving strong hints of "Petrouchka." The piano has a long fugal cadenza, the orchestra joining in later on, with the suggestions of "Petrouchka" again pronounced. The fugue continues, alternating between solo and tutti passages, until interrupted by another piercing outburst of the wind. The fugue is resumed, and seems once or twice on the point of becoming jazz, sometimes on the point of becoming Bach, with the piano dominating, until the full body of instruments ends the movement with the original lento, fortissimo.

The second movement has a lyric opening, shared by piano and orchestra, which eventually gives the theme fortissimo, with heavy chords by the piano, accentuating the characteristic acidulous quality of Stravinsky's combinations of wind instruments, which in this instance is unusually effective. The mood softens and lightens, and a dialogue ends in a gravely plaintive episode for the piano. The second theme, also lyric, is played by the orchestra and embroidered by the piano, and another orchestral outburst brings back the opening of the movement in a somewhat different form—not repeated literally, according to the program notes, "but rather representing the continuation of the cadenza." This passes into the finale, which brings back the fugue of the first movement in various forms and combinations. "Petrouchka" is recalled again, and again Stravinsky seems, at one or two points, about to embark on a jazz dance. Abrupt stops interrupt the rapid movement, and finally three chords for the piano bring back the plaintive mood. The three chords are heard again, and a broad orchestral passage leads to a sudden close.

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CLEVELAND,

OHIO

NEWS

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CHICAGO

ILL.

HERALD EXAMINER

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THE
CLEVELAND,
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NEWS
JUN [illegible]

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HERALD EXAMINER
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PROVIDENCE, R.
JOURNAL

Koussevitzky Leads in London

TOMORROW THE POPS

TONIGHT AT THE POPS

PROGRAM AT THE POPS

Tonight at the Pops

Military March……Schubert
Overture to "Il Guarany"……Gomez
"Whirling Dervishes"……Godowsky
Fantasia, "Don Carlos"……Verdi
Prelude to "Lohengrin"……Wagner
"Liebesfreud"……Kreisler
"Dubinushka"……Arranged by Jacchia
Finale of "Schéhérazade,"……Rimsky-Korsakoff
Selection, "Cavalleria Rusticana,"……Mascagni
Waltz, "Toujours ou Jamais,"……Waldteufel
Russian Dance……Tschaikowsky

LTIMORE
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Music lovers in London were recently given the opportunity of comparing the art of two great conductors, Weingartner and Koussevitzky. As the latter will lead the Boston Symphony next season, the criticisms of his performance are especially interesting locally.

"I do not wish to belittle Koussevitzky, who is the greatest conductor of his particular school I have heard," writes Dyneley Hussey in the London Saturday Review. "I have never seen anyone with such a remarkable right arm; it is as sensitive and as quick in action as a siesmograph. But in the classics he seems to me to commit the same kind of errors as Albert Coates, though he commits them infinitely better. There are, broadly, two ways in which an executant may approach the music he wishes to interpret. He may bend it to his will and remake it in his own image. That is the way of Koussevitzky and of Busoni. The value of such performances will vary generally in proportion to the musical sensibility of the executant and, for each of us individually, according to the amount of sympathy we have for his particular point of view.

"The second way is to keep strictly to the score and to give the music as it is written. Here the value of the performance depends upon the ability of the executant to transform the letter into the expressive spirit of the music. It is the way of Weingartner. It involves the complete fusion of the strong personality of the performer into the music—and I would dispute any suggestion that Weingartner has any less individuality than Koussevitzky—and it seems to me the more difficult, as it is the less showy task.

"Let me illustrate my meaning: One of the most difficult things in violin playing is the production of octaves absolutely in tune. When it is done it sounds so simple that a violinist of great and deserved reputation said that he never played them quite in tune, because the audience would fail to recognize the difficulties he was overcoming. Even so, it takes a keener attention and a finer perception to appreciate the sensitive balance and the true expression of the composer's ideas through the subservience of the executant than to be captured by sensational contracts and new readings. * * * Koussevitzky undoubtedly puts infinitely more passion into any performance he gives and he raises his audience at the time to a higher pitch of excitement. But for many of us Weingartner is the more profound, the more moving."

TOMORROW THE POPS

Tomorrow evening in Symphony Hall the 39th season of Pops, and the 8th under the direction of Agide Jacchia, will open with a typically varied and inviting programme that lists Mozart's Overture to "The Marriage of Figaro," the "Love-Death" from Wagner's "Tristan and Isolde," Mr. Jacchia's arrangement of a Burlesca by Scarlatti, a selection from "Wildflower," and pieces by Berlioz, Waldteufel, Saint-Saens, Glazunov, Tchaikovsky, Schubert and Dvorak.

On each evening thereafter and on alternate Sundays, beginning May 11, the Pops will continue, with the usual accompaniments save at the Sunday concerts, of refreshments and smoking.

TONIGHT AT THE POPS

Agide Jacchia at the Pop Concert in Symphony Hall tonight will honor particularly "Music Week." The numbers to be played follow:

Polonaise from "Eugen Onegin" ....Tschaikovsky
Overture to "Raymond"..........Thomas
Waltz, "On the Beautiful Blue Danube" ....Strauss
Fantasia, "Tosca"..................Puccini
Ballet from "Rosamunde".......Schubert
Largo ....Handel
Adagio Cantabile from the Sonata Pathetique ....Beethoven-Jacchia
Rhapsody, "Espana"............Chabrier
Ride of the Valkyries.............Wagner
The Lark.................Glinka-Jacchia
American Fantasy.................Herbert

PROGRAM AT THE POPS

Agide Jacchia at the Pop Concert in Symphony Hall tonight will honor particularly "Music Week." The numbers to be played follow:

Polonaise from "Eugen Onegin," Tschaikovsky; overture to "Raymond," Thomas; waltz, "On the Beautiful Blue Danube," Strauss; fantasia, "Tosca," Puccini; ballet from "Rosamunde," Schubert; Largo, Handel; Adagio Cantabile from the Sonata Pathetique, Beethoven-Jacchia; Rhapsody, "Espana," Chabrier; Ride of the Valkyries, Wagner; The Lark, Glinka-Jacchia; American Fantasy, Herbert.

Monitor May 16

Tonight at the Pops

Military March ....Schubert
Overture to "Il Guarany"....Gomez
Whirling Dervishes" ....Godowsky
Fantasia, "Don Carlos"........Verdi
Prelude to "Lohengrin"......Wagner
"Liebesfreud" ....Kreisler
"Dubinushka"..Arranged by Jacchia
Finale of "Schéhérazade," Rimsky-Korsakoff
Selection, "Cavalleria Rusticana." Mascagni
Waltz, "Toujours ou Jamais." Waldteufel
Russian Dance........Tschaikowsky

Tran May 14

At the Pops Tonight

Overture to "The Barber of Seville" Rossini
Waltz, "Dornröschen"......Chaikovsky
Solo for Saxophone, Old Slave Song Gaines-Jacchia
Fantasia, "Samson and Delilah" Saint-Saëns
Tone Poem, "Finlandia"......Sibelius
Pirouette ....Glazunov
By Moonlight ....Bendel-Jacchia
Overture to "Tannhäuser"......Wagner
Suite from "Snow Maiden" Rimsky-Korsakov
Macushla ....MacMurrough-Jacchia
Rákóczy March ....Berlioz

Conductor: A. Jacchia

Her May 13

TONIGHT AT THE POPS

Tonight will be Harvard Freshman night at the Pops in Symphony Hall but the concert is open to the public and of general public interest. The program follows:

Pomp and Circumstance............Elgar
Danse Macabre...............Saint-Saens
Overture to "Pique Dame"........Suppe
Fantasia, "Il Trovatore"..........Verdi
Songs by Harvard Freshman Glee Club
Deep River..........Burleigh-Jacchia
Ride of the Valkyries...........Wagner
Song by Harvard Freshman Glee Club
Selection, "Stepping Stones"........Kern
Waltz, "La Barcarole"........Waldteufel
"Up the Street"......................Morse

Adv May 15

AT THE POPS TONIGHT.

Agide Jacchia will offer the following program at the Pop concert in Symphony Hall tonight:

Overture, "Beautiful Galatea"......Suppe
Waltz, "1001 Nights"..............Strauss
Furlana, "La Gioconda"........Ponchielli
Fantasia, "Iris" ....Mascagni
Ballet Suite, "Sylvia" ....Delibes
Spanish Dance, "Panaderos"....Glazounov
Romance ....Rimsky-Korsakov
Overture, "Rienzi" ....Wagner
Selection, "Tales of Hoffmann" Offenbach
Deep River ....Burleigh-Jacchia
"Stars and Stripes Forever"........Sousa

At the Pops Tonight

Overture to "The Beautiful Galatea" Suppé
Waltz, "1001 Nights" ......J. Strauss
Furlana from "La Gioconda".Ponchielli
Fantasia, "Iris" ....Mascagni
Ballet Suite from "Sylvia"......Delibes
Spanish Dance, "Panaderos"..Glazunov
Romance ....Rimsky-Korsakov
Overture to "Rienzi"..........Wagner
Selection, "The Tales of Hoffmann". Offenbach
Deep River ....Burleigh-Jacchia
March, "Stars and Stripes Forever" Sousa

Conductor: A. Jacchia

AT THE POPS TONIGHT.

The Pops Symphony orchestra under Agide Jacchia will be heard in the following program at the Pop concert in Symphony hall tonight, at which members of the Portia Law school will be present.

Military March, Schubert; Overture to "Il Guarany," Gomez; Whirling Dervishes, Godowsky; Fantasia, "Don Calos," Verdi; Prelude to "Lonhengrin," Wagner; Liebesfreud, Kreisler; Dubinushka, Arranged by Jacchia, Finale of "Scheherazade," Rimsky-Korsakov; Selection, "Cavalleria Rusticana," Mascagni; Waltz, "Toujours ou Jamais," Waldteufel; Russian Dance, Tschaikovsky.

Adv May 16

AT THE POPS TONIGHT

The Pops Symphony Orchestra, under Agide Jacchia, will play the following program at Symphony Hall tonight:

Military March ....Schubert
Overture, "Il Guarany"...............Gomez
Whirling Dervishes.................Godowsky
Fantasia, "Don Carlos"...............Verdi
Prelude, "Lohengrin"...............Wagner
Liebesfreud ....Kreisler
Dubinushka ....Arranged by Jacchia
Finale, "Scheherazade"..Rimsky-Korsakkov
Selection, "Cavalleria"............Mascagni
Waltz, "Toujours"..............Waldteufel
Russian Dance.................Tschaikovsky

Tonight at the Pops

Overture to "The Barber of Seville," Rossini
Waltz, "Artist's Life"........Strauss
"Orientale" ....Cui-Jacchia
Fantasia, "Samson and Delilah," Saint-Saëns
Suite, "Peer Gynt"............Grieg
Spanish Serenade ....Glazounoff
"Valse Triste" ....Sibelius
Overture to "Tannhäuser"...Wagner
Marche Slave ....Tschaikowsky
"En Sourdine" ....Tellam
Charge of the Hussars......Spindler

Globe May 18

Albert Spalding was engaged by Serge Koussevitzky to give the first Paris performance of Respighi's new "Gregorian Concerto" for violin and orchestra at the opera last Thursday evening. Negotiations are under way for Mr Spalding to give the first New York and Boston performances of the work with the Boston Symphony Orchestra, under Mr Koussevitz[illegible] next season.

Tel May 17

AT THE POPS

The following program has been arranged by Agide Jacchia for the Pop concert in Symphony hall tonight.

Overture to "The Barber of Seville," Rossini; Waltz, "Artist's Life," Strauss; Orientale, Cui-Jacchia; Fantasia, "Samson and Delilah," Saint Saens; Suite, "Peer Gynt," Grieg; Spanish Serenade, Glazounov; Valse Triste, Sibelius; Overture to "Tannhauser," Wagner; Marche Slave, Tschaikovsky; En Sourdine, Tellam; Charge of the Hussars, Spindler.

Her May 17

TONIGHT AT THE POPS

The following program has been made by Agide Jacchia for the Pop concert in Symphony hall tonight.

Overture to "The Barber of Seville"...Rossini
Waltz, "Artist's Life"..................Strauss
Orientale ....Cui-Jacchia
Fantasia, "Samson and Delilah"...Saint Saens
Suite, "Peer Gynt"........................Grieg
Spanish Serenade.....................Glazounov
Valse Trieste ....Sibelius
Overture to "Tannhauser"...............Wagner
Marche Slave.......................Tschaikovsky
En Sourdine..............................Tellam
Charge of the Hussars...................Spindl

Her May 18.

THIRD WEEK OF POPS

Tomorrow night in Symphony hall the Pop Concerts will enter on their third week. Mr. Jacchia and his orchestra of 80 Symphony players will perform for the pleasure of those who sit at the tables and in the balconies and let the music become the basis of their sociable evening. So rich in variety and popularity is the Pops' repertoire that the seventy-odd numbers announced for the week leave no musical stratum untouched nor fail to find the most delightful in each.

MONDAY

Wedding March...............Mendelssohn
Overture to "Orpheus"..........Offenbach
Waltz, "On the Beautiful Blue Danube" Strauss
Fantasia, "Tosca"..................Puccini
Norwegian Melodies....................Grieg
Aragonaise from "The Cid"......Massenet
Ave Maria..............Schubert-Wilhemj
Overture to "William Tell"........Rossini
Afro-American Folk Songs Arranged by Jacchia
Waltz, "Espana"..............Waldteufel
"Stars and Stripes Forever"........Sousa

TUESDAY

Entrance of the Boyards........Halvorsen
Overture, "Poet and Peasant"......Suppe
Waltz, "Wine, Women and Song"..Strauss
Fantasia, "Manon Lescaut"........Puccini
Suite, "L'Arlesienne No. 2"...........Bizet
Indian Lament........................Dvorak
Tarantelle ....Jacchia
Dance of the Hours..............Ponchielli
Selection from "Thais"...........Massenet
By the Waters of Minnetonka Lieurance-Jacchia
Bacchanale, "Philemon and Baucis" Gounod

WEDNESDAY

March from "Tannhaeuser".......Wagner

Monitor May 18

Tonight at the Pops

WELLESLEY COLLEGE NIGHT

"Pomp and Circumstance".....Elgar
Waltz, "Vienna Blood"......Strauss
Overture to "William Tell"..Rossini
Songs by Wellesley Glee Club
First Hungarian Rhapsody.....Liszt
Barcarole from "The Tales of Hoffmann" ....Offenbach
Procession to the Cathedral, "Lohengrin" ....Wagner
Wellesley Fantasy..H. C. Macdougall
Fantasia, "Aïda" ....Verdi
"Whispering of the Flowers"..Blon
Second Regiment Connecticut.Reeves

Globe May 18

Third Week of the Pops

Tomorrow night in Symphony Hall the Pop concerts will enter upon their third week. Agide Jacchia and his orchestra of 80 Symphony players will perform nightly for the pleasure of those who sit at the tables and in the balconies and let the music become the basis of their sociable evening. So rich in variety and popularity is the Pops' repertoire that the 70-odd numbers announced for the week leave no musical stratum untouched nor fail to find the most delightful in each.

From each of these programs a few characteristic numbers may be mentioned. Monday, "The Blue Danube Waltz," Schubert's "Ave Maria," "William Tell" Overture, "Afro-American Suite." Tuesday, selections from "Manon Lescaut" and "Thais," Second "L'Arlesienne Suite" and "Dance of the Hours." Wednesday, "Marche Slave," "Espana Rhapsody," selections from "L'Oracolo" and "Madame Butterfly," and an organ solo. Thursday, Berlioz' "Roman Carnival," selections from Act III of "The Mastersingers," Dvorak's "Largo." Friday, Svendsen's "Carnival in Paris," "1812 Overture," "Eili, Eili" and "Rigoletto" Fantasy. Saturday, "Freischutz" Overture, "Second Hungarian Rhapsody" by Liszt, Herbert's "Irish Rhapsody."

The second Sunday evening Pop concert will take place one week from today with a program of overtures and selections from the operas of different Nations. Besides the operas more familiar at the Pops there will be represented "Hansel and Gretel," "L'Amico Fritz," "Othello" and "The Love of the Three Kings."

Tonight at the Pops

Wedding March.........Mendelssohn
Overture to "Orpheus".....Offenbach
Waltz, "On the Beautiful Blue Danube" ....Strauss
Fantasia, "Tosca" ....Puccini
Norwegian Melodies ....Grieg
Aragonaise from "The Cid" Massene
Ave Maria (Solo violin) Schubert-Wilhelm
Overture to "William Tell"...Rossini
Afro-American Folk Songs Arranged by Jacchia
Waltz, "España" ....Waldteufel
"Stars and Stripes Forever"...Sousa

Adv May 18

THIRD POPS WEEK TO OPEN TOMORROW

Tomorrow night, in Symphony Hall, the Pop Concerts will enter their third week. Agide Jacchia and his orchestra of eighty symphony players will perform nightly for the pleasure of those who sit at the tables and in the balconies and let the music become the basis of their sociable evening. So rich in variety is the Pops' repertoire that the seventy odd numbers announced for the week leave no musical field untouched.

The second Sunday evening Pop concert will take place a week from tonight, with a program of overtures and other selections from the operas of different nations, including "Hansel and Gretel," "L'Amico Fritz," "Othello" and "Love of the Three Kings."

"Reve Angelique"...........Rubinstein
"Eili, Eili"......................Jacchia
Fantasia, "L'Oracolo"...............Leoni
Procession to the Cathedral from "Lohengrin"......................Wagner
Organ solo, Albert Smith
Rhapsody, "Espana"..............Chabrier
Boston City Club Glee Club
Fantasia, "Madame Butterfly".....Puccini
Waltz, "La Barcarole"..........Waldteufel
Marche Slave.................Tchaikovsky

THURSDAY

Coronation March, from "The Prophet" Meyerbeer
Overture "The Roman Carnival"..Berlioz
Waltz, "Miners' Light"..............Zeller
Fantasia, "Cavalleria Rusticana" Mascagni
Excerpts from "The Mastersingers" (Act III)........................Wagner
Largo from the "New World" Symphony Dvorak
Gipsy Dance, from "Carmen"........Bizet
Pomp and Circumstance..............Elgar
Selection, "Stepping Stones"..........Kern
Kammenoi Ostrow...............Rubinstein
Waltz, "On the Beautiful Blue Danube" Strauss

FRIDAY

Entrance of the Gladiators...........Fucik
Overture to "Zampa".................Herold
Love's Dream After the Ball....Czibulka
Fantasia, "Rigoletto"...................Verdi
Carnival in Paris....................Svendsen
"Eili, Eili"................Arr. by Jacchia
Twilight on the Water...............Rollins
Overture Solennelle, "1812"..Tchaikovsky
Ballet Suite, "Sylvia"..................Delibes
Waltz, "Jolly Fellows"...............Vollstedt
Sixth Hungarian Dance...............Brahms

SATURDAY

Cortege from "Mlada"..Rimsky-Korsakov
Overture to "Der Freischtz"........Weber
Waltz, "The Skaters"............Waldteufel
Fantasia, "La Boheme"..............Puccini
Irish Rhapsody ....Herbert
Introduction to Act III, "Lohengrin" Wagner
Andante Cantabile............Tchaikowsky
Second Hungarian Rhapsody.........Liszt
American Military Fantasy......Rollinson
Whispering of the Flowers...........Blon
Slavonic Dance No. 3...............Dvorak

SUNDAY—Operatic Program

The Barber of Seville Overture....Rossini
Eugen Onegil, Waltz.........Tchaikovsky
Haensel and Gretel, Dream Music... Humperdinck
Samson and Delilah, Dance...Saint-Saens
L'Amore Dei Tre Re, Fantasia...... Montemezzi
Othello, Tempest Scene..............Verdi
L'Amico Fritz, Intermezzo.....Mascagni
Thais, Meditation...................Massenet
Carmen, Suite...........................Bizet
Tannhaeuser, Overture...............Wagner

Tran May 19

At the Pops Tonight

Evening of the Women's City Club

Wedding March ....Mendelssohn
Overture to "Orpheus".......Offenbach
Waltz, "Blue Danube"......J. Strauss
Fantasia, "Tosca"..............Puccini
Norwegian Melodies..............Grieg
Aragonaise from "The Cid"...Massenet
Ave Maria...........Schubert-Wilhelmj
Overture to "William Tell".....Rossini
Afro-American Folk Songs.....Jacchia
Waltz, "España" ....Waldteufel
March, "Stars and Stripes Forever" Sousa

Conductor: A. Jacchia

Last week in Paris Albert Spalding, as soloist with the Paris Orchestra, under Serge Koussevitzky, gave the first performance in the French capital of Respighi's new Gregorian Concerto. It is possible that we of Boston may hear the piece next season, with the same conductor and the same soloist, from our own Symphony Orchestra.

* * * *

Tel May 20

POPS TONIGHT

The following program will be performed by the Pops Symphony orchestra under Agide Jacchia in Symphony hall tonight.

Entrance of the Boyards, Halvorsen; Overture "Poet and Peasant," Suppe; Waltz, "Wine, Women and Song," Strauss; Fantasia, "Manon Lescaut," Puccini; Suite, "L'Arlesienne No, 2," Bizet; Indian Lament, Dvorak; Tarantelle, Jacchia; Dance of the Hours, Ponchielli; Selection from "Thais," Massenet; By the Waters of Minnetonka, Lieurance-Jacchia; Bacchanale, "Pailemon and Baucis," Gounod.

Transcript May 20

Tonight at the Pops

Entrance of the Boyards..Halvorsen
Overture, "Poet and Peasant"..Suppé
Waltz, "Wine, Women and Song" . Strauss
Fantasia, "Manon Lescaut"..Puccini
Suite, "L'Arlésienne No. 2......Bizet
Indian Lament ....Dvořák
Tarantelle ....Jacchia
Dance of the Hours ....Ponchielli
Selection from "Thaïs".....Massenet
"By the Waters of Minnetonka" Lieurance-Jacchia
Bacchanale, "Philemon and Baucis" Gounod

Globe May 20

Third Week of "Pops" in Symphony Hall

The "Pop" concerts in Symphony Hall began the third week of the 39th season last night. Agide Jacchia and his orchestra of 80 players provide each night programs replete with variety and interest for the benefit of those who gather about the tables which cover the floor, or take their music without refreshment in the balconies. Next Sunday's concert will have an operatic program.

Tonight's program follows: "Entrance of the Boyards," Halvorsen; overture, "Poet and Peasant," Suppe; waltz, "Wine, Women and Song," Strauss; Fantasia, "Manon Lescaut," Puccini; Suite, "L'Arlesienne No. 2," Bizet; "Indian Lament," Dvorak; Tarantelle, Jacchia; "Dance of the Hours," Ponchelli; selection from "Thais," Massenet; "By the Waters of Minnetonka," Lieurance-Jacchia, and Bacchanale, "Philemon and Baucis," Gounod.

Adv May 20

AT THE POPS TONIGHT.

The following program will be performed at the Pop Concert in Symphony Hall tonight:

Entrance of Boyard .... Halvorsen
Overture, "Poet and Peasant" .....Suppe
Waltz, "Wine, Women and Song"..Strauss
Fantasia, "Manon Lescaut" ....Puccini
Suite, "L'Arlesienne" .... Bizet
Indian Lament .... Dvorak
Tarantelle .... Jacchia
Dance of the Hours .... Ponchielli
Selection, "This" .... Massenet
By the Waters of Minnetonka Lieurance-Jacchia
Bacchanale, "Philomon ad Baucis" Gounod

AMUSEMENTS

Trans May 20

At the Pops Tonight

Entrance of the Boyards.....Halvorsen
Overture, "Poet and Peasant"...Suppé
Waltz, "Wine, Women and Song" J. Strauss
Fantasia, "Manon Lescaut"....Puccini
Second Suite from the Music to "L'Arlesienne" ....Bizet
Indian Lament ....Dvorák
Tarantella ....Jacchia
Dance of the Hours..........Ponchielli
Selection from "Thais".......Massenet
By the Waters of Minnetonka Lieurance-Jacchia
Bacchanale from "Philemon and Baucis" ....Gounod

Conductor: A. Jacchia

Post May 20

POPS TONIGHT

Post May 20

The following programme will be performed by the Pops Symphony Orchestra under Agide Jacchia in Symphony Hall tonight.

Entrance of the Boyards..........Halvorsen
Overture, "Poet and Peasant"..........Suppe
Waltz, "Wine, Women and Song"....Strauss
Fantasia, "Manon Lescaut"........Puccini
Suite, "L'Arlesienne No. 2"..........Bizet
Indian Lament ....Dvorak
Tarantelle ....Jacchia
Dance of the Hours...............Ponchielli
Selection from "Thais"...........Massenet
By the Waters of Minnetonka Lieurance-Jacchia
Bacchanale, "Philemon and Baucis"..Gounod

Her May 21

POP CONCERT

The Pop Concert in Symphony hall tonight at which members of the Boston City club will be present in numbers, will have the following program.

March from Tannhauser, Wagner; "Reve Angelique" Rubinstein; "Eili, Eili," arranged by Jacchia; Fantasia, "L'Oracolo," Leoni; Procession to the Cathedral, from "Lohengrin," Wagner; Organ Solo, Albert Snow; Rhapsody, "Espana," Chabriar; Boston City Club Glee Club; Fantasia, "Madame Butterfly," Puccini; Waltz, "La Barcarole," Waldteufel; Marche Slave, Tschaikovsky.

Trans May 21

At the Pops Tonight

Evening of the Boston City Club

March from "Tannhäuser".....Wagner
Angel-Dream ....Rubinstein
Eili, Eili.
Fantasia, "L'Oracolo"..........Leoni
Procession to the Cathedral from "Lohengrin" ....Wagner
Organ Solo.
Rhapsody, "España"........Chabrier
Songs and Choruses.
Fantasia, "Madama Butterfly"..Puccini
Waltz, "La Barcarolle"... .Waldteufel
Slavic March ....Chaikovsky

Conductor: A Jacchia.

Assisting:

Albert Snow City Club Glee Club

Monitor May 21

Tonight at the Pops

March from "Tannhäuser"...Wagner
"Rêve Angélique".........Rubinstein
"Eili, Eili" Arranged by Agide Jacchia
Fantasia, "L'Oracolo".........Leoni
Procession to the Cathedral, from "Lohengrin" ....Wagner
Organ Solo ....Albert Snow
Rhapsody, "España" ....Chabrier
Boston City Club Glee Club
Fantasia, "Madam Butterfly". Puccini
Waltz, "La Barcarole"...Waldteufel
Marche Slave............Tschaikowsky

Her May

POPS TONIGHT

The following program will be performed by the Pops Symphony orchestra under Agide Jacchia in Symphony hall tonight.

Entrance of the Boyards.........Halversen
Overture "Poet and Peasant".......Suppe
Waltz, "Wine, Women and Song"...Strauss
Fantasia, "Manon Lescaut".........Puccini
Suite, "L'Arlesienne No. 2".........Bizet
Indian Lament......................Dvorak
Tarantelle ....Jacchia
Dance of the Hours...........Ponchielli
Selection from "Thais"..........Massenet
By the Waters of Minnetonka Lieurance-Jacchia
Bacchanale, "Philemon and Baucis" Gounod

Her May 21

POPS TONIGHT

The Pop concert in Symphony hall tonight, at which members of the Boston City Club will be present in numbers, will have the following program:

March from "Tannhauser"...........Wagner
"Reve Angelique"..................Rubinstein
"Eili, Eili"...................Arr. by Jacchia
Fantasia, "L'Oracolo"..................Leoni
Procession to the Cathedral from "Lohengrin" ....Wagner
Organ Solo.......................Albert Snow
Rhapsody, "Espana"...............Chabrier
Boston City Club Glee Club.
Fantasia, "Madame Butterfly".........Puccini
Waltz, "La Barcarole"............Waldteufel
Marche Slave...................Tschaikovsky

Adv May 21

CITY CLUB AT POPS.

This is Boston City Club night at the Pops. The program follows:

March, "Tannhaeuser" ....Wagner
"Reve Angelique" ....Rubinstein
"Eili, Eili" ....Arr. by Jacchia
Fantasia, "L'Oracolo" ....Leoni
Procession, "Lohengrin" ....Wagner
Organ Solo, Albert Snow.
Rhapsody, "Espana" ....Chabrier
City Club Glee Club.
Fantasia, "Madame Butterfly" .....Puccini
Waltz, "La Barcarole" ....Waldteufel
Marche Slave ....Tschaikovsky

Her May 22

Mr. Koussevitzky's program of his second concert in Paris, May 15, was as follows: Schubert, fifth symphony; Schmitt, Tragique Chevauchee; Malipiero, Impressioni dal Vero; Respighi, violin concerto (Mr. Spalding, violinist): Scriabin, Poem of Ecstasy.

Her May 22

POPS CONCERT TONIGHT

Tonight will be the annual Roxbury Latin school night at the Pops in Symphony hall. However, this concert, like all others, will be open to the public. The program follows:

Coronation March, from "The Prophet" Meyerbeer
Overture, "The Roman Carnival"..Berlioz
Waltz, "Miners' Lights"...........Zeller
Fantasia, "Cavalleria Rusticana".Mascagni
Excerpts from "The Mastersingers" (Act III)........................Wagner
Largo from the "New World" Symphony Dvorak
Gipsy Dance, from "Carmen"........Bizet
Pomp and Circumstance.............Elgar
Selection, "Stepping Stones".........Kern
Kammenoi Ostrow.............Rubinstein
Waltz, "On the Beautiful Blue Danube" Strauss

Monitor May 23

Tonight at the Pops

Entrance of the Gladiators.....Fucik
Overture to "Zampa".........Herold
"Love's Dream After the Ball" Czibulka
Fantasia, "Rigoletto" ....Verdi
Carnival in Paris ....Svendsen
"Eili, Eili" ......Arranged by Jacchia
"Twilight on the Water".....Rollins
Ouverture Solennelle, "1812" Tschaikowsky
Ballet Suite, "Sylvia" ....Delibes
Waltz, "Jolly Fellows".....Vollstedt
Sixth Hungarian Dance .....Brahms

Trans May 23

At the Pops Tonight

Entrance of the Gladiators.......Fucik
Overture to "Zampa"...........Herold
Love's Dream After the Ball..Czibulka
Fantasia, "Rigoletto"............Verdi
Carnival in Paris.............Svendsen
Eili, Eili..............Hebrew Melody
Twilight on the Water..........Rollins
Overture, "1812"..........Chaikovsky
Two Dances from the Ballet, "Sylvia" Delibes
Waltz, "Jolly Fellows".......Vollstedt
Sixth Hungarian Dance........Brahms

Conductor: A. Jacchia

Her May 24

TONIGHT'S POPS

At the Pops concert in Symphony hall tonight, Agide Jacchia and his orchestra will offer the following program:

Cortege from "Mlada".......Rimsky-Korsakow
Overture to "Der Freischutz"..........Weber
Waltz, "The Skaters"..............Waldteufel
Fantasia, "La Boheme"...............Puccini
Irish Rhapsody.........................Herbert
Introduction to Act III, "Lohengrin"..Wagner
Andante Cantabile..............Tschaikovsky
Second Hungarian Rhapsody..............Liszt
American Military Fantasy..........Rollinson
Whispering of the Flowers..............Blon
Slavonic Dance No. 3......................Dvorak

Globe May 27

Music Notes and Comment

Mr Monteux takes leave of the Boston Symphony Orchestra at this week's concerts. The writer, as readers of the Globe's Symphony reviews will not need to be told, has not been a fervent admirer of his conducting. Yet his modesty, sincerity, well-schooled musicianship and ingratiating personality have made him popular as a person even with those who dislike his conducting of many great classics. Boston owes him a real and great debt for the patient skill with which he has restored an orchestra twice woefully shattered to something approaching its pre-war glories. His term of office has not been without great vicissitudes. No other conductor has ever had so many difficult situations to meet as Monteux. He has come through with an honorable degree of success and a large share of public and private regard. There have been numerous achievements in the performance of certain works, Stravinsky's "Rites of Spring," Strauss' "Till," Rimsky Korsakov's "Scheherezade" among them. At his best Monteux is a really great conductor. His future plans are not yet announced, but one doubts whether in all Boston there is a man who bears him real ill will so that he does not join in wishing Monteux good fortune whatever he may undertake.

Adv May 26

HARVARD NIGHT AT POPS

Tonight will be Harvard night at the Pops. The program follows:

Triumphal March, "Aida"...........Verdi
Overture, "Rienzi"....................Wagner
Fantasia, "Pagliacci"..........Leoncavallo
Songs, Harvard Glee Club
Scenes Pittoresques..................Massenet
Prelude (conducted by the composer) Walter Piston, '24
First Hungarian Rhapsody..................Lszt
Songs, Harvard Glee Club
Overture, "1812" ....Tschaikovsky

Her May 26

POPS CONCERT

Tonight will be the annual Harvard night at the Pop concerts in Symphony hall. The program follows:

Triumphal March from "Aida"..............Verdi
Overture to "Rienzi"......................Wagner
Fantasia, "Pagliacci"..............Leoncavallo
Songs by Harvard Glee Club
Dr Archibald T. Davison, Conductor.
Scenes Pittoresque.........................Massenet
Prelude ....Walter Piston, '24
(Conductd by Composer)
First Hungarian Rhapsody..................Liszt
Songs by Harvard Glee Club
Ouverture Solennelle, "1812"......Tschaikovsky
Waltz, "Madeleine"....................Waldteufel
March, "Veritas" ....Densmore

American May

SEASON OF POPS OPENS TONIGHT

When the season of Pop concerts in Symphony Hall opens tonight, Agide Jacchia and the Pops Orchestra of eighty symphony players will present the following program:

Hungarian March—"Rakoczy"..........Berlioz
Overture to "The Marriage of Figaro," Mozart
Waltz—"Tres Jolie"...............Waldteufel
Fantasia—"Samson and Delilah," Saint-Saens
Oriental Rhapsody .... Glazounov
Burlesca .... Scarlatti-Jacchia
Love-Death from "Tristan and Isolde," Wagner
Marche Slave .... Tschaikovsky
Selection—"Wildflower," Youmans-Stothart
Ave Maria .... Sschubert-Wilhelmj
Slavonic Dance No. 1...................Dvorak

Jnl May 5

POPS OPEN TONIGHT

When the season of Pop Concerts in Symphony hall opens tonight. Agide Jacchia and the Pops orchestra of 80 symphony players will present the following program:

Hungarian March, "Rakoczy," Berlioz; Overture to "The Marriage of Figaro," Mozart; Waltz, "Tres Jolie," Waldteufel; Fantasia, "Sampson and Delilah," Saint-Saens; Oriental Rhapsody, Glasounov; Burlesca, Scarlatti-Jacchia; Love-Death from "Tristan and Isolde," Wagner; Marche Slave, Tschaikovsky; Selection, "Wildflower," Youmans-Stothart; Ave Maria, Schubert-Wilhelmj; Slavonic Dance No. 1, Dvorak.

Post May 6

POP PROGRAMME

The following programme will be played at the Pop Concert in Symphony Hall tonight, at which Simmons College will be particularly represented.

March, "Cruiser Harvard"..........Strube
Overture, "Maximillian Robespierre"...Litolff
Waltz, "Espana"...............Waldteufel
Simmons Songs
Fantasia, "Carmen"......................Bizet
Largo from the "New World" Symphony Dvorak
Volga Bargemen's Song..Arranged by Jacchia
Rustic Dance, "Snow Maiden" Rimsky-Korsakov
Selection, "Stepping Stones"..........Kern
Invitation to the Dance ....Weber-Berlioz
American Patrol ....Meacham

American May 6

3000 ATTEND OPENING OF 'THE POPS'

Conductor Jacchia Given Ovation at Concert in Symphony Hall

Boston's unique entertainment, "The Pops," opened in Symphony hall for the thirty-ninth season to a standing-room-only audience. It was estimated that 3,000 music lovers listened to the first program. That they thoroughly enjoyed themselves was clearly attested by the extended applause, which was stilled only after numerous encores had been added.

Although "The Pops" have been popless since the national prohibition amendment went into effect, they seem to be more popular than ever—clear proof that Bostonians do like good music, and that it was not the flowing bowl that attracted those who wended their way to this temple of music.

ENJOYED BY THOUSANDS.

Considering the low prices charged there probably is not a finer entertainment to be had anywhere in the country, in fact, an average evening at "The Pops" is far more enjoyable to thousands of regular patrons than many higher-priced offerings.

Persons were noted in the opening night audience who have been attending "The Pops" regularly once or twice a week for the past twenty or more years. What more could be said as to the popularity of an entertainment?

Agide Jacchia conducted the orchestra in fine manner. He was as "peppy" as ever, although there was no affectation or bombast to his leadership. The musicians played as though they really enjoyed having him wield the baton.

OVATION FOR CONDUCTOR.

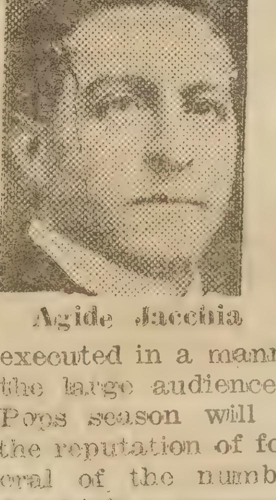
Mr. Jacchia is a favorite with Boston audiences, getting a fine "hand" when he stepped to the front of the stage for the first number. Several of his own arrangements of various composers' works were given as encores and generously applauded.

"The Pops" are to continue for sixty nights, including programs every other Sunday evening. There will be many special nights for various fraternal organizations, colleges, etc. The first of these will be tonight when Simmons College students and graduates will hol forth there. Thursday will be "Y lesley College Night." A record son is looked forward to by management.

Adv May 6

CROWD ENJOYS POPS OPENING

A house crowded to standing room limits and warmth of applause which called for no less than six extra numbers were Boston's welcome to Agide Jacchia and 80 members of the Symphony Orchestra on the opening night of the 39th Pop Concert season at Symphony Hall.


Agide Jacchia

Mr. Jacchia for his initial program presented eleven numbers, most of them of interest, and all orchestrated and executed in a manner which assured the large audience that the coming Pops season will in no wise undo the reputation of former years. Several of the numbers were of Mr. Jacchia's arrangement.

The fantasia, "Samson and Delilah"; Glazounov's "Oriental Rhapsody"; Tchaikovsky's "Marche Slav" and the "Tristan and Isolde" Liebestod were particularly applauded. So was the Lohengrin prelude, given as an encore.

Selections from "Wildflower," musical comedy success, gave a popular tinge to the latter portion of the program.

Jnl May 8

POPS TONIGHT

At the Pop concert in Symphony hall tonight there will be grads and undergrads of Wellesley college, although the evening will be in every way public. The program follows:

"With Pomp and Circumstance," Elgar; waltz, "Vienna Blood," Strauss; overture to "William Tell," Rossini; songs by Wellesley Glee club; first Hungarian Rhapsody, Liszt; "Barcarole" from "The Tales of Hoffman," Offenbach; "Procession to the Cathedral," from "Lohengrin," Wagner;" "Wellesley Fantasy," H. C. Macdougall; fantasia, "Aida," Verdi; "Whispering of the Flowers," Blon; "Second Regiment, Connecticut," Reeves.

Globe May 6

FIRST POP CONCERT AT SYMPHONY HALL

The 39th season of the Pops opened last evening in Symphony Hall. The capacity audience was manifestly enthusiastic at the performance of the music which Agide Jacchia, conductor, had set upon his program for the first concert and would not be satisfied until six encores had been played.

The orchestra for the present season numbers, by rough guess, about 80 pieces, the usual number. The front of the hall is lavishly decorated with flowers. The waitresses are again attired in their attractive grey and red uniforms. The programs, as announced in advance, betoken no great deviation from those of former years. In fact, an observer who had been absent from this country for a decade might detect but one difference between the Pops of today and that of his time, a difference of mood.

Prior to the advent of prohibition the pops depended for its success largely upon the spirit of sociability engendered, a spirit impossible in the regular symphony year. With the enactment of the law there were many who predicted the speedy demise of this series of concerts, despite the fact that it had become an institution. Like so many prophets they were wrong and today the Pops flourish even more than ever, and by all indications of last evening will surpass in the current season the attendance record set last year.

The only difference between the present and the past is, as has been remarked, one of mood. Sociability is no longer the word which may typify the audience, but rather attentiveness. There were many times last evening when a casually drawn cork, a match struck too audibly, even a loudly munched pretzel occasioned admonishing glances from the nearby tables. Assuredly the music is the thing today and to this extent the Pops have now become different from the European beer garden of which they still remain the foremost American counterpart.

Fittingly then the programs become more serious and more musical. There still remains music to suit every palate, popular miscellany of Schubert and Brahms, the Viennese waltz, the occasional excerpt from current light opera or musical comedy. But there also come more frequently to the program selections from the better of the operas and even movements from popular symphonies. Thus it was that the "Love Death" from "Tristan and Isolde" was listened to in the deepest quiet and was applauded with the greatest fervor. Thus, too, that the introduction to the third act of "Lohengrin" met with equal favor.

Of all the other numbers the beautiful "Ave Marie," by Schubert, with the violin solo played melodiously by Mr Theodorowicz, drew the heartiest applause. The only answer was a repetition of part, omitting alas the solo part in the repetition. But all the other parts of the program were cordially received and the whole betokened an extremely successful season for one of Boston's finest institutions.

Her May 8

POPS TONIGHT

At the Pop concert in Symphony hall tonight there will be graduates and undergraduates of Wellesley College, although the evening will be in every way public. The program follows:

Pomp and Circumstance...............Elgar
Waltz, "Vienna Blood"...............Strauss
Overture to "William Tell"...........Rossini
Songs...............By Wellesley Glee Club
First Hungarian Rhapsody...............Liszt
Barcarole from "The Tales of Hoffmann" ....Offenbach
Procession to the Cathedral, "Lohengrin" ....Wagner
Wellesley Fantasy.........H. C. Macdougall
Fantasia, "Aida"............................Verdi
Whispering of the Flowers.................Blon
Second Regiment Connecticut...........Reeves

Trans May 8

At the Pops Tonight

Evening of Wellesley College

March, "Pomp and Circumstance" Elgar
Waltz, "Vienna Blood"......J. Strauss
Overture to "William Tell"....Rossini
Songs by Wellesley Glee Club
First Hungarian Rhapsody.......Liszt
Barcarolle from "The Tales of Hoffmann" ....Offenbach
Procession to the Cathedral from "Lohengrin" ....Wagner
Wellesley Fantasy.........Macdougall
Fantasia, "Aida"................Verdi
Whispering of the Flowers.......Blon
March, Second Connecticut.....Reeves

Conductor: A. Jacchia

Adv May 9

POP CONCERT TONIGHT MAINE DAUGHTERS AT

At the Pops in Symphony Hall tonight there will be a large attendance of members of the Massachusetts-Maine Daughters, headed by the president of the society, Mrs. Irving O. Palmer. Agide Jacchia will offer the following program:

March, "Tannhauser" ....Wagner
Overture, "Mignon"...............Thomas
Old Slave Song (saxaphone solo, A. Laus)
Fantasia, "L'Oracolo" ....Leoni
Hungarian Rhapsody ....Liszt
Meditation, "Thais" ....Massenet
Waltz in A minor..........Grieg-Jacchia
Hymn to the Sun....................Mascagni
Ballet Suite "Nutcracker"....Tchaikovsky
Waltz, "The Skaters"..........Waldteufel
Cortege, "Queen of Sheba"........Gounod

OSTON'S "POPS" CONCERTS
AGAIN DELIGHT MUSIC LOVER

The thirty-ninth season of Bos ton's famous "Pops" Concerts be gan in Symphony hall, Bosto Monday night and will contin regularly every evening for a nu ber of weeks. Agide Jacchia co ducts the orchestra with an pelling hand for rhythm, swing, a beat, driving through the swi parts of some fantasia or la down the tonal foundation for great Wagnerian burst of sound The concerts will include more popular things of Ber Mozart, Waldteufel, Saint-Sa Glazounov, Wagner, Chaikov and Dvorak. The Glazounov "Or tal Rhapsody," given Monday ni deserves special mention, as the Grieg Waltz, arranged by Jacchai The programs are chang nightly.

TONIGHT AT THE POPS

Agide Jacchia and the Pops Symphon Orchestra will present the following programme at the Pop Concert in Symphony Hal tonight, at which there will be numerous members of the Massachusetts-Maine Daughters.

March, "Tannhauser"..................agner
Overture to "Mignon"................Thomas
Old Slave Song (Saxaphone Solo, A. Laus)
Fantasia, "L'Oracolo"..................Leoni
Second Hungarian Rhapsody.............Liszt
Meditation, from "Thais"...........Massene
Waltz in A minor..................Grieg-Jacch
Hymn to the Sun from "Iris"..........Masca
Ballet Suite, "Nutcracker".........Tschaiko
Waltz, "The Skaters"................Wa
Cortege from "The Queen of Sheba".

Monitor May 26

Tonight at the Pops

Prelude to "Carmen"..........Bizet
Overture to "Oberon"..........Weber
"Macushla" ....MacMurrough-Jacchia
Fantasia, "Lohengrin" ...... Wagner
Rhapsody, "Italia" ....Casella
Pirouette ....Glazounoff
(Flute solo, Pasquale Amerena)
Intermezzo from "Cavalleria Rusticana" ....Mascagni
Finale, Fourth Symphony, Tschaikowsky
Egyptian Ballet ....Luigini
Waltz, "Roses from the South," Strauss
Fifth Hungarian Dance.......Brahms

Sunday Evening

RUSSIAN PROGRAM

Entrance of Antony, "A Night in Egypt" ....Arensky
Dance of the Birds, "Snegourotchka," Rimsky-Korsakoff
Eight Russian Popular Melodies, Liado
Kammenoi Ostrow ....Rubinstei
Ouverture Solennelle, "1812," Tschaikowsk
Oriental Rhapsody ....Glazouno
The Lark............Glinka-Jacchi
Dances, "Prince Igor"......Borodi
Hebrew Dance ....Karganof
Procession of the Sardar. Ippolitoff-Ivanof

Monitor May 9

Tonight at the Pops

March, "Tannhäuser" ....Wagner
Overture to "Mignon".......Thomas
Old Slave Song:
(Saxaphone solo, A. Laus)
Fantasia, "L'Oracolo" ....Leoni
Second Hungarian Rhapsody...Liszt
Meditation, from "Thais"..Massenet
Waltz in A minor......Grieg-Jacchia
Hymn to the Sun from "Iris," Mascagni
Ballet Suite, "Nutcracker," Tschaikowsky
Waltz, "The Skaters"....Waldteufel
Cortège from "The Queen of Sheba," Gounod

At the Pops Tonigh

Evening of the Daughters of Maine

March from "Tannhäuser".....Wagner
Overture to "Mignon"........Thomas
Solo for Saxophone, "Old Slave Song"
Fantasia, "L'Oracolo".........Leoni
Second Hungarian Rhapsody......Liszt
Meditation from "Thais".....Massenet
Waltz in A-minor........Grieg-Jacchia
Hymn to the Sun from "Iris"..Mascagni
Ballet Suite, "Nutcracker"..Chaikovsky
Waltz, "Skaters".........Waldteufel
Procession from "The Queen of Sheba" Gounod

Conductor: A. Jacchia
Soloist: A. Laus

TONIGHT'S POPS

Agide Jacchia and the Pops Symphony orchestra will present the following program at the Pop concert in Symphony hall tonight, at which there will be numerous members of the Massachusetts-Maine Daughters.

March, "Tannhauser," Wagner; Overture to "Mignon," Thomas; Old Slave Song, Saxaphone Solo, A. Laus; Fantasia, "L'Oracolo," Leoni; Second Hungarian Rhapsody, Liszt; Meditation, "Thais," Massenet; Waltz in A Minor, Grieg-Jacchia; Hymn to the Sun from "Iris," Mascagni; Ballet Suite, "Nutcracker," Waldteufel; Cortege from "The Queen of Sheba," Gounod.

Monitor May [illegible]

BOSTON'S "POPS" CONCERTS AGAIN DELIGHT MUSIC LOVERS

The thirty-ninth season of Boston's famous "Pops" Concerts began in Symphony hall, Boston, Monday night and will continue regularly every evening for a number of weeks. Agide Jacchia conducts the orchestra with an impelling hand for rhythm, swing, and beat, driving through the swifter parts of some fantasia or laying down the tonal foundation for one great Wagnerian burst of sound.

The concerts will include the more popular things of Berlioz, Mozart, Waldteufel, Saint-Saens, Glazounov, Wagner, Chaikovsky, and Dvorak. The Glazounoy "Oriental Rhapsody," given Monday night, deserves special mention, as does the Grieg Waltz, arranged by Mr. Jacchai. The programs are changed nightly.

Tel May 9

TONIGHT AT THE POPS

Agide Jacchia and the Pops Symphony Orchestra will present the following programme at the Pop Concert in Symphony Hall tonight, at which there will be numerous members of the Massachusetts-Maine Daughters.

March, "Tannhauser"..............Wagner
Overture to "Mignon"..............Thomas
Old Slave Song (Saxaphone Solo, A. Laus)
Fantasia, "L'Oracolo"..............Leoni
Second Hungarian Rhapsody..........Liszt
Meditation, from "Thais"..........Massene
Waltz in A minor..........Grieg-Jacch
Hymn to the Sun from "Iris".....Masca
Ballet Suite, "Nutcracker".....Tschaiko
Waltz, "The Skaters"..........Wa
Cortege from "The Queen of Sheba".

Monitor May 10

Tonight at the Pops

Prelude to "Carmen"..........Bizet
Overture to "Oberon"..........Weber
"Macushla" ...MacMorough-Jacchia
Fantasia, "Lohengrin" ......Wagner
Rhapsody, "Italia" ....Casella
Pirouette ....Glazounoff
(Flute solo, Pasquale Amerena)
Intermezzo from "Cavalleria Rusticana" ....Mascagni
Finale, Fourth Symphony, Tschaikowsky
Egyptian Ballet ....Luigini
Waltz, "Roses from the South," Strauss
Fifth Hungarian Dance......Brahms

Sunday Evening

RUSSIAN PROGRAM

Entrance of Antony, "A Night in Egypt" ....Arensky
Dance of the Birds, "Snegourotchka," Rimsky-Korsakoff
Eight Russian Popular Melodies, Liadoff
Kammenoi Ostrow ....Rubinstein
Ouverture Solennelle, "1812," Tschaikowsky
Oriental Rhapsody ....Glazounoff
The Lark.............Glinka-Jacchia
Dances, "Prince Igor".......Borodin
Hebrew Dance ....Karganoff
Procession of the Sardar, Ippolitoff-Ivanoff

Monitor May 9

Tonight at the Pops

March, "Tannhäuser" ....Wagner
Overture to "Mignon".......Thomas
Old Slave Song:
(Saxaphone solo, A. Laus)
Fantasia, "L'Oracolo" ....Leoni
Second Hungarian Rhapsody...Liszt
Meditation, from "Thaïs"..Massenet
Waltz in A minor......Grieg-Jacchia
Hymn to the Sun from "Iris," Mascagni
Ballet Suite, "Nutcracker." Tschaikowsky
Waltz, "The Skaters"....Waldteufel
Cortège from "The Queen of Sheba," Gounod

Trans May 9

At the Pops Tonight

Evening of the Daughters of Maine

March from "Tannhäuser".....Wagner
Overture to "Mignon"........Thomas
Solo for Saxophone, "Old Slave Song"
Fantasia, "L'Oracolo"..........Leoni
Second Hungarian Rhapsody......Liszt
Meditation from "Thais".....Massenet
Waltz in A-minor.........Grieg-Jacchia
Hymn to the Sun from "Iris"..Mascagni
Ballet Suite, "Nutcracker"..Chaikovsky
Waltz, "Skaters"...........Waldteufel
Procession from "The Queen of Sheba" Gounod

Conductor: A. Jacchia
Soloist: A. Laus

Tel May 9

TONIGHT'S POPS

Agide Jacchia and the Pops Symphony orchestra will present the following program at the Pop concert in Symphony hall tonight, at which there will be numerous members of the Massachusetts-Maine Daughters.

March, "Tannhauser," Wagner; Overture to "Mignon," Thomas; Old Slave Song (Saxaphone Solo, A. Laus); Fantasia, "L' Orocolo," Leoni; Second Hungarian Rhapsody, Liszt; Meditation, from "Thais," Massenet; Waltz in A Minor Grieg-Jacchia; Hymn to the Sun from "Iris," Mascagni; Ballet Suite, "Nutcracker," Waldteufel; Cortege from "The Queen of Sheba," Gounod.

Adv May 10

AT THE POPS TONIGHT

The following program will be played at the Pop Concert in Symphony Hall tonight:

Prelude, "Carmen" ....Bizet
Overture, "Oberon" ....Weber
Macushla ....MacMorough-Jacchia
Fantasia, "Lohengrin" ....Wagner
Rhapsody, "Italia" ....Casella
Pirouette (solo,), "Amerena"......Glazounov
Intermezzo ....Mascagni
Finale, Fourth Symphony.........Tchaikovsky
Egyptian Ballet ....Luigini
Waltz, "Roses from South".........Strauss
Fifth Hungarian Dance...............Brahms

Trans May 10

PROGRESS OF THE POPS

A Week of Too Familiar Pieces in Prospect—Occasional Variation and Diversion—Russians for Sunday

HAVING pleasured the public of The Pops with sundry new pieces during the first week of the current series, Mr. Jacchia now returns with a vengeance to the "old-established favorites," otherwise, as the spokesman of Symphony Hall terms them, the "imperishables." There they all are up and down the programmes for next week: "Ouverture Solennelle, 1812"; "Finlandia"; "Deep Rver"; "Pomp and Circumstance"; the Overture to "Rienzi"; the dances from "Sylvia"; "Dubinushka"; the Finale from "Scheherazade"; "Slavic March"; the Suite from "Peer Gynt." More: some of these pieces will be played twice in a single week. Sunday evening aside, the only freshening numbers are a Fantasia from Verdi's full-voiced and stately opera, "Don Carlos" and a Suite from Rimsky-Korsakov's folk-opera, "Snow Maiden." For this relief much thanks. A little more will come in the singing of the Tufts College Glee Club on Monday and of the Harvard Freshman Glee Club on Tuesday—the two "college nights" of the week.

Tomorrow evening, The Pops renew their alternate "Sunday Sessions" at which the listener may neither eat nor drink nor smoke in the concert-room. The law—and its functionaries—so ordain; while their subjects—management and audience—bow in submission. As last year, these Sundays bring a different and coördinated programme. This time, it is labelled Russian and stands:

Entrance of Antony from "A Night in Egypt" Arensky
Dance of the Birds from "Snégourotchka" Rimsky-Korsakov
Eight Russian Popular Melodies........Liadov
Kammenoi Ostrow ....Rubinstein
Overture, "1812"................ Tschaikovsky
Oriental Rhapsody .... Glazunov
The Lark ....Glinka-Jacchia
Dances from "Prince Igor"............Borodin
Hebrew Dance .... Karganov
Procession of the Sardar.......Ippolitov-Ivanov

Trans May 10

At the Pops Tonight

Prelude to "Carmen".............Bizet
Overture to "Oberon"...........Weber
Macushla ....MacMorough-Jacchia
Fantasia, "Lohengrin".........Wagner.
Rhapsody, "Italia"..............Casella
Solo for Flute, "Pirouette"...Glasunov
Intermezzo from "Cavalleria Rusticana" ....Mascagni
Finale from Fourth Symphony Chaikovsky
Egyptian Ballet................Luigini
Waltz, "Roses from the South" J. Strauss
Fifth Hungarian Dance.........Brahms

Conductor: A. Jacchia
Soloist: P. Amerena

Tel May 10

POPS PROGRAMS

The following programs will be played at the Pop concert in Symphony hall tonight:

Prelude to "Carmen," Bizet; Overture to "Oberon," Weber; Macushla, MacMorough-Jacchia; Fantasia, "Lohengrin," Wagner; Rhapsody, "Italia," Casella; Pirouette (flute solo, Pasquale Amerena), Glazounov; Intermezzo from Cavelleria Rusticana, Mascagni; Finale, Fourth Symphony, Tshaikovsky; Egyptian Ballet, Luigini; Waltz, "Roses from the South," Strauss; Fifth Hungarian Dance, Brahms.

The first Sunday Pop concert of the season and the first special program will take place tomorrow evening. The following Russian program will be presented:

Entrance of Antony, "A Night in Egypt," Arensky; Dance of the Birds, "Snegourotchka," Rimsky-Korsakov; Eight Russian Popular Melodies, Liadov; Kammenoi Ostrow, Rubinstein; Overture Solennelle, "1812," Tschaikovsky; Oriental Rhapsody, Glazounov; The Lark, Glinka-Jacchia; Dances, "Prince Igor," Borodin; Hebrew Dance, Karganov; Procession of the Sardar, Ippolitov Ivanov.

Her May 11

Herald TONIGHT'S POPS May 10

The following program will be played at the Pop concert in Symphony hall tonight:

Prelude to "Carmen"...............Bizet
Overture to "Oberon"..............Weber
Macushla ....MacMorough-Jacchia
Fantasia, "Lohengrin"............Wagner
Rhapsody, "Italia"................Casella
Pirouette (flute solo, Pasquale Amerena) Glazounov
Intermezzo from "Cavalleria Rusticana" Mascagni
Finale, Fourth Symphony....Tschaikovsky
Egyptian Ballet......................Luigini
Waltz, "Roses from the South"....Strauss
Fifth Hungarian Dance...........Brahms

Herald May 11

POPS IN SECOND WEEK

The Pop concerts in Symphony hall will open the second week of the 39th season tonight with the first Sunday concert of the season and a Russian program. The first six nights proved the Pops to be a feast of music light in quality, exquisite in performance. Several of Mr. Jacchia's new numbers have taken undisputed place in popularity beside the "imperishables." Refreshments in astounding quantities have been consumed at the floor tables and at the Pops "Bar" and "Cafe." The programs of the week follow:

TONIGHT

Russian Program

Entrance of Antony, "A Night in Egypt" Arensky
Dance of the Birds, "Snegourotchka" Rimsky-Korsakov
Eight Russian Popular Melodies...Liadov
Kammenoi Ostrow ....Rubinstein
Ouverture Solennelle, "1812"..Tchaikovsky
Oriental Rhapsody ....Glazounov
The Lark ....Glinka-Jacchia
Dances, "Prince Igor"..........Borodin
Hebrew Dance.....................Karganov
Procession of the Sardar..Ippolitov-Ivanov

MONDAY

Coronation March, from "The Prophet" Meyerbeer
Overture, "Light Cavalry".........Suppe
Fantasia, "Pagliacci" ....Leoncavallo
Tufts Songs.
Finlander ....Sibelius
Bacchanale, from "Tannhaeuser".Wagner
Lilt from "College Life".......L. R. Lewis
Tufts Songs
Ballet Suite, "Coppelia"..........Delibes
Waltz, "The Sirens"...........Waldteufel
March, "Semper Fidelis"...........Sousa

TUESDAY

Pomp and Circumstance............Elgar
Overture to "Pique Dame".........Suppe
Fantasia, "Il Trovatore"...........Verdi
Songs by Harvard Freshmen Glee Club
Danse Macabre ....Saint-Saens
Deep River............Burleigh-Jacchia
Ride of the Valkyries...........Wagner
Songs by Harvard Freshmen Glees Club
Selection, "Stepping Stones"........Kern
Waltz, "La Barcarole"........Waldteufel
"Up the Street"......................Morse

WEDNESDAY

Overture to "The Barber of Seville," Rossini
Waltz, "Dornroeschen".......Tchaikovsky
Old Slave Song (Saxophone Solo), Gaines-Jacchia
Fantasia, "Samson and Delilah," Saint-Saens
Finlandia ....Sibelius
Pirouette ....Glazounov
By Moonlight...............Bendel-Jacchia
Overture, "Tannhaeuser"..........Wagner
Suite from "Snow Maiden," Rimsky-Korsakov
Machushla (Orch. by A. Jacchia), MacMorrough
Hungarian March, "Rakoczy"......Berlioz

THURSDAY

Overture to "The Beautiful Galatea," Suppe
Waltz, "1001 Nights"..............Strauss
Furlana from "La Gioconda"..Ponchielli
Fantasia, "Iris"....................Mascagni
Ballet Suite, "Sylvia"..............Delibes
Spanish Dance, "Panaderos"....Glazounov
Romance ....Rimsky-Korsakov
Overture to "Rienzi"...................Wagner
Selection, "The Tales of Hoffman," Offenbach
Deep River................Burleigh-Jacchia
"Stars and Stripes Forever".........Sousa

FRIDAY

Military March.........................Schubert
Overture to "Il Guarany"...............Gomez
Whirling Dervishes...................Godowsky
Fantasia, "Don Carlos"....................Verdi
Prelude to "Lohengrin"...............Wagner
Liebesfreud ....Kreisler
Dubinushka.........Arranged by Jacchia
Finale of "Scheherazade," Rimsky-Korsakov
Selection, "Cavalleria Rusticana," Mascagni
Waltz, "Toujours ou Jamais"..Waldteufel
Russian Dance..................Tchaikovsky

SATURDAY

Overture to "The Barber of Seville," Rossini
Waltz, "Artist's Life"..............Strauss
Orientale ....Cui-Jacchia
Fantasia, "Samson and Delilah," Saint-Saens
Suite, "Peer Gynt"....................Greig
Spanish Serenade..................Glazounov
Valse Triste..........................Sibelius
Overture to "Tannhaeuser".........Wagner
Marche Slave...................Tchaikovsky
En Sourdine..............................Tellam
Hussars...........Spindler

Adv May 11

AT THE POPS TONIGHT

The following program will be played at the Pop concert in Symphony Hall tonight:

Overture, "Barber of Seville".......Rossini
Waltz, "Artist's Life"..............Strauss
Orientale ....Cui-Jacchia
Fantasia, "Samson and Delilah".Saint-Saens
Suite, PeerGynt"...........................Grieg
Spanish Serenade.....................Glazounov
Valse Triste.............................Sibelius...
Overture, "Tannhaeuser"...........Wagner
Marche Slave..................Tachaikovsky
En Sourdine.............................Tellam
Charge of the Hussars...............Spindle

Post May 11

Second Week of the Pops

The Pop Concerts in Symphony Hall will open the second week of their 39th season tonight with the first Sunday concert of the season and a Russian program. Several of Agide Jacchia's new numbers have already taken undisputed places in popularity beside the "imperishable." Refreshments in astounding quantities have been consumed at the floor tables and at the Pops "bar" and "cafe."

From the program for the coming week the following features may be mentioned almost at random. At tonight's concert—selection from Rimsky-Korsakov's "Snow Maiden," the "1812 Overture," Glazounov's "Oriental Rhapsody" and Borodin's dances from "Prince Igor." For tomorrow "Pagliacci" Fantasia, "Finlandia" and the "Tannhauser Bacchanale." The feature on Tuesday will be songs by the Harvard Freshman Glee Club, "Saint-Saens," "Danse Macabre," "Ride of the Valkyries," etc. Wednesday will bring Rossini's "Barber of Seville" overture, "Finlandia," "Tannhauser" overture and "Machushla" for trumpet solo. Of Thursday's numbers there may be mentioned selections from Mascagni's "Iris" and "The Tales of Hoffmann," by Offenbach, also the "Rienzi" overture and suite from "Sylvia." From the Friday program—"Whirling Dervishes," "Don Carlos" and "Cavalleria Rusticanna" fantasies, prelude to "Lohengrin" and finale of "Scheherazade." On Saturday's program will be the "Samson and Delilah" fantasia, "Peer Gynt" suite, "Tannhauser" overture, "Marche Slave" and other features.

Tel May 12

POP CONCERT

In Symphoy Hall tonight, Agide Jacchia, Pops conductor, will present the following program. Tuft's College to be represented.

Coronation March from "The Prophet," Meyerbeer; Overture, "Light Cavalry," Suppe; Fantasia, "Pagliacci," Leoncavallo; Songs: Finlandia, Sibelius; Bacchanale from "Tannhauser," Wagner; Lilt from Suite "College Life" (new), L. R. Lewis '87; Songs: Ballet Suite, "Copelia," Delibes, a. Valse, b. Czardas; Waltfi, "The Sirens," Waldteufel; March, "Semper Fidelis," Sousa.

Tel May 12

TONIGHT'S POPS

In Symphony hall tonight, Agide Jacchia, Pops conductor, will present the following program. Tuft's college will be represented.

Coronation March from "The Prophet" Meyerbeer
Overture, "Light Cavalry"..........Suppe
Fantasia, "Pagliacci"........Leoncavallo
Songs:
Finlandia ....Sibelius
Bacchanale from "Tannhauser"....Wagner
Lilt from Suite "College Life" (new) L. R. Lewis '87
Songs:
Ballet Suite, "Copelia" ....Delibes
(a) Valse (b) Czardas
Waltz, "The Sirens"............Waldteufel
March, "Semper Fidelis"..............Sousa

Trans May 12

At the Pops Tonight

Evening of Tufts College

Coronation March from "The Prophet" Meyerbeer
Overture, "Light Cavalry".......Suppé
Fantasia, "Pagliacci"......Leoncavallo
Tufts Songs
Tone Poem, "Finlandia".......Sibelius
Bacchanale from "Tannhäuser".Wagner
Lilt from the Suite, "College Life" Lewis
Tufts Songs
Waltz and Czardas from "Coppélia" Delibes
Waltz, "The Sirens"........Waldteufel
March, "Semper Fidelis"........Sousa

Conductor: A. Jacchia

Trans May 13

Mr. Koussevitzky began last Thursday at the Opéra the four concerts in which he s taking leave of his Parisian public. At he third on May 22, he will produce Stravinsky's Concerto for Piano and Orchestra, with the composer playing the solo-part—the piece in which he will also be heard at the Symphony Concerts in Boston next January. At another of the concerts in Paris, Mr. Koussevitzky and Mr. Spalding will play Respighi's new "Gregorian Concerto," for Violin and Orchestra, likewise destined for Boston next season.

Resident Czechs are mildly and reasonably wondering why Symphony Hall has paid no heed to the centenary of Smetana, their national composer, commemorated this spring up and down Europe. Too late, Mr. Monteux tried to find room for one of Smetana's pieces at the Symphony Concerts. Mr. Jacchia, however, might easily slip into The Pops the overture to "The Bartered Bride" and the tone-poem, "The Moldau," both in the active repertory of the orchestra. With a little preparation, he might add to them the most gorgeous of all polkas—otherwise the tone-poem, "From Bohemia's Woods and Meadows." It has not been played in Boston since Dr. Muck's day.

Monitor May 12

Tonight at the Pops

TUFTS COLLEGE NIGHT

Coronation March from "The Prophet" ....Meyerbeer
Overture, "Light Cavalry"....Suppé
Fantasia, "Pagliacci"....Leoncavallo
Songs
"Finlandia" ....Sibelius
Bacchanale from "Tannhäuser," Wagner
Lilt from Suite "College Life" (new). L. R. Lewis '87
Songs
Ballet Suite, "Coppelia,"
(a) Valse; (b) Czardas....Delibes
Waltz, "The Sirens"......Waldteufel
March, "Semper Fidelis"......Sousa

Post May 13

HARVARD FRESHMEN AT POPS

Tonight will be Harvard Freshman Night at the Pops in Symphony Hall, but the concert is open to the public and of general public interest. The programme follows:

1. "Pomp and Circumstance" ....Elgar
2. Overture to "Pique Dame"........Suppe
3. Fantasia, "Il Trovatore"........Verdi
4. Songs by Harvard Freshman Glee Club
5. "Dance Macabre" ....Saint-Saens
6. "Deep River" ....Burleigh-Jacchia
7. "Ride of the Valkyries".......Wagner
8. Song by Harvard Freshman Glee Club
9. Selection, "Stepping Stones"......Kern
10. Waltz, "La Barcarole".......Waldteufel
11. "Up the Street"..................Morse

Adv May 13

HARVARD MEN AT POPS

Tonight will be Harvard freshman night at the Pops. The concert is open to the public. The program follows:

Pomp and Circumstance..............Elgar
Overture, "Pique Dame"..............Suppe
Fantasia, "Il Trovatore"............Verdi
Songs by Freshmen Glee Club.
Dance Macabre....................Saint-Saens
Deep River..................Burleigh-Jacchia
Ride of the Valkyries...............Wagner
Song by Freshmen Glee Club.
Selection, "Stepping Stones"..........Kern
Waltz, "La Barcarole"..........Waldteufel
"Up the Street"......................Morse

Tel May 24

POP PROGRAMS

At the Pop concert in Symphony hall tonight, Agide Jacchia will perform the following program:

Cortege from "Mlada," Rimsky-Korsakov; overture to "Der Freischutz, Weber; waltz, "The Skaters," Waldteufel; fantasia, "La Boheme," Puccini; Irish rhapsody, Herbert; introduction to Act III, "Lohengrin," Wagner; Andante Cantabile, Tschaikovsky; second Hungarian rhapsody, Liszt; American Military fantasy, Rollinson; whispering of the Flowers, Blon; Slavonic dance No. 3, Dvorak.

The second Sunday evening concert of the Pop season in Symphony hall tomorrow night will consist entirely of operatic excerpts. The program follows:

The Barber of Seville overture, Rossini; Eugen Onegin, waltz, Tschaikovsky; Hansel and Gretel, dream music, Hamperdinck; Samson and Delilah, dance, Saint-Saens; L'Amore Dei Tre Re, fantasia, Montemezzi; Othello, tempest scene, Verdi; L'Amico Fritz, intermezzo, Mascagni; Thais, meditation, Massenet; Carmen, suite, Bizet; Thannhauser, overture, Wagner.

Tonight at the Pops

"Pomp and Circumstance"....Elgar
Overture to "Pique-Dame"....Suppé
Fantasia, "Il Trovatore"......Verdi
Songs by Harvard Freshmen Glee Club
Danse Macabre ....Saint-Saëns
"Deep River" ......Burleigh-Jacchia
Ride of the Valkyrs........Wagner
Songs by Harvard Freshmen Glee Club
Selection, "Stepping Stones"....Kern
Waltz, "La Barcarole"...Waldteufel
"Up the Street"..............Morse

Her May 13

AT THE POPS TONIGHT.

This will be Roxbury Latin night at the Pops: The program follows:

Coronation March ....Meyerbeer
Overture, "Roman Carnival"........Berlioz
Waltz, "Miners' Lights" ....Zeller
Fantasia, "Cavalleria" ....Mascagni
Excerpts, "Mastersingers" ....Wagner
Largo, "New World" Symphony....Dvorak
Gipsy Dance, "Carmen" ....Bizet
Pomp and Circumstance ....Elgar
Selection, "Stepping Stones" ....Kern
Kammenoi Ostrow ....Rubenstein
Waltz, "Blue Danube" ....Strauss

Ill May 13

HARVARD MEN AT POPS

Tonight will be Harvard Freshman night at the Pops in Symphony hall but the concert is open to the public and of general public interest. The program follows:

Pomp and Circumstance, Elgar; Overture to "Pique Dame," Suppe; Fantasia, "Il Trovatore," Verdi; songs by Harvard Freshmen Glee club; Danse Macabre, Saint-Saens; Deep River, Burleigh-Jacchia; Ride of the Valkyries, Wagner; song by Harvard Freshmen Glee club; selection, "Stepping Stones," Kern; waltz, "La Barcarole," Waldteufel; "Up the street," Morse.

Post May 14

DURANT NIGHT AT POPS

Durant members will celebrate at the Pop concert in Symphony Hall tonight. The program follows:

Overture, "Barber of Seville'.......Rossini
Waltz, "Dornroeschen" ......Tschaikovsky
Old Slave Song ....Gaines-Jacchia
Fantasia, "Samson and Delilah".Saint-Saens
"Finlandia" ....Sibelius
"Pirouette" ....Glazounov
"By Moonlight" ....Bendel-Jacchia
Overture, "Tannhauser" ....Wagner
Suite, "Snow Maiden" ...Rimsky-Karsakov
"Marusiula" ....MacMurrough-Jacchia
March, "Rakoczy" ....Berlioz

Ill May 14

TONIGHT'S POPS

Agide Jacchia and the Pops Symphony Orchestra will be heard in the following program at the Pop Concert in Symphony hall tonight:

Overture to "The Beautiful Galatea," Suppe; Waltz, "1001 Nights," Strauss; Furlana from "La Gioconda," Ponchielli; Fantasia, "Iris," Mascagni; Ballet Suite, "Sylvia," Delibes; Spanish Dance, "Panaderos," Glazounov; Romarce, Rimsky-Korsakov; Overture to "Rienzi" Wagner; Selection, "The Tales of Hoffmann," Offenbach; Deep River, Burleigh-Jacchia; "Stars and Stripes Forever," Sousa.

Ill May 15

TONIGHT'S POPS

Agide Jacchia and the Pops Symphony Orchestra will be heard in the following program at the Pop concert in Symphony hall tonight:

Overture to "The Beautiful Galatea".Suppe
Waltz "1001 Nights"..............Strauss
Furlana from "La Giaconda....Ponchielli
Fantasia, "Iris"..................Mascagni
Ballet suite, "Sylvia"..............Delibes
Spanish dance, "Panaderos"....Glazounov
Romance ....Rimsky-Korsakov
Overture to "Rienzi"...............Wagner
Selection "The Tales of Hoffman," Offenbach
Deep River..............Burleigh-Jacchia
"Stars and Stripes forever".........Sousa

Tran May 16

At the Pops Tonight

Military March ....Schubert
Overture to "Il Guarany"........Gomez
Whirling Dervishes ....Godowsky
Fantasia, "Don Carlos"..........Verdi
Prelude to "Lohengrin"........Wagner
Liebesfreud ....Kreisler
Dubinushka ....Russian Folk-Song
Finale of "Scheherazade"......... Rimsky-Korsakov
Selection, "Cavalleria Rusticana".. Mascagni
Waltz, "Toujours ou Jamais"...... Waldteufel
Russian Dance ....Chaikovsky

Conductor: A. Jacchia

Her May 16

POPS TONIGHT

The Pops Symphony orchestra, under Agide Jacchia, will be heard in the following program at the Pop concert in Symphony hall tonight, at which members of the Portia law school will be present:

Military March......................Schubert
Overture to "Il Guarany"...............Gomez
Whirling Dervishes..................Godowsky
Fantasia, "Don Carlos"..................Verdi
Prelude to "Lohengrin"...............Wagner
Liebesfreud ....Kreisler
Dubinushka..................Arr. by Jacchia
Finale of "Scheherazade"....Rimsky-Korsakov
Selection, "Cavalleria Rusticana"....Mascagni
Waltz, "Toujours ou Jamais"........Waldteufel
Russian Dance..................Tschaikovsky

AT THE POPS

Agide Jacchia will conduct the following program in Symphony hall Symphony orchestra.

Entrance of the Gladiators, Fucik; Overture to "Zampa," Herold; Love's Dream After the Ball, Cfilbulka; Fantasia, "Rigoletto," Verdi; Carnical in Paris, Svendsen; "Elli, Elli," Arranged by Jacchia; Twilight on the Water, Rollins; Overture Solennelle, "1812," Tschaikovsky; Ballet Suits, "Sylvia," Vollstedt; Sixth Hungarian Dance, Brahms.

Adv May 24

TONIGHT'S POP PROGRAM

At the Pop Concert in Symphony Hall tonight Agide Jacchia will present this program:

Cortege, Mlada ....Rismky-Korsakov
Overture, "Der Freischut" ....Weber
Waltz, "The Skaters" ....Waldteufel
Fantasia, "La Boheme" ....Puccini
Irish Rhapsody ....Herbert
Introduction, "Lohengrin" ....Wagner
Andante Cantabile ....Tschaikovsky
Second Hungarian Rhapsody ....Liszt
American Military Fantasy ....Rollinson
Whispering Flowers ....Blon
Slavonic Dance, No. 3 ....Dvorak

Fourth Week of Pops

The pop concerts in Symphony Hall are now entering their fourth week. Rich musical fare is promised by Agide Jachia and his full-sized Symphony Orchestra. There will be other specialties to make the various nights eventful. Tonight will bring the second Sunday pop concert of the season, with an operatic program, including selections from such operas as "The Barber of Seville," "Hansel and Gretel," "Love of the Three Kings," "Othello," "Tannhauser," etc.

Tomorrow will be the annual Harvard night, with two groups of songs by the Harvard Glee Club, Dr Archibald T. Davison, conductor. From Tuesday's program there may be mentioned the "Oberon Overture," "Meistersinger," Prelude, Liszt's Second Hungarian Rhapsody and organ solo. From Wednesday's program the "Holy Grail," music from "Parsifal," trumpet solo, Mascagni's hymn to the Sun, "Espana," rhapsody, etc. From the program of Thursday, the finale of "Scheherazade," "Lohengrin," Fantasia, "Elli, Elli," "Bacchanale" from "Samson and Dalilah," "Marche Slave," etc.

Memorial Day, on Friday, will bring a special holiday program, with Hadley's "Cachuca," Finale of Tchaikovsky's Fourth Symphony, "William Tell" Overture, and Dunham's "March of the Doughboys," along with other numbers. Saturday, May 31, the middle group will consist of selections from the operettas of Sir Arthur Sullivan, together with his "Lost Chord," to be conduced by John C. Mullaly, the oldest member of the orchestra, who was the principal conductor of these operettas when in the last century they were the rage of the hour.

Special Feature Planned at Coming "Pops"

Special features will be added to the programs of the coming week of Pop concerts at Symphony Hall. On Monday, which is the annual Harvard Night, the Harvard Glee Club, under A. T. Davison, will sing. On Memorial Day, next Friday, there will be several numbers by American composers and on Saturday, the middle group will be devoted to the music of Sir Arthur Sullivan, to be conducted by John C. Mullaly, the oldest living member of the orchestra, who many years ago was the most prominent conductor of these operettas, when they were first performed in America. The second of the Sunday concerts will be given tomorrow with the following program:

"The Barber of Seville," overture...Rossini
"Eugen Onegin," waltz ....Tchaikowsky
"Hansel and Gretel," dream music.... Humperdinck
"Samson and Delilah," Dance of the Priestesses ....Saint Saens
"L'Amore Dei Tre Re," fantasia.Montemezzi
"Othello," tempest scene ....Verdi
"L'Amico Fritz," intermezzo.....Mascagni
"Thais," meditation, solo violin...... Julius Theodorowicz
"Carmen," suite: (a) "Aaragonaise, (b) "Dragoons of Aalcala," (c) "Prelude" ....Bizet
Overture to "Tannhauser"..........Wagner

Tran May 24

Week-end Pops Programs

TONIGHT

Cortége from "Mlada" Rimsky-Korsakoff
Overture to "Der Freischütz"..Weber
Waltz, "The Skaters" ....Waldteufel
Fantasia, "La Bohème" .....Puccini
Irish Rhapsody ....Herbert
Introduction to Act III, "Lohengrin" Wagner
Andante Cantabile ....Tschaikowsky
Second Hungarian Rhapsody...Liszt
American Military Fantasy .Rollinson
"Whispering of the Flowers"....Blon
Slavonic Dance No. 3.........Dvořák

SUNDAY EVENING

"The Barber of Seville" Overture Rossini
"Eugen Onegin" Waltz Tschaikowsky
"Hansel and Gretel" Dream Music Humperdinck
"Samson and Delilah" Dance Saint-Saëns
"L'Amore Dei Tre Rè" Fantasia Montemezzi
"Othello" Tempest Scene ......Verdi
"L'Amico Fritz" Intermezzo Mascagni
"Thaïs" Meditation ....Massenet
"Carmen" Suite ....Bizet
"Tannhäuser" Overture......Wagner

Tran May 24

PROGRESS OF THE POPS

Programmes and "Nights" Through the Week to Come—Music from Harvard—Mr. Mullaly as Guest-Conductor

INCIDENTS promise to be many at the Pop Concerts next week. For tomorrow, Sunday, evening, Mr. Jacchia sets his first "Operatic Programme," and upon it for relatively novel number is a Fantasia from Montemezzi's rich-voiced and full-freighted music-drama, "L' Amore dei Tre Re." Otherwise, the list traverses:

Overture to "The Barber of Seville"...Rossini
Waltz from "Eugen Onégin".......Chaikovsky
Dream-Music from "Hansel and Gretel" Humperdinck
Dance from "Samson and Delilah"..Saint-Saëns
Tempest Scene from "Othello"...........Verdi
Intermezzo from "L'Amico Fritz"....Mascagni
Meditation from "Thais".............Massenet
Suite from "Carmen"...................Bizet
Overture to "Tannhäuser".............Wagner

Monday brings the annual "Harvard Night," with a programme diversified by six songs from the Harvard Glee Club led by Dr. Davison, and decked with a Prelude for Orchestra by Walter Piston, the conductor of the Pièrian Sodality at the university. Out of the list of pieces for Tuesday stand the overture to Weber's "Oberon" and the Prelude to Wagner's "Mastersingers." For Wednesday, Mr. Jacchia has discovered a relatively unhackneyed fragment of Wagner—pages of the "Grail Music" in "Parsifal." The programme for Thursday assembles "old favorites" with which the public of The Pops is ever unsated; while that of Friday—American holiday—finds room for four American composers, Alden, Herbert, Hadley and Dunham. Finally, on Saturday evening, Mr. John Mullaly, veteran violinist and conductor, emerges from retirement to conduct in four numbers from Sir Arthur Sullivan—three out of the operettas.

One Recital More

On Tuesday evening next in Steinert Hall, Mr. Willard Erhardt, tenor, will try his fortunes in public through a song recital. His programme begins with old airs of Purcell, Salvator Rosa and Carissimi; proceeds with songs of Schubert, Schumann and Wolf; ends with Irish folk-pieces and an American miscellany. Rule and [illegible]

soiled but exceedingly astute and agreeable adventurer in the person of Mr. Schildkraut. Before he has done, he has taken away a fiancée and a fortune; put the family also in its place; conducted himself with a pleasing, cynical and triumphant defiance of most of the respectabilities, now and again to comic consequence. A long-drawn, uneven, intermittently agreeable piece, dulled by heavy-footed acting and over-laden with the tricks and displays that now cloud and distort Mr. Schildkraut's romantic presence and manifold abilities. The final week.

Ill May 2

FEATURES AT THE POPS

Delightful music from Conductor Jacchia and the Symphony orchestra and other events of interest are promised for the fourth week of the Pop concerts in Symphony hall. The feature of the annual Harvard night tomorrow, will be the appearance of the Harvard Glee Club (Dr. Davison, conductor). Several American numbers will be performed on the program of Memorial day. On Saturday, the middle group will be given over to selections from Sullivan's operettas, conducted by J. C. Mullaly, the oldest living member of the orchestra, who was the principal conductor of these operettas when in the last century they were first performed in America.

SUNDAY, MAY 25

The Barber of Seville Overture ....Rossini
Eugen Onegin, Waltz.........Tchaikovsky
Haensel and Gretel, dream music, Humperdinck
Samson and Delilah, Dance ..Saint-Saens
L'Amore Dei Tre Re, Fantasia, Montemezzi
Othello, Tempest Scene ....Verdi
L'Amico Fritz, Intermezzo .....Mascagni
Thais, Meditation...............Massenet
Carmen, Suite ....Bizet
Tannhaeuser, Overture...........Wagner

MONDAY

Triumphal March, "Aida" ....Verdi
Overture to "Rienzi" ....Wagner
Fantasia, "Pagliacci" ....Leoncavallo
Harvard Glee Club, Dr. Davison, Conductor.
Scenes Pittoresques ....Massenet
Prelude ....Walter Piston, '24
First Hungarian Rhapsody ....Liszt
Songs by Harvard Glee Club
Ouverture Solennelle, "1812"..Tchaikovsky
Waltz, "Madeleine" ....Waldteufel
March, "Veritas" ....Densmore

TUESDAY

Coronation March, from "The Prophet" Meyerbeer
Overture to "Oberon"...............Weber
Waltz, "Espana"...............Waldteufel
Fantasia, "Carmen".....................Bizet
Prelude to "The Mastersingers"..Wagner
Organ Solo...............Wilson T. Moog
Andante Cantabile..............Tchaikovsky
Second Hungarian Rhapsody.........Liszt
Ballet Suite, "Coppelia"............Delibes
Intermezzo (Act III) "Jewels of the Madonna" ....Wolf-Ferrar;
Pomp and Circumstance..............Elgar

WEDNESDAY

Military Polonaise.....................Chopin

At the Pops Tonight

Evening of Harvard College

March from "Aida"..............Verdi
Overture to "Rienzi"...........Wagner
Fantasia, "Pagliacci" .....Leoncavallo
Numbers by Harvard Glee Club.
Scènes Pittoresques ....Massenet
Prelude for Orchestra. Walter Piston, '24
First Hungarian Rhapsody........Liszt
Numbers by Harvard Glee Club.
Overture, "1812" ....Chaikovsky
Waltz, "Madeleine" ....Waldteufel
March, "Veritas" ....Densmore

Conductors:
A. Jacchia. A. T. Davison. W. Piston.
Assisting: Harvard Glee Club.

Ill May 26

HARVARD NIGHT AT POPS

Tonight will be the annual Harvard night at the Pop concerts in Symphony hall. The program follows:

Triumphal march from "Aida," Verdi; overture to "Rienzi," Wagner; Fantasia, "Pagliacci," Leoncavallo; Songs by Harvard Glee club, Dr. Archibald T. Davison conductor; Scenes Pittoresques, Massenet; Prelude, Walter Piston, '24, conducted by the composer; First Hungarian Rhapsody, Liszt; Songs by Harvard Glee club; Overture Solennelle, "1812," Tschaikowsky; Waltz, "Madeline," Waldteufel; March "Veritas," Densmore.

POPS PROGRAM

The Pop concert at Symphony hall tonight will have the following program:

Coronation March from "The Prophet," Heyerbeer; Overture to "Oberon," Weber; Waltz, "Espana," Waldteufel; Fantasia, "Carmen," Bizet; Prelude to "The Mastersingers," Wagner; Organ Solo, Prof. Wilson T. Moog; Andante Cantabile, Tchaikovsky; Second Hungarian Rhapsody, Liszt; Ballet Suite, "Coppelia," Delibes; Intermezzo (Act III), "The Jewels of the Madonna," Wolf-Ferrari; March, "Pomp and Circumstance," Elgar.

Tonight at the Pops

Coronation March, from "The Prophet" ....Meyerbeer
Overture to "Oberon"..........Weber
Waltz, "España"..........Waldteufel
Fantasia, "Carmen".............Bizet
Prelude to "The Mastersingers" Wagner
Organ solo.....Prof. Wilson T. Moog
Andante Cantabile.....Tschaikowsky
Second Hungarian Rhapsody...Liszt
Ballet suite, "Coppélia".......Delibes
Intermezzo (Act III) "Jewels of the Madonna" ....Wolf-Ferrari
[illegible] and Circumstance"......Elgar

Ill May 27

POPS PROGRAM

The Pops concert in Symphony hall tonight will comprise the following program:

Coronation March from "The Prophet".. Meyerbeer
Overture to "Oberon"..................Weber
Waltz, "Espana"...................Waldteudel
Fantasia, "Carmen"......................Bizet
Prelude to "The Mastersingers".......Wagner
Organ Solo. Prof. Wilson T. Moog.
Andante Cantabile...............Tchaikovsky
Second Hungarian Rhapsody............Liszt
Ballet Suite, "Coppelia"............Delibes
Intermezzo (Act III), "The Jewels of the Madonna"...............Wolf-Ferrari
March ,"Pomp and Circumstance".......Elgar

At the Pops Tonight

Coronation March from "The Prophet" Meyerbeer
Overture to "Oberon"...........Weber
Waltz, "España"..........Waldteufel
Fantasia, "Carmen"..............Bizet
Prelude to "The Mastersingers." Wagner
Organ Solo
Andante Cantabile..........Chaikovsky
Second Hungarian Rhapsody......Liszt
Ballet Suite, "Coppélia"........Delibes
Introduction to Act III., "The Jewels of the Madonna".......Wolf-Ferrari
March, "Pomp and Circumstance" Elgar

Conductor: A. Jacchia
Soloist: William T. Moog

AT THE POPS TONIGHT

Coronation March, "The Prophet".Meyerbeer
Overture, "Oberon" ....Weber
Waltz, "Espana" ....Waldteufel
Fantasia, "Carmen" ....Bizet
Prelude, "The Mastersingers"..........Wagner
Organ solo ....Prof. Wilson T. Moog
Andante Cantabile ....Tschaikowsky
Sacred Hungarian Rhapsody..........Liszt
Ballet Suite, "Coppelia"..........Delibes
Intermezzo, "Jewels of Madonna".......... Wolf-Ferrari
"Pomp and Circumstance" ....Elgar

HARVARD NIGHT AT POPS DRAWS CROWD

Harvard Night, long an annual feature of the Pop concert season, drew to Symphony Hall last evening an audience that filled every possible nook and corner of the hall. The Harvard Glee Club, conducted by Dr Davison, sang two groups of numbers, which were cordially received. George Renwick, a member of the Glee Club roused great enthusiasm by his beautiful singing of the tenor solo in an arrangement of the Irish folk song, "The Foggy Dew." A Harvard composer, Walter Piston, now an assistant in the Division of Music at Harvard, conducted the orchestra in the performance of his own prelude. Mr Jacchia included "Our Director" among his encores.

The combination of prohibition with a program containing very little music of the sort that can be called "popular song hits" produced a change in the atmosphere. Harvard Night of old used to be far more lively and boisterous an occasion than last night's decorous entertainment proved. Yet one doubts whether audiences in the old days really had a better time.

There were no banners or other decorations in honor of the occasion except a "Harvard" in crimson lights at the back of the stage which was not lighted until the Glee Club were on the stage for their first number.

Mr Jacchia's numbers were from composers like Liszt, Verdi, Wagner, Massenet and Tchaikovsky, for the most part. An orchestra larger than of old played them all with more finish and more spirit than used to be displayed at these concerts. And nearly everybody in the audience kept still and listened while the music was going on.

There are those, however, who would welcome a few of the works of such deservedly popular composers as Jerome Kern, Irving Berlin, Zez Confrey and George Gershwin at the Pops, if the problem of arranging them for this orchestra, which differs markedly from a jazz orchestra, could be solved.

The Glee Club sang with the clarity of enunciation, beauty and power of tone and smoothness of style which now make them preeminent among amateur choruses. A lively chorus from Sullivan's "Gondoliers," the Scotch song "The Hundred Pipers," Morley's "My Bonnie Lass" and Brahms' "Marching" gave especial pleasure. The football song final encore particularly pleased one faction in the audience.

Mr Piston's prelude won enough applause to recall him twice. It is well writen and capably scored music, derivative from Wagner and from the modern French and English schools. There is an effective climax and a skillful use of modal harmonies in an ecclesiastical interlude.

"Fair Harvard," as usual, closed the evening. Mr Jacchia has arranged attractive programs, all of them open to the public for the remainder of this week. For Memorial Day there is a special holiday program. Saturday night John C. Mullaly, who conducted the first American performance of "The Pirates of Penzance" and many other early performances here of Gilbert and Sullivan operas, will conduct a group of numbers by Sullivan.

May 27

HARVARD NIGHT AT POPS CONCERT

Glee Club Gives an Entertaining Program

The program at the Pops concert last night was headed "Harvard Night." It might with propriety have been called "Glee Club Night" —and of course "Glee Club" hereabouts means but one thing—the Harvard Glee Club and its famous conductor, Dr. Davison.

The Glee Club sang, officially, eight numbers: "Morning Hymn," King; "Marching," Brahms; "Mother Moscow," Tschaikowsky; "My Bonnie Lass," Morley; "In Harvest Time," Merikanto; "The Foggy Dew," Irish folk song; "The Hundred Pipers," Scotch folk song; chorus from "The Gondoliers," Sullivan. It added unofficially, one football song. In modern parlance, it all "went over big," not leaving behind even a single note by the spirited and sympathetic pianist. The Irish folk song is in reality a tenor solo with a hummed accompaniment by the club. It was sung by George Renwick, who has a voice with marked possibilities.

The rest of the Pops program was made up of the usual favorites, albeit some of the most time-worn ones.

The hall was filled, as always on Harvard night, but the festive air of Harvard nights of older days was absent. To be sure, there was the word "Harvard," illumined with crimson lights, over the stage, and there flitted between the tables gentle waitresses with mint-bedecked crimson refreshment. But many things were among the missing—the Harvard banners that decorated the balconies (at least at the concert's beginning), the crimson and other color streamers, the intermittent cheering, the laughter and many another item that contributed to memorable Harvard nights. Alas, the occasion has grown impersonal, formal—or should one say "perfunctory"? At any rate, serious.

H.L.

Post

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John C. Mul
at 16---Gi
Stories

Shiver and shake and shi
Wiggle and wobble and wo
That's the way NOT to c
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John C. Mullaly of Dor
77 years old, plays regula
Boston Symphony Orches
(for 39 years past) and is
member of the organization
Because he conducted its
formance of the "Pirates
zance" in America, he wi
the Pops orchestra next
when it plays selections f
Gilbert & Sullivan operas.
In an interview for the
Post this accomplished
whom Monteux considers
the most valuable members
Boston Symphony Orchestra
of his experiences.
He has a fund of "yarns"
mate, funny and idol-smash

By J. R. Mil

A glance at Mr. John C.
emphasizes the gradually
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but not easily describable—tell
power behind the flash.

PLAYED AT 15

Most impressive of all is his
and his physical denial of tha
He was born in 1847, which make
77 or thereabouts. He doesn't
You'd give him 60, or 65, rein
but you wouldn't believe the 77.
Mr. Mullaly came to America
Newcastle, England, when he w
years old. When he was fifteen
old he joined "Gilmore's Band,"
lem organization famous every
At 16, first violin, he led the ba
When he joined Gilmore's Ba
also had another job. He was orc
leader at the Old Tremont, manag
Mrs. Julia Barrowes.
"I sat on a high stool," he said,
played my violin as leader. Of
it wasn't what you would call a
phony orchestra! The theatre
go in for opera. It was all
"Those were glorious days.
York the world's most famous
cians were to be seen
There was the Italian opera, the
opera, and the German opera
original productions, with th
singers who had sung the
Europe—Nielsen, Capoul, Mario
great names of the old days.
"In the early seventies I
the orchestra at the Globe
Cheney's time), was first violin
Boston Theatre for Nate
at the Music Hall. For a long
was at the Hollis. And I've
everything from Wagner to burl
Mr. Mullaly was conductor
Pops in their second season
it ran for four months. He cond
the orchestra at the Newport
for 27 summers, and played the
of the Vanderbilts, Havemeyers
Belmonts of those days.
In 1885 he began his work with
Symphony Orchestra—work that he
stayed with, off and on, ever since
"The first American performance
"Pirates of Penzance" took place
1888. An English troupe came to
ca, and Mullaly, first violin, was
only American in it.

Sullivan Great

In addition to himself there wa
English conductor.
But he didn't stay. One day he
to Mr. Mullaly 'You can handle th
job better than I can. So come on
staying!' And back he went to
land, leaving the first violin to

65

Post May 25

First Leader of the 'Pirates,' Hub Man, to Conduct Pops

John C. Mullaly, 77, Led Orchestra at 16---Gives New and Intimate Stories of Great Musicians

Shiver and shake and shimmy! . . . Wiggle and wobble and waltz! . . . That's the way NOT to conduct an orchestra.

John C. Mullaly of Dorchester, is 77 years old, plays regularly in the Boston Symphony Orchestra (and for 39 years past) and is its oldest member of the organization in years. Because he conducted its first performance of the "Pirates of Penzance" in America, he will conduct the Pops orchestra next Saturday when it plays selections from the Gilbert & Sullivan operas.

In an interview for the Sunday Post this accomplished veteran, whom Monteux considers one of the most valuable members of the Boston Symphony Orchestra, tells of his experiences.

He has a fund of "yarns"—intimate, funny and idol-smashing.

By J. R. Milne

John C. Mullaly

A glance at Mr. John C. Mullaly emphasizes the gradually growing conviction that a musician, to be a good musician, does not have to wear a queer floppy hat over long hair, nor a Bohemian tie, nor a baggy suit, nor betray any of the host of eccentricities that joke magazines insist a fiddler must possess.

True, he wears a bow tie, but you'll find one of these decorating the neck of many a banker, butcher, or shoe salesman even in this day of the flowing four-in-hand.

His face is not thin, pale, and "artistic." Just the opposite. It is an exceptional face, rough-hewn and strong, but it is not the sort of face commonly associated with a dreamer.

Mr. Mullaly is impressive on several counts. First of all, the face: it commands attention. The eyes sparkle and flash. And the eyebrows—striking, but not easily describable—tell of the power behind the flash.

PLAYED AT 15

Most impressive of all is his age, and his physical denial of that age. He was born in 1847, which makes him 77 or thereabouts. He doesn't look it. You'd give him 60, or 65, reluctantly, but you wouldn't believe the 77.

Mr. Mullaly came to America from Newcastle, England, when he was six years old. When he was fifteen years old he joined "Gilmore's Band," a Salem organization famous everywhere. At 16, first violin, he led the band.

When he joined Gilmore's Band he also had another job. He was orchestra leader at the Old Tremont, managed by Mrs. Julia Barrowes.

"I sat on a high stool," he said, "and played my violin as leader. Of course, it wasn't what you would call a symphony orchestra! The theatre didn't go in for opera; it was all comedy.

"Those were glorious days. In New York the world's most famous musicians were to be seen each season. There was the Italian opera, the French opera, and the German opera. The original productions, with the same singers who had sung the roles in Europe—Nielssen, Capoul, Mario—all the great names of the old days.

"In the early seventies I conducted the orchestras at the Globe (in Arthur Cheney's time), was first violin at the Boston Theatre for Nate Lothian, and at the Music Hall. For a long time I was at the Hollis. And I've played everything from Wagner to burlesque."

Mr. Mullaly was conductor of the Pops in their second season, 1886, when it ran for four months. He conducted the orchestra at the Newport Casion for 27 summers, and pleased the ears of the Vanderbilts, Havemeyers, and Belmonts of those days.

In 1885 he began his work with the Symphony Orchestra—work that he has stayed with, off and on, ever since.

The first American performance of "Pirates of Penzance" took place in 1888. An English troupe came to America, and Mullaly, first violin, was the only American in it.

Sullivan Great

In addition to himself there was an English conductor.

But he didn't stay. One day he said to Mr. Mullaly: "You can handle the job better than I can. No sense of my staying!" And back he went to England, leaving the first violin in command.

Of the composer, Sullivan, Mr. Mullaly says:

"There are people who scoff at Gilbert and Sullivan. And yet I say that these two men gave more pleasure and entertainment to more people of all classes than almost any others in history! Some scoff at Sullivan, as they scoff at Offenbach. And it is not just.

"We do not know Offenbach well in this country. Most of his best works are unknown to us. I know of at least one score, 'Robinson Crusoe,' that is worthy to stand beside the 'Tales of Hoffman.' "

Then he spoke of conductors.

"Orchestras have changed greatly since my youth. They have grown larger. They have new instruments. In the old days a large orchestra would have four horns. Now it has eight. It would have 12 first violins; now it has 16.

"Our playing was limited. There are scores today that we could not have played then. New instruments have

note. But there is no need for his frenzy."

And he told me of the rehearsals. Here the conductor tells his men just how he wants them to play. When rehearsals are over, and the performance is on, the men are supposed to know themselves what to do. And why, therefore, is it necessary for a conductor to go into frenzies.

"I suppose," I broke in. "To any one with a knowledge of music and a sense of humor it must seem much the same as if the prompter in a theatre were set on the stage in full view of the audience."

That was was about it, he admitted. Music is for the ear, not for the eye. A conductor does not show his great work when his men play for an audience, but in the long, hard hours of rehearsals, when he instructs them.

"Muck was not a frenzied conductor," he said. "Nor Monteux, nor Gericke, nor Nikisch.

Lays Down Baton

"Many a time I have seen Dr. Muck lay down his baton while the orchestra was playing. He would just stand and look. His eyes would rove, and with his eyes he could direct that orchestra.

"It was the same with Bruno Walter. He did not need to use the baton. He did not work into a frenzy to make the audience believe that he was, himself, squeezing the last bit of power out of a man. He had done that already, in rehearsal.

"Gericke was a drill master. He was a hard man to work with, but he achieved results. And when he left he had built up a wonderful organization for the next man, Nikisch.

"Nikisch was not a drill master. But he was perhaps the best, most talented, and most natural leader of the orchestra. How much credit for the splendid performances the orchestra gave under his leadership is due to Gericke no one can estimate. Certainly the orchestra would not have done such good work under Nikisch if Gericke had not preceded him to build it up.

"Koussevitsky will come to succeed Mr. Monteux. And Mr. Koussevitzky will find a Boston Symphony Orchestra as fine as any of other years. He will find, I think, that he brings just one thing to us: Russian music. We have the rest; we have learned it."

Speaking of the frenzied conductor, Mr. Mullaly recalled one time when he had witnessed one in action, and had heard the comment of a player.

Leader Led!

While the conductor waved his hands, swung his baton, and shimmied his shoulders, making many of the audience believe that they were witnessing a masterpiece of orchestral directing, a violinist said:

"He's following the boys tip-top!"

And that is what many an orchestral player says about the frenzied conductor. Their playing is giving him a chance to show-off. He's not leading them, but following them, and drawing a fancy, fantastic decoration about their work.

The effect of a frenzied conductor on an audience is one thing. The effect of a great name is another, but has the same effect.

"Some years ago," said Mr. Mullaly. "I went to hear Mendelssohn's "Scotch Symphony" played in London. It was a great event, because the leader was an internationally famous man. The irony of it is that I can't recall his name at the moment! But he was Wagner's copyist, and conducted at Berlin opera.

"I went, and I have never been so disappointed in my life. To begin with, they played in an amphitheatre, with the horns seated above the heads of the violins. The violins scratched; it was awful.

"And yet, as I left, I heard people saying to each other:

" 'Wasn't it gorgeous! Perfect! Ah, he is a master.'

"That same evening I met a number of the musicians.

" 'Well,' they said to me, 'how did you like it?'

" 'Do you want me to answer that as

Post May 27

HARVARD NIGHT POP CONCERT

Glee Club Takes Part; Piston Conducts Own Prelude

BY WARREN STOREY SMITH

Few will deny that it is a change for the better, but there is no mistaking the altered atmosphere at the Pop Concerts in these temperate days.

At Symphony Hall last evening came the annual "Harvard Night," and only a "Harvard" in red electric lights, the participation of the Glee Club and the presence of a goodly number or undergraduates in the company that filled the hall served to differentiate this once so riotous an occasion from any other evening at the Pops. Gone beyond recall are those "Harvard Nights" at which several unruly members of the audience tried to take upon themselves the task of directing the "Cruiser Harvard March" or "Our Director," and that resounded with cheering, singing and general hilarity.

In the meantime the "Harvard Night" that was last evening's Pop Concert proved a distinctly pleasurable one, bringing besides a most attractive orchestral programme eight numbers by the Glee Club and, for special event, the performance under the composer's direction of a Prelude by Walter Piston, conductor of the University Orchestra.

Adv May 28

AT THE POPS TONIGHT

The program for the Pop concert in Symphony Hall tonight follows:

Military Polonaise....................Chopin
Overture, "L'Italiana in Algeria"...Rossini
Waltz, "Je t'aime"..............Waldteufel
Fantasia, "Faust"...................Gounod
Entrance of the Knights, "Parsifal".Wagner
Trumpet solo, "Romanza"............Koslowa
Kurt Schmeisser
Miniature March.................Tchaikovsky
Hymn to the Sun, "Iris"..........Mascagni
Rhapsody, "Espana"...............Chabrier
Afro-American Songs...Arranged by Jacchia
March, "El Capitan"..................Sousa

Globe May 28

"POP" CONCERT TRIBUTE TO VICTOR HERBERT

Victor Herbert, whose death is mourned by the musical public in America, was honored at the "Pop" concert in Symphony Hall last night. Before the second group on the program Agide Jacchia gave as an extra number, the late composer's "Indian Summer." This is one of the several numbers which have long been favorites at the "Pops." In the course of many "Pops" seasons, no less than 24 selections from Herbert's operettas have been played.

Herald May 28

POPS TONIGHT

Agide Jacchia will present the following program at the Pops concert in Symphony hall tonight, at which the Boston Teachers' Club will be present:

Military Polonaise.................Chopin
Overture to "L'Italiana in Algieri"
Rossini
Waltz, "Je t'aime"............Waldteufel
Fantasia, "Faust"..................Gounod
Entrance of the Knights into the Temple of the Grail, "Parsifal" (Act 1)..............................Wagner
Trumpet solo, "Romanza........Koslowa
Kurt Schmeisser
Miniature March...............Tchaikovsky
Hymn to the Sun from "Iris," Night, Dawn, Sunrise..................Mascagni
Rhapsody, "Espana"...............Chabrier
Afro-American Songs. Arranged by Jacchia.
(a) "You May Bury Me in de Eas' "
(b) "Musieu Banjo"
(c) "Nobody Knows de Trouble I've Seen"
March, "El Capitan"..................Sousa

Monitor May 27

Tonight at the Pops

HARVARD NIGHT

Triumphal March, "Aïda"......Verdi
Overture to "Rienzi"........Wagner
Fantasia, "Pagliacci"....Leoncavallo
Harvard Glee Club,
Dr. Archibald T. Davison, Conductor
"Scènes Pittoresques"......Massenet
Prelude ....Walter Piston '24
First Hungarian Rhapsody.....Liszt
Songs by Harvard Glee Club
Ouverture Solennelle, "1812,"
Tschaikowsky
Waltz, "Madeleine".......Waldteufel
March, "Veritas" ....Densmore

Trans May 28

AT THE POPS

Agide Jacchia will present the following program at the Pop concert in Symphony hall tonight:

Military Polonaise, Chopin; Overture to "L'Italiana in Algieri," Rossini: Waltz, "Je t'aime," Waldteufel: Fantasia, "Faust," Gounod; Entrance of the Knights into the Temple of the Grail. ("Parsifal," (Act 1), Wagner; trumpet solo, "Romanza," Koslowa, (Kurt Schmeisser); Miniature March, Tchaikovsky; Hymn to the Sun from "Iris," (Night, Dawn, Sunrise), Mascagni; Rhapsody, "Espana," Chabrier; Afro-American songs, arranged by Jacchia, (a) "You May Bury Me in de Eas' " (b) "Musieu Banjo," (c) "Nobody Knows de Trouble I've Seen;" march, "El Capitan," Sousa.

Amer May 28

POPS LEADER HONORS HERBERT'S MEMORY

Victor Herbert, whose death is mourned by the musical public in America, was honored at the Pop Concert in Symphony Hall last night. Before the second group on the programme Agide Jacchia performed, as an extra number, the late composer's "Indian Summer." This is one of several numbers which have long been favorites at the Pops. In the course of many Pop seasons, no less than twenty-four selections from Herbert's operettas have been performed.

The program tonight will be as follows:

Military Polonaise .... Chopin
Overture to "L' Italiana in Algeri," Rossini
Waltz, "Je t'aime" .... Waldteufel
Fantasia, "Faust" .... Gounod
Entrance of the Knights into the Temple of the Grail ,"Parsifal," (Act I), Wagner
Trumpet solo—"Romanza" ...... Koslowa
Kurt Schmeisser
Miniature March .... Tchaikovsky
Hymn to the Sun from "Iris"....Mascagni
Night—Dawn—Sunrise
Rhapsody, "Espana" ....Chabrier
Afro-American Songs..Arranged by Jacchia
a. "You may Busy Me in De Eas' "
b. "Musieu Banjo55
c. "Nobody Knows de Trouble I've Seen'
March, "El Capitan"..................Sousa

Monitor May 28

Tonight at the Pops

Military Polonaise............Chopin
Overture to "L'Italiana in Algeri"
Rossini
Waltz, "Je t'aime"........Waldteufel
Fantasia "Faust".............Gounod
Holy Grail Music, "Parsival"..Wagner
Trumpet Solo, "Romanza" (Kurt Schmeisser)...............Koslowa
Miniature March.......Tschaikowsky
Hymn to the Sun, from "Iris"
Mascagni
Rhapsody, 'España"........Chabrier
Afro-American Folk Songs
Arranged by Jacchia
March, "El Capitan"...........Sousa

Adv May 29.

AT THE POPS TONIGHT.

The following program will be performed at the Pop Concert in Symphony Hall tonight:

Cortege, "Queen of Sheba" .... Gounod
Overture, "Merry Wives of Windsor".Nicohai
Rondo Capriccioso .... Mendelssohn
Fantasia, Lohengrin" .... Wagner
Finale, "Scheherazade"... Rimsky-Korsakov
"Tacea la Notte Placida" ....Verdi
Miss Iride Pilla.
Eili, Eili .... Arranged by Jacchia
Bacchanale, "Samson and Delilah"
Saint-Saens
Marche Slave ....Tschaikowsky
Waltz, "Estudiantina" .... Waldteufel
Furlana from "La Gioconda" ... Ponchielli

Her May 29

POPS TONIGHT

The following program will be performed at the Pops concert in Symphony hall tonight, at which members of Agide Jacchia's Boston Conservatory of Music will be present:

Cortege from "The Queen of Sheba"
Gounod
Overture, "The Merry Wives of Windsor"
Nicolai
Rondo Capriccioso............Mendelssohn
Fantasia, "Lohengrin"...............Wagner
Finale, "Scheherazade"...Rimsky-Korsakov
"Tacea la Notte Placida" from "Il Trovatore" ....Verdi
Miss Iride Pilla.
Eili, Eili..........Arranged by Jacchia
Bacchanale from "Samson and Delilah" ....Saint-Saens
Marche Slave......................Tchaikovsky
Waltz, "Estudiantina"..............Waldteufel
Furlana from "La Gioconda"....Ponchielli

Amer May 29

TONIGHT'S PROGRAM AT POP CONCERT

The following programme will be performed at the Pop Concert in Symphony Hall tonight:

Cortege from "The Queen of Sheba".Gound
Overture, "The Merry Wives of Windsor."
Nicolai
Rondo Capricciosa .... Mendelssohn
Fantasia, "Lohengrin" .... Wagner
Finale, "Scheherazada"...Rimsky-Korsakov
"Tacea la Notte Placida" from "Il Trovatore". .... Verdi
Miss Irida Pilla
Eili, Eili.................Arranged by Jacchia
Bacchanale from "Samson and Delilah"
Saint-Saens
Marche Slave.......................Tchaikovsky
Waltz, "Estudiantina"..............Waldeufel
Furlana from "La Gioconda".....Ponchielli

Amer Globe May 30

HOLIDAY BILL AT POPS.

The following program, featuring American works, will be performed at the Pop Concert in Symphony Hall tonight:

March, "Lorraine" .... Ganne
Prelude, "'Cavalleria Rusticana"..Mascagni
Solo horn—Willem Valkenier.
Viennese Waltz .... Alden
Fantasia, "Il Trovatore" .... Verdi
America
Polonaise, "Christmas Eve"
Rimsky-Korsakov
Indian Summer .... Herbert
The Lark .... Glinka-Jacchia
Finale, Fourth Symphony ..... Tchaikowsky
The Star Spangled Banner
Overture, "William Tell" ....Rossini
Ave Maria .... Bach-Gounod
March of the Doughboys .... Dunham

Trans May 29

At the Pops Tonight

Procession from "The Queen of Sheba"
Gounod
Overture to "The Merry Wives of Windsor" ....Nicolai
Rondo Capriccioso ....Mendelssohn
Fantasia, "Lohengrin" ....Wagner
Finale from the Suite "Scheherazade"
Rimsky-Korsakov
Air from "Il Trovatore"........Verdi
Eili, Eili
Bacchanal from "Samson and Delilah"
Saint-Saëns
Slavic March ....Chaikovsky
Waltz, "Estudiantina" .....Waldteufel
Furlana from "La Gioconda".Ponchielli

Conductor: A. Jacchia

Soloist: Iride Pilla

Monitor May 29

Tonight at the Pops

Cortège from "The Queen of Sheba"
Gounod
Overture, "The Merry Wives of Windsor"....................Nicolai
Rondo Capriccioso
Mendelssohn-Jacchia
Fantasia, "Lohengrin".......Wagner
Finale of "Schéhérazade"
Rimsky-Korsakoff
Aria from "Il Trovatore".......Verdi
"Eili, Eili"......Arranged by Jacchia
Bacchanale from "Samson and Delilah"....................Saint-Saëns
Marche Slave..........Tschaikowsky
Waltz, "Estudiantina"....Waldteufel
Furlana from "La Gioconda"
Ponchielli

FRIDAY EVENING

March, "Lorraine"..............Ganne
Prelude and Siciliana, "Cavalleria Rusticana"................Mascagni
Viennese Waltz...................Alden
Fantasia, "Il Trovatore".......Verdi
Polonaise, "Christmas Eve"
Rimsky-Korsakoff
"Indian Summer," an American Idyll..........................Herbert
Spanish Dance, "Cachuca"....Hadley
Finale, Fourth Symphony
Tschaikowsky
Overture to "William Tell"...Rossini
"Ave Maria"..............Bach-Gounod
"March of the Doughboys"..Dunham

Her May 30

POPS TONIGHT

The following program, featuring American composers, will be performed at the Pops concert in Symphony hall tonight:

March, "Lorraine" ....Ganne
Prelude and Siciliana, "Cavalleria Rusticana" ....Mascagni
Solo horn, Willem Valkenier
Viennese Waltz...............................Alden
Fantasia, "Il Trovatore"....................Verdi
Polonaise, "Christmas Eve"..Rimsky-Korsakov
"Indian Summer, An American Idyl"..Herbert
The Lark.............................Glinka-Jacchia
Finale, Fourth Symphony...........Tschaikovsky
Overture to "William Tell"...........Rossini
Ave Maria..............................Bach-Gounod
March of the Doughboys...............Dunham

Monitor May 31

Tonight at the Pops

Military March...........Saint-Saëns
Overture to "Mignon".......Thomas
Waltz, "On the Beautiful Blue Danube"......................Strauss
Procession to the Cathedral, from Lohengrin"..................Wagner
Overture to "The Pirates of Penzance"
Fantasy, "Iolanthe"
"The Lost Chord"
Selection, "Pinafore"
Sir Arthur Sullivan
Conducted by John Mullaly
Dance of the Hours........Ponchielli
Ave Maria........Schubert-Wilhelmj
First Hungarian Dance......Brahms

Trans May 31

At the Pops Tonight

Military March..............Saint-Saens
Overture to "Mignon"..........Thomas
Waltz, "Blue Danube".......J. Strauss
Procession to the Cathedral from "Lohengrin" ....Wagner
Overture to "The Pirates of Penzance"—Fantasia from "Iolanthe" "The Lost Chord" for Trumpet—Selection from "Pinafore"...Sullivan
Dance of The Hours from "La Gioconda" ....Ponchielli
Ave Maria.............Schubert-Wilhelmj
(Violin, Organ, Harp, and Strings)
Hungarian Dance, No. 1........Brahms

Conductors:

A. Jacchia and, for the numbers from Sullivan, John C. Mullaly.

Soloist: Kurt Schmeisser.

66 Trans May 31

MULLALY TO CONDUCT POPS

The specialty at the Pop concert in Symphony hall tonight will be a group of selections from the music of Sir Arthur Sullivan, to be conducted by John C. Mullaly, the veteran viola player of the orchestra, who was the principal conductor of the famous operettas when they were first heard in America. The program follows:

Military March, Saint-Saens; Overture to "Mignon," Thomas; Waltz, "On the Beautiful Blue Danube," Strauss; Procession to the Cathedral, "Lohengrin," Wagner; Overture to "The Pirates of Penzance, Sir Arthur Sullivan; Fantasy, "Iolanthe," Sir Arthur Sullivan; The Lost Chord, trumpet solo (Kurt Schmeisser), Sir Arthur Sullivan; Selection, Pinafore," (conducted by JoJhn C. Mullaly) Sir Arthur Sullivan. Dance of the Hours from "a Gioconda," Ponchielli; Ave Maria (solo violin, organ, harp and strings), Schubert-Wilhelmj; First Hungarian Dance, Brahms.

Her May 31

Special "Pop" Programs in Next Week's Bills

The only important music in Boston at this season of the year is at the Pop concerts in Symphony Hall. Agide Jacchia and the Pops orchestra furnish music for every degree of taste. During the coming week there will be a special group of Norwegian numbers on Wednesday and a Wagner program on Sunday, June 8. Tonight's program follows:

Military march ....Saint-Saens
Overture to "Mignon"..................Thomas
Waltz, "On the Beautiful Blue Danube" Strauss
Procession to the Cathedral "Lohengrin" Wagner
Overture to "The Pirates of Penzance"; fantasy, "Iolanthe"; "The Lost Chord"; solo trumpet, Kurt Schmeisser; selection "Pinafore" ....Sir Arthur Sullivan
Conducted by John C. Mullaly.
Dance of the Hours from "La Gioconda" Ponchielli
Ave Maria ....Schubert-Wilhelmj
Solo violin, organ, harp and strings.
First Hungarian Dance ....Brahms

Post June 1

FIFTH WEEK OF THE POPS

On Friday evening of this week the Pop Concert becomes the exclusive pleasure of the National Foreign Trade convention. All the other evenings are as usual open to the public, and for them Mr. Jacchia has made an attractive array of programmes. Conspicuous on Monday's list are excerpts from Tchaikovsky's charming "Nutcracker" suite, and a selection from the late Victor Herbert's tuneful operetta, "Orange Blossoms." On Tuesday the choir of the Boston Square and Compass Club will sing, and among the orchestral pieces are Verdi's lusty overture to "The Sicillian Vespers" and the compelling dances from Borodin's Tartar opera, "Prince Igor." A "Scandinavian programme" on Wednesday brings pieces by Grieg, Halvorsen and Svendsen. On Thursday's programme may be noted Wagner's "Ride of the Valkyries" and the delightful scherzo from Chadwick's Sinfonietta. And the programme of Saturday evening brings such worthwhile numbers as Auber's overture to "Masaniello," Smetena's "Bartered Bride" overture and the waltzes from Richard Strauss' "Der Rosenkavalier."

Jacchia's Latest Pop Concert Features

AT the Pop concerts in Symphony Hall. Agide Jacchia's full-sized orchestra provides music for all tastes. Refreshments and sociable intercourse make the Pops the musical life of the Summer, par excellence.

Tomorrow night's program will feature Metra's "Spanish Waltz," fantasia from "Thais," "Nutcracker" suite and Liszt's First Hungarian Rhapsody. Tuesday's program, Verdi's "Sicilian Vespers," fantasias from "Eugen Onegin" and "Lucia," Wagner's "Magic Fire Music," and Borodin's "Prince Igor" dances; Wednesday, special Norwegian music, with Grieg's "Peer Gynt" suite, "Sigurd Jorslafar" and Svendsen's "Rhapsody and Romance"; Thursday, the "Oberon" Overture, "Iris" fantasia, "Rhapsody Espana," and Chadwick's "Scherzino."

Friday night will be monopolized by the National Foreign Trade Council convention. Saturday's program includes the "Rosencavalier" waltzes, Glinka's "Lark," "Bartered Bride" overture and other popular numbers. Next Sunday will bring a Wagner program.

TONIGHT'S POPS

The Pops Symphony Orchestra, under Agide Jacchia, will be heard in the following programs in Symphony hall tonight:

March, "The Favorite Regiment," Ertel; overture, "Morning, Noon and Night in Vienna," Suppe; waltz, "Spanish Serenade," Metra; fantasia, "Thais," Massenet; ballet suite, "Nutcracker," Tchaikovsky; Misere from "Il Trovatore," Verdi; prelude, Rachmoninov; First Hungarian Rhapsody, Liszt; selection, "Orange Blossoms," Herbert; Afro-American songs, arranged by Jacchia, (a) "You May Bury Me in de Eas'," (b) "Musicu Banjo," "Nobody Knows de Trouble I've Seen;" introduction to Act III, "Lohengrin," Wagner; Alma Mater.

POPS TONIGHT SOLD OUT

The entire house for the Pops concert in Symphony hall tonight has been taken by the National Foreign Trade convention. There will be no tickets available for the public.

Her June 2

BROWN NIGHT AT POPS.

Brown University grads will celebrate at the Pops tonight. The program follows:

March, "Favorite Regiment" .... Ertel
Overture, "In Vienna" .... Suppe
Walt, "Spanish Serenade" .... Metra
Fantasia, "Thais" .... Massenet
Ballet Suite, "Nutcracker"... Tchaikovsky
Miserere, "Il Trovatore" .... Verdi
Prelude .... Rachmaninov
First Hungarian Rhapsody .... Liszt
Brown Football Songs.
Selection, "Orange Blossoms" .... Herbert
Afro-American Songs..Arranged by Jacchia
Prelude, Act 3. "Lohengrin" ...... Wagner
Alma Mater.

American June 2

TONIGHT'S PROGRAM AT POPS CONCERT

The "Pops" Symphony Orchestra, under Agide Jacchia, will be heard in the following program in Symphony Hall tonight:

March, "The Favorite Regiment"......Ertel
Overture, "Morning, Noon and Night in Vienna" ....Suppe
Waltz, "Spanish Serenade"...........Metra
Fantasia, "Thais"..................Massenet
Ballet Suite. "Nutcracker"....Tohnaikovsky
Miserere from "Ill Trovatore"..........Verdi
Prelude ....Rachmaninov
First Hungarian Rhapsody.............Liszt
Selection, "Orange Blossoms"........Herbert
Afro-American Songs...Arranged by Jacchia
(a) "You May Bury Me in de Eas'."
(b) "Musieu Banjo."
(c) "Nobody Knows de Trouble I've Seen."
Introduction to Act III, "Lohengrin" Wagner

Monitor June 2

Tonight at the Pops

March, "The Favorite Regiment," Ertel
Overture, "Morning, Noon and Night in Vienna" ....Suppé
Waltz, "Spanish Serenade"....Metra
Fantasia, "Thaïs" ....Massenet
Ballet Suite, "Nutcracker," Tschaikowsky
Miserere from "Il Trovatore"..Verdi
Prelude ....Rachmaninoff
First Hungarian Rhapsody.....Liszt
BROWN FOOTBALL SONGS
Selection, "Orange Blossoms," Herbert
Afro-American Songs, Arranged by Jacchia
Introduction to Act III, "Lohengrin," Wagner
ALMA MATER

Her June 3

POPS TONIGHT

The following program will be presented by the Pops Symphony Orchestra, under Agide Jacchia, in Symphony hall, tonight:

Coronation March.......................Svendsen
Overture to "The Sicilian Vespers".......Verdi
Fantasia, "Eugen Onegin"........Tchaikovsky
Boston Square and Compass Club Choir.
Magic Fire Music from "The Valkyrie".Wagner
Serenade ....Bruneau
Indian Dirge...............................Seydel
Polovtsian Dances from "Prince Igor"..Borodin
Selection, "Lucia di Lammermoor"...Donizetti
Waltz, "Voices of Spring"............Strauss
Farandole ....Bizet

Tel June 3

At the Pops Tonight

Evening of Brown University

March, "Favorite Regiment"......Ertel
Overture, "Morning, Noon and Night in Vienna" ....Suppé
Waltz, "Spanish Serenade"......Metra
Fantasia, "Thais" ....Massenet
Ballet Suite, "Nutcracker"..Chaikovsky
Miserere from "Il Trovatore".....Verdi
Prelude ....Rakhmanov
First Hungarian Rhapsody........Liszt
Brown Football Songs.
Selection, "Orange Blossoms'...Herbert
Afro-American Folk-Songs.
Introduction to Act III., "Lohengrin" Wagner

Conductor: A. Jacchia.

Monitor June 3

TONIGHT AT THE POPS

Coronation March ....Svendsen
Overture to "The Sicilian Vespers" Verdi
Fantasia, "Eugen Onégin" Tschaikowsky
Boston Square and Compass Club Choir
Magic Fire Music from "Walküre" Wagner
Serenade ....Bruneau
Indian Dirge .... Seydel
Polovtsian Dances from "Prince Igor" ....Borodin
Selection, "Lucia di Lammermoor" Donizetti
Waltz, "Voices of Spring"....Strauss
Farandole ....Bizet

Am June 3

AT THE POPS ONIGH.

Agide Jacchia has made up the following program for the Pop concert in Symphony Hall tonight:

Coronation March ....Svendsen
Overture, "Sicilian Vespers"..........Verdi
Fantasia, "Eugen Onegin"....Tschaikovsky
Boston Square and Compass Club Choir.
Magic Fire Music, "The Valkyries".Wagner
Serenade .... Bruneau
Indian Dirge ....Seydel
Polovtsian Dances, "Prince Igor"..Borodin
Selection, "Lucia di Lammermoor" Donizetti
Waltz, "Voices of Spring"..........Strauss
Farandole .... Bizet

Trans June 3

Mr. Monteux in Paris

He Reappears as Conductor for the Russian Ballet

WITHIN a fortnight after his return to Paris, Mr. Monteux is at work again and, for the first time through five years, in the theatre. Mr. Diaghylev's Russian Ballet is making its annual visit to that city from the end of May to the end of June. There, at the Théâtre des Champs-Elysées, it is appearing, among other pieces, in three of Stravinsky's mimo-dramas: "Petruschka," "Le Sacre du Printemps" and "Les Noces." Of old, Mr. Monteux was conductor for it in "Petruschka" and "Le Sacre." Hearing of his return from Boston, Stravinsky and Mr. Diaghylev asked him to resume both and to take over, besides, "Les Noces," the composer's singular peasant-piece of last year. Mr. Monteux, pleased to return to the theatre—and in music in which he shines—promptly agreed. Already the Parisians have heard and applauded him. Presumably, he will also go to London in July with the Russian Ballet.

Trans June 3

At the Pops Tonight

Coronation March............Svendsen
Overture to "The Sicilian Vespers" Verdi
Fantasia, "Eugen Onégin"..Chaikovsky
Choral Numbers
Fire-Music from "Die Walküre..Wagner
Serenade ....Bruneau
Indian Dirge....................Seydel
Polovtsian Dances from "Prince Igor" Borodin
Selection, "Lucia di Lammermoor" Donizetti
Waltz, "Voices of Spring"....J. Strauss
Farandole ....Bizet

Conductor: A. Jacchia
Assisting:
Boston Square and Compass Club Choir

Tel June 3

THE POPS

The following program will be played this evening at Symphony hall:

"Coronation March," Svendsen; Overture to "The Sicilian Vespers," Verdi; Fantasia, "Eugen Onegin," Tchaikovsky; Boston Square and Compass Club Choir; Magic Fire Music from "The Valkyries," Wagner; Serenade, Bruneau; Indian Dirge, Seydel; Polovtsian Dances from "Prince Igor," Borodin; Selection; "Lucia di Lammermoor," Donizetti; Waltaz, "Voices of Spring," Strauss; Farendole, Bizet.

Monitor June 4

Tonight at the Pops

Entrance of the Boyards..Halvorsen
Overture to "Fingal's Cave" Mendelssohn
Waltz, "Artist's Life"........Strauss
Fantasia, "La Bohême"......Puccini
Suite, "Peer Gynt"............Grieg
Romance, Violin Solo.......Svendsen
Julius Theodorowicz
Waltz in A minor......Grieg-Jacchia
Norwegian Rhapsody, No. 2..Svendsen
Dance of the Hours from "La Gioconda" ....Ponchielli
Serenade ....Pierné
Triumphant March, "Sigurd Jorsalfar" ....Grieg

Her June 4

POPS CONCERT

Music of Scandinavian composers will be the feature at the Pops concert in Symphony hall tonight. The numbers follow:

Entrance of the Boyards.............Halvorsen
Overture to "Fingal's Cave"......Mendelssohn
Waltz, "Artist's Life"...................Strauss
Fantasia, "La Boheme"...............Puccini
Suite, "Peer Gynt"........................Grieg
Romance, Violin Solo....................Svensen
Julius Theodorowicz
Waltz in A minor................Grieg-Jacchia
Norwegian Rhapsody, No. 2..........Svendsen
Dance of the Hours from "La Gioconda" Ponchielli
Serenade ....Pierne
Triumphant March, "Sigurd Jorsalfar"...Grieg

Telegram June 4

AT THE POPS

Music of Scandinavian composers will be the feature at the Pop Concert in Symphony Hall tonight. The numbers follow:

Wednesday June 4, Scandinavian Program—Entrance of the Boyards, Halvorsen; Overture to "Fingal's Cave," Mendelssohn; Waltz, "Artist's Life," Strauss; Fantasia, "La Boheme," Puccini; Suite, "Peer Gynt," Greig; Romance, Violin Solo, Svendsen; Waltz in A minor Grieg-Jacchia; Norwegian Rhapsody, No. 2, Svendsen; Dance of the Hours, from "La Gioconda," Ponchielli; Serenade, Pierne; Triumphant March, "Sigurd Jorsalfar," Grieg.

Trans June 4

At the Pops Tonight

Scandinavian Programme

Entrance of the Boyards.....Halvorsen
Overture, "Fingal's Cave"..Mendelssohn
Waltz, "Artists' Life"......J. Strauss
Fantasia, "La Bohème"........Puccini
Suite, No. 1, from the Music to "Peer Gynt" ....Grieg
Violin Solo, "Romance"......Svendsen
Waltz in A minor........Grieg-Jacchia
Norwegian Rhapsody, No. 2...Svendsen
Dance of the Hours from "La Gioconda" ....Ponchielli
Serenade ....Pierné
Triumphal March from "Sigurd Jorsalfar" ....Grieg

Conductor: A. Jacchia
Soloist: J. Theodorowicz

Trans June 5

At the Pops Tonigh

Procession of Bacchus..........Delil
Overture to "Oberon"..........Wel
Waltz, "Gay Butterfly"........Haw
Fantasia, "Iris"..............Masca
Suite from the Ballet "Nutcracker" Chaikovsky
Dream of Angels..............Rubinstein
Scherzino from The Sinfonietta.Chadwick
Ride of the Valkyrs...........Wagner
Rhapsody, "España"..........Chabrier
Gavotte, "Camellia"............Jacchia
Invitation to the Dance...Weber-Berlioz

Conductor: A. Jacchia

Herald June 5

AT THE POPS TONIGHT.

Agide Jacchia has compiled the following program for the Pop concert in Symphony Hall tonight:

Procession of Bacchus..............Delibes
Overture, "Oberon" ....Weber
Waltz, "Gay Butterfly" ....Hawley
Fantaisia, "Iris" ....Mascagni
Ballet Suite, "Nutcracker"...Tschaikovsky
"Reve Angelique" ....Rubinstein
Scherzino from "Sinfonietta"....Chadwick
Ride of the Valkyries...............Wagner
Rhapsody, "Espana" ....Chabrier
Camellia Gavotte ....Jacchia
Invitation to the Dance.....Weber Berlioz

Monitor June 5

Tonight at the Pops

Procession of Bacchus........Delibes
Overture to "Oberon".........Weber
Waltz, "Gay Butterfly".......Hawley
Fantasia, "Iris" ....Mascagni
Ballet Suite, "Nutcracker" Tschaikowsky
"Rêve Angélique" (with organ) Rubinstein
Scherzino from the Sinfonietta Chadwick
Ride of the Valkyrs..........Wagner
Rhapsody, "España" ....Chabrier
Camellia Gavotte ....Jacchia
"Invitation to the Dance" Weber-Berlioz

Her June 5

AT THE POPS TONIGHT

Music by Scandinavian composers will be featured at the Pop concert in Symphony Hall tonight. The program follows:

Entrance of the Boyards........Halvorsen
Overture, "Fingal's Cave......Mendelssohn
Waltz, "Artist's Life"............Strauss
Fantasia, "La Boheme"...........Puccini
Suite, "Peer Gynt"...................Grieg
Romance, Violin Solo..............Svendsen
Julius Theodorowicz
Waltz in A minor..........Greig-Jacobi
Norwegian Rhapsody, No. 2.......Svendsen
Dance of the Hours.........Ponchielli
Serenade ....Pierne
March, "Sigurd Jorsalfar"...........Grieg

Traveler June 6

Lovers of Good Music Should Take In the "Pops."

When Agide Jacchia and his band of 80 symphony players let loose on such classics as Strauss' "Blue Danube Waltz," the overture to Thomas' "Mignon" or the "Dance of the Hours" from Ponchielli's "La Gioconda" there is real music in the air. For a nominal fee those who cherish old and new compositions worthy of a symphony orchestra, most assuredly can obtain their fill at any of the Pop concerts being given nightly at Symphony hall, Boston. Last Saturday evening's program, besides the three numbers already mentioned, contained Saint-Saens' Military March, the wonderful cathedral procession music from Wagner's "Lohengrin," Schuberts' "Ave Maria," Brahms' First Hungarian Dance, and a group of Sir Arthur Sullivan numbers, including the overture to "The Pirates of Penzance," "Iolanthe" fantasy, "Pinafore" selection and "The Lost Chord." The Sullivan group was conducted by John C. Mullaly. The following sketch, of Mr. Mullaly's career, reprinted from the program, may be of interest to those who remember the Gilbert and Sullivan epoch and regret its passing and probably may be of interest to those of the younger generation who can sense the worth of Gilbert's lyrics and Sullivan's music:

"To all those who remember music and the theatre in Boston in the eighties, the name of John C. Mullaly will be familiar. The oldest living member of the Boston Symphony orchestra, his service as violinist from 1885 to 1890, and from 1905 to 1913 is but one aspect of his varied career. Born in Newcastle in 1847 of an Irish father and a Scotch mother, he came to the United States and to Boston as a small boy. As a remarkably talented youth of 16 he attracted public attention in the Civil war days, leading Gilmore's band. In the early 70s he first became known as conductor of the orchestras in the Boston theatre and in the Globe theatre, which stood on the corner of Essex and Washington streets. In these theatres and in the old Music hall on Hamilton place, he conducted the finest orchestras and orchestras of very indifferent ability, from the latter he had a reputation of inspiring remarkable results. He directed everything from 'Tannhauser' or 'The Dutchman,' with the greatest stars of the day, to a burlseque show, and all the intermediate gradations. He conducted the Pops in their second season, 1886, when they ran continuously for four months. For 29 summers he was the idol of Newport as the director fo the Casino orchestra there. But Mr. Mullaly's name is primarily connected with the operettas of Gilbert and Sullivan. When the craze for 'Patience,' 'Iolanthe,' 'Pinafore,' 'The Yeomen of the Guard,' 'The Gondolier,' and 'Mikado' seized everyone, Mr. Mullaly was at the fore of the movement, conducting all of them in many cities. He presided over the first American production of 'The Pirates of Pennce,' in 1888."

Trans June 6 7

SEVENTH WEEK OF POPS

Three more weeks remain of the present season of Pop concerts at Symphony hall, where the music provided by Mr. Jacchia of the Pops Symphony orchestra is combined with the sociability inseparable from this institution. Tomorrow's concert has been entirely taken by Boston University. The program of the week folow:

TUESDAY

March, National Emblem................Gately
Overture to "The Barber of Seville....Rossini
Waltz, "Gold and Silver"...............Lehar
Fantasia, "La Boheme"..............Puccini
Northern Rhapsody ....Hosmer
Ave Maria ....Bach-Gounod
(Solo violin, harp, organ and strings)
Indian War Dance.......................Skilton
Overture Solenelle, "1812"........Tchaikovsky
Boston College Medley............Carey Martin
Intermezzo from "Pagliacci".......Leoncavallo
Waltz, "On the Beautiful Blue Danube"
Strauss

WEDNESDAY

Spanish Program
March, "Los Benderilleros"............Volpatti
Overture to "The Marriage of Figaro"..Mozart
Spanish Serenade ....Glazounov
Fantasia, "Don Carlos"....................Verdi
A Night in Seville.......................Albenia
Intermezzo from "Goyesca"...........Granados
"Clavelitos" ....Valverde-Jacchia
Rhapsody, "Espana" ....Chabrier
Suite from "Carmen"........................Bizet
Spanish Waltz, "El Turia"...........Granado
March, "La Mattchiche"...........Borel-Clerc

THURSDAY

Pomp and Circumstance.............Elgar
Overture to "Sakuntala"........Goldmark
Waltz, "Tendresse"............Waldteufel
Fantasia, "Faust"..................Gounod
Roumanian Rhapsody.................Enesco
Gipsy Dance from "Carmen".......Bizet
Liebeslied ....Kreisler
Overture to "The Flying Dutchman"
Wagner
Selection, "Wildflower"..Youmans-Stothart
Afroe-American Songs.....Arr. by Jacchia
(a) You May Bury Me in de Eas'
(b) Musieu Banjo
(c) Nobody Knows de Trouble I've Seen
American Fantasy................Herbert

FRIDAY

Military March...................Schubert
Overture to "Poet and Peasant"...Suppe
Viola d'Amore Solo: Gavotte........Bach
Paul Shirley
Fantasia, "Lohengrin"............Wagner
Ballet Suite, "Sylvia"............Delibes
Phantomes ....Chalov
By the Waters of Minnetonka
Lieurance-Jacchia
Polovtsian Dances from "Prince Igor"
Borodin
The Willow Plate.....................Herbert
The Mardarin's Garden
The Little Garden House
Chang the Lover
King Shee
A Wedding Procession
Waltz, "Estudiantina"..........Waldteufel
Procession of the Sardar
Ippolitov-Ivanov

SATURDAY

Overture to "La Forza del Destino"......Verdi
Entr'acte Valse ....Hellmesberger
Macushla (Trumpet—Georges Mager)
MacMorough-Jacchia
Dance of the Hours, from "La Gioconda" ....Ponchielli
Polonaise from "Eugen Onegin"....Tchaikovsky
Violin solo, "Carmen" Fantasia..Bizet-Sarasate
Nicholai Kassman
Deep River ....Burleigh-Jacchia
Overture to "Tannhaeuser"..............Wagner
Fantasia, "Lucia di Lammermoor"....Donizetti
Waltz, "Wine, Woman and Song"......Strauss
March, "Liberty Bell".....................Sousa

SUNDAY, JUNE 22

Russian Program
Polonaise ....Liadov
Kamarinskaya ....Glinka
Eili, Eili.........................Arr. by Jacchia
Prelude ....Rachmaninov
Islamey ....Balakirev-Casella
Finale, "Scheherazade" ......Rimsky-Korsakov
Spanish Serenade ....Glazounov
Kammenoi Ostrov ....Rubinstein
Orientale ....Cui-Jacchia
Marche Slave ....Tchaikovsky

Herald June 17

POPS PROGRAM

The following program will be performed at the Pop Concert in Symphony hall tonight, members of Boston College being present:

March, "National Emblem"........Gately
Overture to "The Barber of Seville"..
Rossini
Waltz, "Gold and Silver"...........Lehar
Fantasia, "La Boheme"..........Puccini
Northern Rhapsody ....Hosmer
Ave Maria ....Bach-Gounod
Solo, violin, harp, organ and strings.
Indian War Dance.................Skilton
Ouverture Solennelle. "1812"..Tchaikovsky
Boston College Medley.......Carey-Martin
Intermezzo from "Pagliacci"..Leoncavallo
Waltz, "On the Beautiful Blue Danube" ....Strauss

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Many Novelties in Next Week's "Pop" Program

The Pop Concerts in Symphony Hall are about to open their seventh week and will come to an end with the beginning of next month. Much music of interest is promised for the coming week by Agide Jacchia and the Pops Orchestra. There will be unusual variety and interest in a Spanish program next Wednesday and the Friday program will bring a viola d'amore solo. The Saturday bill will yield a trumpet solo, as well as a violin solo by Nicholai Kassman. Tonight's program follows:

"Stars and Stripes Forever"..........Sousa
Overture to "William Tell"........Rossini
Waltz, "To Thee"..............Waldteufel
Fantasia, "Aida"......................Verdi
Selection, "Mlle. Modiste": prelude to Act III, "Natoma"; "Indian Summer," "An American Idyll," "Irish Rhapsody," (1859-1924).........Victor Herbert
Prelude to "The Mastersingers of Nuremburg" ....Wagner
"Petite Serenade" ....Palmer
"Rakoczy March" ....Berlioz

Programs of the Week

SYMPHONY HALL—"The Pops," Agide Jacchia, conductor. Evenings at 8:15. There is no concert tonight, and the concert tomorrow night is sold out to Boston University, thus not open to the public.

Tuesday—March, "National Emblem," Gately; overture to "The Barber of Seville," Rossini; waltz, "Gold and Silver," Lehar; fantasia, "La Boheme," Puccini; "Northern Rhapsody," Hosmer; "Ave Maria," Bach-Gounod, solo violin, harp, organ and strings; "Indian War Dance," Skilton; ouverture solennelle, "1812," Tchaikovsky; "Boston College Medley," Carey Martin; intermezzo from "Pagliacci," Leoncavallo; waltz, "On the Beautiful Blue Danube," Strauss.

Wednesday—Spanish program. March, "Los Benderilleros," Volpatti; overture to "The Marriage of Figaro," Mozart; "Spanish Serenade," Glazounov; fantasia, "Don Carlos," Verdi; "A Night in Seville," Albeniz; intermezzo from "Goyesca," Granados; "Clavelitos," Valverde-Jacchia; rhapsody, "Espana," Chabrier; suite from "Carmen," Bizet; Spanish waltz, "El Turia," Granado; march, "La Mattchiche," Borel-Clerc.

Thursday—"Pomp and Circumstance," Elgar; overture to "Sakuntala," Goldmark; waltz, "Tendresse," Waldteufel; fantasia, "Faust," Gounod; "Roumanian Rhapsody," Enesco; gypsy dance from "Carmen," Bizet; "Liebeslied," Kreisler; overture to "The Flying Dutchman," Wagner; selection, "Wildflower," Youmans - Stothart; Afro - American songs, arranged by Jacchia, "You May Bury Me in de Eas'," "Musieu Banjo," "Nobody Knows de Trouble I've Seen," "American Fantasy," Herbert.

Friday—"Military March," Schubert; overture to "Poet and Peasant," Suppe; viola d'Amore solo, Gavotte, Bach, Paul Shirley; fantasia, "Lohengrin," Wagner; ballet suite, "Sylvia," "Deliibes; "Phantomes," Chaloff; "By the Waters of Minnetonka," Lieurance-Jacchia; "Polovtsian Dances," from "Prince Igor," Borodin: "The Willow Plate," Herbert; waltz, "Estudiantina," Waldteufel; "Procession of the Sardar," Ippolitov-Ivanov.

Saturday—Overture to "La Forza del Destino," Verdi; "Entr'acte Valse," Hellmesberger; "Macushla," MacMorough-Jacchia; "Dance of the Hours," from "La Gioconda," Ponchielli; polonaise from "Eugen Onegin," Tchaikovsky; violin solo, "Carmen," fantasia, Bizet-Sarasate; "Deep River," Burleigh-Jacchia; overture to "Tanhauser," Wagner; fantasia, "Lucia di Lammermoor," Donizetti; waltz, "Wine, Woman and Song," Strauss; march, "Liberty Bell," Sousa.

Sunday, June 22, Russian Program—"Polonaise," Liadov; Kamarinskaya, fantasy on two Russian folk songs, Glinka; "Eili, Eili," arranged by Jacchia; prelude, Rachmaninov; "Islamay," Oriental fantasy, Balakirev-Casella; finale, "Scheherazade," Rimsky-Korsakov; "Spanish Serenade," Glazounov; "Kammenoi Ostrov," Rubenstein; "Orientale," Cui-Jacchia; "Marche Slave," Tchaikovsky.

Adv June 17

SPANISH MUSIC BILLED AT THE POPS TONIGHT

Spanish music will be featured on the program at the Pop concert in Symphony Hall tonight. The numbers as arranged by Agide Jacchia follow:

March, "Los Banderilleros".......Volpatti
Overture, "Marriage of Figaro" ....Mozart
Spanish Serenade....... ....Glazounov
Fantasia, "Don Carlos".............Verdi
A Night in Seville...............Albeniz
Intermezzo, "Goyesca"..........Granados
"Clavelitos" ....Valverde-Jacchia
Rhapsody, "Espana"............Chabrier
Suite from "Carmen"...............Bizet
Spanish Waltz, "El Turia"......Granado
March, "La Mattchiche"........Borel-Clerc

POPS TONIGHT

Music by Spaniards or about Spain will comprise the program at the Pops concert in Symphony hall tonight. The numbers, as arranged by Agide Jacchia, follow:

March, "Los Banderilleros"......Volpatti
Overture to "The Marriage of Figaro,,
Mozart
Spanish Serenade...............Glazounov
Fantasia, "Don Carlos"..............Verdi
A Night in Seville.................Albeniz
Intermezzo from "Goyesca"......Granados
"Clavelitos" ....Valverde-Jacchia
Rhapsody, "Espana"............Chabrier
Suite from "Carmen"................Bizet
a. Aragonaise; b. Los Dragones d'Alcala; c. Los Toreros.
Spanish Waltz, "El Turia".......Granado
March, "La Mattchiche.........Borel-Clero

SPANISH PROGRAM AT POPS TONIGHT

Music by Spaniards or about Spain will comprise the program at the Pop Concert in Symphony Hall tonight. The numbers as arranged by Agide Jacchia follow:

March. Los Banderilleros"..........Volpatti
Overture to "The Marriage of Figaro."
Mozart
Spanish Serenade.................Glazounov
Fantasia, "Don Carlos"..................Verdi
A Night in Seville....................Albeniz
Intermezzo from "Goyesca".........Granados
"Clavelitos" ....Valverde-Jacchia
Rhapsody, "Espana"...................Chabrier
Suite from "Carmen"........................Bizet
(a) Aragonaise.
(b) Los Dragones d'Alcala.
(c) Los Toreros.
Spanish Waltz, "El Turia"..........Granado
March, "La Mattchiche..........Borel-Clero

B. C. NIGHT AT THE POPS

Boston College will celebrate at the Pop concert in Symphony Hall tonight. The program follows:

March, "National Emblem"............Gately
Overture, "Barber of Seville"........Rossini
Waltz, "Gold and Silver"..............Lehar
Fantasia, "La Boheme"...............Puccini
Northern Rhapsody...................Hosmer
Ave Maria ....Bach-Gounod
Solo violin, harp, organ and strings.
Indian War Dance....................Skilton
Overture, "1812" ....Tchaikovsky
Boston College Medley.........Carey-Martin
Intermezzo from "Pagliacci".....Leoncavallo
Waltz, "Blue Danube"...............Strauss

Features of the Week at the "Pop" Concerts

With a "Spanish" program tomorrow, a "Russian" program Sunday, and a "Symphonic" program (a new experiment) next Monday, the Pop-goer of particular tastes may easily choose his favorite of music among the "Pop" nights of the near future. The selections tonight will include the March, "National Emblem", Bagley; Overture to "The Barber of Seville", Rossini; Waltz, "Gold and Silver", Lehar; Fantasia, "La Boheme", Puccini; "Northern Rhapsody", Hosmer; "Ave Maria", Bach-Gounod; "Indian War Dance", Skilton; Overture Solennelle, "1812", Tchaikovsky; Boston College Medley, Carey Martin; Intermezzo from "Pagliacci", Leoncavallo; Waltz, "On the Beautiful Blue Danube", Strauss.

Tonight at the Pops

SPANISH PROGRAM

March, "Los Banderilleros"..Volpatti
Overture to "The Marriage of Figaro" ....Mozart
Spanish Serenade ....Glazounoff
Fantasia, "Don Carlos" ....Verdi
"A Night in Seville"..........Albeniz
Intermezzo from "Goyesca,"
Granados
"Clavelitos" ....Valverde-Jacchia
Rhapsody, "España" ....Chabrier
Suite from "Carmen"...........Bizet
Spanish Waltz, "El Turia".Granados
March, "La Mattchiche"..Borel-Clerc

SPANISH PROGRAM AT POPS

Music by Spaniards or about Spain will comprise the program at the Pop concert in Symphony hall tonight. The numbers as arranged by Agide Jacchia follow:

March, "Los Banderilleros," Volpatti; Overture to "The Marriage of Figaro," Mozart; Spanish Serenade, Glazounov; Fantasia, "Don Carlos," Verdi; A Night in Seville, Albeniz; Intermezzo from "Goyesca," Granados; "Clavelitos," Valverde-Jacchia; Rhapsody, "Espana," Chabrier; Suite from "Carmen," Bizet; a. Aragonaise b. Los Dragones d'Alcala c. Los Toreros; Spanish Waltz, "El Turia," Granado; March, "La [illegible] Boel-Clarc.

At the Pops Tonight

Spanish Programme

March, "Los Banderilleros"...Volpatti
Overture to "The Marriage of Figaro"
Mozart
Spanish Serenade ....Glazounov
Fantasia, "Don Carlos"..........Verdi
A Night in Seville..............Albeniz
Intermezzo from "Goyesca"...Granados
"Clavelitos" ....Valverde-Jacchia
Rhapsody, "España" ....Chabrier
Suite from "Carmen".............Bizet
a. Aragonaise.
b. Los Dragones d'Alcala.
c. Los Toreros.
Spanish Waltz, "El Turia"....Granado
March, "La Mattchiche.....Borel-Clerc

POPS PROGRAM

The following program will be given at the Pop concert in Symphony hall tonight:

March, "Father of Victory".........Ganne
Overture to "Light Cavalry"........Suppe
Waltz, "Myosotis"..............Waldteufel
Fantasia, "The Valkyrie".........Wagner
Suite, "Peer Gynt"...................Grieg
a. Morning Mood. b. Aase's Death.
c. In the Hall of the Mountain King.
Quartet from "Rigoletto"...........Verdi
Tarantelle (solo flute—Pasquale Amerena)
Jacchia
Ouverture Solonelle, "1812" Tchaikovsky
Selection, "Orange Blossoms".....Herbert
Deep River...............Burleigh-Jacchia
Pomp and Circumstance...........Elgar

TONIGHT'S PROGRAM AT POP CONCERT

The following program will be given at the Pop Concert in Symphony Hall tonight:

March, "Father of Victory".........Ganne
Overture to "Light Cavalry".......Suppe
Waltz, "Myosotis"..............Waldteufel
Fantasia, "The Valkyrie" ....Wagner
Suite, "Peer Gynt"......................Grieg
a. Morning Mood b. Aase's Death
c. In the Hall of the Mountain King
Quartet from "Rigoletto"...........Verdi
Tarantelle (Solo flute—Pasquale Amerena)
Jacchia
Overture Solennelle, "1812"......Tchaikovsky
Selection, "Orange Blossoms"......Herbert
Deep River................Burleigh Jacchia
Pomp and Circumstance ....Elgar

Why Not Jazz at the Pops?

Why not jazz at the Pops? Probably some of every audience during the season ask themselves that question. There are several reasons why Mr Jacchia does not put jazz on his programs. One is that unlike many European musicians and such Americans as Dr Davison he dislikes jazz and sees nothing worth while in it.

Unquestionably the concensus of opinion among musicians is still on Mr Jacchia's side in this matter. Only the young, the forward looking, the curious seekers after some new thing have as yet begun to sound the praises of what Mr Gilbert Seldes, late of "The Dial" has called "The Seven Lively Arts."

There is a serious practical difficulty which would have to be overcome if jazz were to be added to the Pops repertory. Irving Berlin and George Gershwin, and Zez Confrey, whose music would deserve representation if anybody's got it do not write for symphony orchestra. How could their music be re-scored so as to find substitutes for the saxaphones and the banjos? What to do with the numerous instruments which they do not employ at all?

Where there is a will a way may proverbially be found. No doubt the composers in question would themselves be willing and some of them at least would be able to revise their music for the Pops orchestra if they were requested so to do.

People Like the Pops

The public unquestionably likes jazz, whatever those who disapprove may say, and the better it is played the better they like it. But to this Mr Jacchia might well retort that the public also unquestionably likes his Pops programs. This is proved by the increased attendance at the Pops during his conductorship, despite the Prohibition law, which some people thought would make these concerts impossible. Why give up a sure thing for an unknown quantity?

Mr Jacchia's programs, try as he obviously does to vary them, often are a bit monotonous. The repetition of certain very familiar pieces, "1812," "Largo," and such like, is inevitable and by no means undesirable from the point of view of most of the audience. The programs can include only numbers which either have already been or seem likely to be received enthusiastically by the audience.

The Pops conductors have never had the freedom of choice in program making that the regular Symphony conductors, with all seats sold for the season have had. If people did not like Mr Jacchia's programs they would not keep coming to hear them, and the management would look for a new conductor as soon as they could.

The really monotonous thing about Mr Jacchia's programs is the undue prominence given on them to the work of composers like Leoncavallo, Massenet, Tchaikovsky, Mascagni, and Puccini. The sticky sonorities of these now somewhat antiquated composers, few of whom seem likely to be "classics" a century hence annoy the listener who likes his classics and likes his moderns but objects to music neither new nor truly great.

Better jazz than so much of this sort of thing, speaking from the point of view of a reviewer of music. Not of course whole programs of jazz, but say one jazz piece to every four of the other kinds. If it could be done the audience would be pleased, and the Globe reviewer would be pleased too.

Why Not Jerome Kern?

Mr Jacchia has shown ability as an arranger of all sorts of music. Better the worst jazz than such a piece as "Macushla," as far as the music goes. One may safely leave discussion of the merits of the poem to the reviewers of literature.

If he was going to make a concession to popular taste why did not Mr Jacchia turn to the music of Jerome Kern instead of to "Macushla"? Mr Kern's best tunes are so orchestrated as to be readily usable by the Pops orchestra, if one's memory may be trusted. They are graceful and delicate light music with a sentiment never cloying and never banal. Many of Mr Jacchia's operatic numbers are both cloying and banal, as memory of his recent Harvard Night program avers.

After all, why not give jazz a chance. It is a poor thing, but our own. Except for Stephen Foster and Sousa what other really American music have we, excluding the negro and the Indian? Certainly not MacDowell, who is of the school of Raff. Certainly not any of our many lesser high-brow imitators of Continental models. Griffes, if he had lived, perhaps. But who else?

Jazz can no doubt be tamed. Indeed Paul Whiteman and Leo Reisman have already shown us the taming process at work. When well played it is not especially noisy and far from lacking in subtleties, especially subtleties of rhythm and of tone color.

Finally, in jazz lies our one hope as far as one can now see of bridging the yawning gulf between popular music and highbrow music in this country. Until that gap is bridged we shall not have any American music worth the name. Every country that has now its own native school of great composers had first its own popular or folk music, out of which the classics to a surprising extent grew.

Therefore should not the regular Symphony concerts, as well as the Pops encourage jazz by playing some [illegible] it

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Features of the Week at the "Pop" Concerts

Features of the week's programs of "Pop" concerts in Symphony Hall include a number of Southern selections for tomorrow night; a selection from the Filene Show, "The Caddie Girl," Thursday, to be conducted by Ralph Harlow, the composer, and, Saturday, a group of selections from music by the late Victor Herbert.

Conductor Agide Jacchia will present the following program tonight:

March, "Father of Victory," Ganne;

"SPANISH" NIGHT AT POPS CONCERT

Large Audience, Much Applause and More Castanets

The Pops concert at Symphony hall last night was called "a Spanish program." We like the idea of special nights. Mr. Jacchia certainly succeeds in creating programs that arouse interest when perused. And so far so good.

There was a large audience, as usual; there was applause, as usual. And then there were castanet rhythms, as usual when music is labeled "Spanish" (the castanets always much in evidence), and yet more castanets. No more than two or three pieces escaped them. Surely that is not all Spanish music has to offer!

Perhaps the general effect of monotony might have been avoided had the program been made up of pieces by Spanish composers, instead of merely so-called Spanish music by composers of Italy, France, Germany, Russia, besides those of Spain, who wrote in Spanish idiom.

To label last night's music "A Spanish Programme" gives an impression of impoverishment which seems unfair to Spanish musical talent. We may be wrong. The few pieces by Spanish composers included were not memorable, and one, in fact, was quite uninteresting.

However, we think a program by all Spanish composers might give a fair idea of the music of Spain, even as do Mr. Jacchia's Russian programs, or Italian programs, or German programs present the music of these respective countries and not what comprises the musical ideas, sometimes quite feeble, of assorted composers who have or think they have, absorbed the "atmosphere" of a nation—in the instance last night, mainly castanet beats.

H.L.

AT THE POPS

Agide Jacchia and the Pops Symphony orchestra will be heard in the following program at the Pop concert in Symphony hall tonight:

Pomp and Circumstances, Elgar; Overture to "Sakuntala," Goldmark; Waltz, "Tendresse," Waldteufel; Fantasia, "Faust," Gounod; Roumanian Rhapsody, Enesco; Gipsy Dance from "Carmen," Bizet; Liebeslied, Kressler; Overture to "The Flying Dutchman," Wagner; Selection, "Wildflower," Youman-Stothart; Afro-American songs, arranged by Jacchia, a. You may bury me in de Eas'; b. Musieu Banjo; c. Nobody knows de trouble I've seen; American Fantasy, Herbert.

At The Pops Tonight

Pomp and Circumstance...........Elgar
Overture to "Sakuntala"....Goldmark
Waltz, "Tendresse"........Waldteufel
Fantasia, "Faust" ....Gounod
Roumanian Rhapsody ....Enesco
Gipsy Dance from "Carmen".....Bizet
Liebeslied ....Kretsler
Overture to "The Flying Dutchman"..
Wagner
Selection, "Wildflower"..............
Youman-Stothart
Afro-American Songs..............
Arranged by Jacchia
a.—You may bury me in de Eas'.
b.—Musieu Banjo.
c.—Nobody knows de Trouble I've Seen.
American Fantasy ....Herbert

Seventh Week for the Pops

The Pop concerts in Symphony hall are about to open their seventh week and will come to an end with the beginning of next month. Much music of interest is promised for the coming week by Agide Jacchia and the Pops Symphony orchestra.

Next Wednesday there will be unusual variety and interest in a Spanish program. Friday will bring a viola d'amore solo and Saturday a trumpet solo, as well as a violin solo by Nicholai Kassman. Sunday, June 22, the closing Sunday concert of the season will be given, with a Russian program. Tonight's program follows: "Stars and Stripes Forever" (Sousa), overture to "William Tell" (Rossini), waltz, "To Thee" (Waldteufel), fantasia, "Aida" (Verdi), selection, "Mlle. Modiste," Prelude to Act III, "Natoma," Indian Summer, An American Idyll, Irish Rhapsody (Victor Herbert, 1859-1924); Prelude to "The Mastersingers of Nuremberg" (Wagner), Petite Serenade (Palmer), Rakoczy March (Berlioz).

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THE NEW YORK TIMES, SUNDAY, JUNE 15, 1924.

NEWS AND COMMENT OF THE CURRENT W

Kussevitsky as a Magnetic Personality —Prokofieff and the Powers of Evil

N.Y. Times, June 15, 1924

By OLIN DOWNES.

PARIS, May 30.—It is probable that Sergei Kussevitsky, when he comes to America next season as conductor of the Boston Symphony Orchestra, will not give programs of the extremely brilliant and ultra-modern quality that he has been giving this Spring in Paris. Mr. Kussevitsky has been told that Americans do not like too much pepper where orchestral music is concerned, and he is inclined to be cautious in this direction. Moreover, he himself is a man of very catholic tastes, who is not by nature an exponent of any one school, past or present, or clique, wherever it may be. Here he arranges lists calculated to appeal to a highly sophisticated public, alert for the latest musical sensation, and composers who, whatever their eventual importance in history, are representatives of the most "advanced" tendencies in this art. In America Mr. Kussevitsky plans carefully balanced programs of classic and modern music, with a good admixture of new compositions, only a few of which he is willing to announce before he reaches Boston; it is not only in Paris that conductors strive to anticipate each other in the production of new works. He hopes, however, that when he does perform unknown compositions in America he will find a following for them. This was said in a conversation with a certain wistfulness and naïveté. Mr. Kussevitsky has yet to discover that in Boston it is customary to keep abreast of everything of importance that is produced in the field of orchestral music and that the public in New York often accepts what it gets when it finds no means of becoming articulate as to what it wants. But these are things that concern the future. Let us consider a typical Kussevitsky concert in Paris, such as the final concert of his Spring series, which took place at the Opéra on the evening of May 29.

Kussevitsky a Storm Centre.

In this city Kussevitsky is the conductor of the hour. He is, of course, a storm centre of friends and enemies, of the intrigues and rivalries of the various sections of the musical community of Paris. A man of considerable financial resource as well as of commanding personality, his concerts are now packed to the doors. Each one of them, apparently, provides an irresistible sensation or two for an ordinarily surfeited public. Successful men being envied and hated in this sparkling metropolis as much as or more than anyhere else in the world, it follows that each Kussevitsky concert is attended by a considerable number of polished malcontents who do their utmost to secure tickets without paying for them and are very indignant when they cannot do so; and who, having secured seats either by astonishing ingenuity and effrontery or by most reluctantly parting with money for them, greatly relish the privilege of "roasting" the conductor while the music is being played with that peculiar Gallic wit and venom which distinguish the choicer spirits of the capital. The others are supporters of Stravinsky, of various stripes. Some are self-interested in the matter. Others will do anything to see and be seen on important public occasions. Then there is the host of foreign visitors—who cannot, however, rob the Parisian audience of that peculiar theatrical flare and glitter which still distinguishes it at the height of the season—and there are the genuine musical enthusiasts, thickest in the uppermost reaches of the house, where they still honor tradition by making voluble comments upon the performance or any other matter which happens to interest them. Thus the individual who leaned over the rail of the highest gallery while Kussevitsky was bowing and bowing again to the applause. "Hurry up," he yelled, "with the music, so that we poor people can hear it all before the last subway"—sensible advice, duly heeded. In a word, it is a Paris audience. Even the applause and "bravos" have a certain distinctive timbre, that mixture of sudden enthusiasm and theatrical pretense that no other circumstances provide; and Mr. Kussevitsky, with a triumvirate of composers who are likewise prominent in the public gaze, is monarch of what he surveys.

The three composers, all present in loges, are Florent Schmitt, Sergei Prokofieff and Igor Stravinsky. Stravinsky is to appear as composer and pianist. He will play for the second time, by general request, his piano concerto which he introduced at the Kussevitsky concert of May 22, and which he will personally interpret, providing arrangements for his proposed tour are satisfactorily completed, next season

"Prince Igor," in which, again, the chorus is employed.

A half hour or thereabouts after the time announced for the beginning of the concert Kussevitsky enters, steps quickly through the orchestra to his stand, raps for attention and commences without more ado the Corelli concerto. There are strong divisions of opinion here, as there will be in America, concerning his conducting; but there can be no question of his arousing keen public interest as man and musician; and, whether or not one agrees with his conceptions, it is hardly possible, after listening and talking to him, to doubt his sincerity.

On the conductor's stand he is a figure to watch as well as to hear. Tall, with dark hair which is graying, with nervous hands and face which sensitively reflects his mood, and with a degree of bodily command that pertains to few conductors, Kussevitsky plays, obviously but not the less effectively, on his orchestra. He has no mannerism or particular gestures that a single concert fixes in the mind, but does appear to embody in every movement what he finds in the music. With a chorus of some good qualities and others by no means so good, and an orchestra which Mr. Kussevitsky will not prefer to the Boston Symphony, he secured the most expressive and, at times, volcanic response to his wishes. And at such times the conductor was a figure to remember—erect, imperious, his face working with his own emotions; a hand of which the fingers themselves are eloquent suddenly bringing out an outburst of tone from the chorus; a glance which, sweeping over the orchestra, brings equally sudden and dramatic results. Kussevitsky has the stamp of a leader. As a musician he is evidently endowed with a temperament that can on occasion sweep everything before it. There is an authority, a quenchless enthusiasm and a big sweep in all that he does, which, if he were less sincere and individual as a musician than he is, would be a compelling force for public success. ~~It is even predictable now that Mr. Kussevitsky will be a formidable rival in America in more ways than one for a conductor whose name also contains the letters "s" and "k" in its final syllable. No more than that conductor is~~ he in the habit of allowing an audience or an orchestra to stagnate under him.

[illegible] and the [illegible] Schmitt's evocation of Pan, as it is hardly necessary to say, is a musical reincarnation of a certain Faun, who wakens from his slumber, not in a Debussyan heyday of his existence, but some quarter of a century later. His amorousness has a sensuous beauty which appropriately and no doubt intentionally leans more to Debussy rather than to the more mordant character of the talent of Schmitt. But it is a good piece of music, and the original composition stands orchestral transformation so well that one suspects Mr. Schmitt of thinking for orchestra when he wrote for the piano and finding relief in at last casting his conception in the orchestral mold which his creative nature intended. But the ride of Manfred, in spite of some very handsome dissonances and extremely well contrived instrumentation, sounds old-style and artificially stimulated.

"Sept Ils Sont Sept."

"Sept, ils sont sept," the violent and undeniably effective composition of Prokofieff, followed. It would have sent an audience accustomed to New York orchestral programs scurrying for the doors. For this Prokofieff is a bold and bad young man. How his music will sound ten years hence is an open question. How it would have sounded under a conductor less temperamental and less sympathetic to its nature than Kussevitsky it is hard to say. But on the evening in question and under the circumstances the work made a powerful impression. It is huge and rather horrible and primitive.

In an Akkadian temple discovered in Mesopotamia is a cuneiform inscription describing the attributes of seven fearful demons, originators of all earthly evils. This famous inscription, which has excited the attention of many Assyriologists, among them Winkler, has been made the basis of a poetic incantation by the Russian, Constantin Balmont. It is the inspiration of Prokofieff's music, scored for tenor solo, chorus and orchestra. The meaning of the poem, translated into French in the program, may be roughly indicated as follows:

Telal! Telal! Telal! Telal!
Seven, they are seven!
In the depths of the abyss
Their number is seven.
In the heavens of azure.
Seven, they are seven.

orchestral combinations and harmonies as jagged and unbeautiful as the gargoyles on Nôtre Dame. The task of the solo tenor, admirably executed by H. Fabert of the Opéra, is really frightful. He must intone his lines in a manner sometimes verging on speech, or yells, instead of song, and this with a dramatic intensity that will tax him physically as well as emotionally, to say nothing of maintaining rhythm and pitch against complicated opposing forces. The voice glides through intervals that cannot be reduced to notation, and with a barbaric wildness difficult to describe. Few could have equaled M. Fabert in his task. The orchestra thuds and seethes and erupts. A strange piece with a physiognomy all its own, and a remarkable conclusion.

One listened to that crude, savage, half-articulate music and glanced upward at the loge where Prokofieff was sitting—Prokofieff, the front of whose head is bald, whose face, nevertheless, seems incredibly young and very cerebral, like a being who has come from another age or planet, groomed and dressed in the style of today—come to examine a world upon which he may have sinister designs! A queer fellow, who seems to be delving, musically, in a certain hinterland of the human consciousness, listening to what he has discovered there, with as much calmness and detachment as if he had been a scientist discussing the theory of evolution

He rose from his seat and bowed as amiably as you please to enormous applause, as the composition came to an end—a sudden hush that falls over chorus and orchestra, an effect of utter prostration and helplessness in the presence of unfathomable mystery. The murmurs of the chorus are heard distantly, from far off, through the exordium of the orchestra. A curious business!

Stravinsky Concero.

Now came Stravinsky, a small man, extremely self-possessed, who played his concert exactly as we knew he would before he even entered the hall, with a clean-cut, electrical vigor that had no softness or sentiment in it, with a precision and rhythmical force inseparable from the composer of "The Rites of Spring." His finger technic was as clean as a steel blade, and his musical thinking, as composer and performer, was as clean as that, too. Again, in this concerto, he has done a new thing, and this by means of a style that is essentially classic. There is an opening theme in the manner of a chorale. It is developed frugally, with great vigor and life, and with many a fine grinding dissonance, broadly speaking, after the manner of Bach. The treatment is lengthy and elaborate, incisive and full of contrapuntal resource. The slow movement has more lyrical qualities, though not very much of sensuous beauty. The finale resumes contrapuntal procedure. Toward the last the composer makes bold employment of syncopation somewhat in the manner of American ragtime, in which, as we know, Stravinsky, with other leading European composers, has been much interested. With more and more rhythmical force and accumulation of healthy power the concerto comes to an end. It had an electrifying performance, particularly on the part of Stravinsky himself, who played with unending technic and endurance, attacking great chords in a manner veritably suggestive of the paws of a Russian bear, though always with a poise which is one of the astounding qualities of his musical nature. The concerto is one of many new departures of Stravinsky. The "Symphonies pour instruments de vent," which Stokowski played last year in New York, was another. The concerto bears out the supposition that Stravinsky has become more and more capricious in his musical output since "Sacre du printemps," and less and less aware of his own artistic destiny. From "Oiseau de feu" to "Sacre du printemps," via the incomparable "Petrouchka," his way seems perfectly clear, after which this humble commentator cannot follow the singular and unpredictable divagations of Stravinsky's muse. He said as much—the commentator — to M. Kussevitsky, who made this reply: "There is a clear line of development, but if you try to trace it by traditional formulae you will not lose your way. The case, as I see it, is that Stravinsky in 'Sacre du printemps' reached the limit of rhythmical force and energy. He has to turn in another direction. He is seeking here and there for a further outlet, and wherever he seeks he finds something new. Meanwhile, however, there is a threat of consistency through all of Stravinsky's music. It does not lie in exterior appearances.

as necessary for us to know what is being done as it is to know and admire what has been done. As for the value of new works, the conductor uses his best judgment in producing them. He must leave the rest to the judgment of time.

"I shall take particular care in my New York concerts not to perform a disproportionate number of compositions of the Russian schools. Art is cosmopolitan in the sense that it comes from all countries and, if it is important, has meaning for all peoples.

"I have a considerable number of novelties for America. I have Honegger's 'Pacific' symphony, for example, which has been extremely successful here, so that I had to repeat it. (This is the symphony, 'Pacific, 231,' of which the composer has said, 'I have always loved locomotives passionately, since, for me, they are living beings which I cherish as others cherish women or horses.' 'Pacific No. 231' is a locomotive of the heaviest and fastest type.) I have Ravel's instrumentation of Moussorgsky's 'Tableau d'une Exposition.' I have music by modern Austrian and Hungarian composers which is yet to be announced. I shall soon have completed my Boston programs for five concerts. I shall wait until I get there and have a glimpse of the state of affairs musical before I arrange in detail the programs for New York.

"As for interpreting the classics, I will tell you at once that often I cannot accept with sincerity traditional practices. I think tradition has often been very destructive to masterpieces of earlier periods than ours. I have known, for example, more than one great German conductor to deliberately make changes of instrumentation in Beethoven which were not proportionate or characteristic of the score. I will give you an example. It has been for many years in Germany the custom with conductors to double the horns in the trio of the scherzo of the 'Eroica' symphony, and to double the brass in the finale of the Fifth Symphony.

"Now, in the last instance I agree, because the character of the music is massive and powerful, and there is need of more sonority than that which satisfied the ear in Beethoven's time. I also, by the way, take a slower tempo in this finale than some others, because I think that the tempo usually taken makes the music more trivial than the composer intended, whereas the opening motive of the movement, particularly, needs breadth and nobility of announcement. I mention these details to illustrate my statements.

"But in the case of the trio of the scherzo of the 'Eroica,' I do not agree at all. It is not in tonal proportion to the rest of that mysterious and joyous movement for six horns to lumber through the fanfares which Beethoven thought, and wrote, for three. These are details. I do other things which may be further from accepted conventions. After careful study of a score I can only express my convictions in my performances."

THIS CLIPPING FROM
NEW YORK
TRIBUNE

JUN 15 1924

Koussevitzky Plays the Moderns And Mengelberg Storms Paris

New Compositions by Prokofieff and Schmitt Given for First Time by Russian Conductor, While Dutchman Features Bach

By F. D. Perkins

Special Correspondence to The New York Herald Tribune

PARIS, May 31.

With Walter Damrosch, Willem Mengelberg and Serge Koussevitzky among those present, a roster of the conductors who have been providing Paris with its orchestral music during the last fortnight of May might almost be an extract from a prospectus of what New York is going to receive in the season of 1924-'25. Others who have directed or are about to direct concerts here are Pablo Casals and Vladimir Golschmann.

Mr. Koussevitzky, who had given an all Stravinsky program at the Opéra on the 22d (discussed in my last letter to The Herald Tribune), concluded his series of four concerts last Thursday night with another program which might cause some startled glances if posted on a Carnegie Hall billboard. Not, indeed, the opening Concerto Grosso of Archangelo Corelli, of the vintage of 1712; but this was followed by two "Mirages," by Florent Schmitt; Prokofieff's "Sept, ils sont sept!" (an "incantation" for tenors, chorus and orchestra); and a repetition of the Stravinsky piano concerto, which had its public launching a week before.

The Corelli work, in C minor, the third of a series of concerti grossi published in 1712 in Rome, was styled "first hearing," although it would seem strange that, even if "completely forgotten, in spite of its great interest and importance," the work should not have been given somewhere during the last 212 years. Agreeable music, of orthodox eighteenth century type, it was played with much vigor and sonority by the musicians under Mr. Koussevitzky, who picks the players for his annual spring series from the various orchestras of Paris.

For the first hearing of Florent Schmitt's "Mirages" the audience was reminded that with the dedication of the first part, "Tristesse de Pan," to the memory of Claude Debussy, "this funeral homage must not be forgotten if one wishes to grasp the character of this piece," which, even in its original piano version, was already suggestive of orchestral possibilities. Pan, indeed, seemed a not too distant relative of the Faun who dreamed through Debussy's indolent Afternoon, but more melancholy, with his original plaintive mood becoming agitated, and then relapsing to its former mild, melodious wistfulness. The second one, "La Tragique Chevauchée," had for its program an excerpt from Byron's "Mazeppa," and followed this almost too faithfully, with an incessant galloping figure running practically from beginning to end—with comparatively little else. But applause was fervid, and Mr. Koussevitzky waved to Mr. Schmitt, who duly rose to bow his thanks.

Prokofieff's "Sept, ils sont sept!" was a far from beautiful but an unusual and striking work, with music that effectively reproduced and enhanced the sentiment of its weird, uncanny text. This was a poem by the Russian Constantin Balmont, inspired by an inscription found on the wall of a temple in Akkad, in the region of Babylon, which is a prayer or incantation against seven sexless demons, the authors of all evil. In chorus and orchestra it was sharp, high-pitched, penetrating music, of which the opening outburst seemed the very apotheosis of discord. Then the tenor, H. Fabert, began his lines in a hushed undertone which later became a shout, none of the voices being granted anything that could be considered song. The incantation con-

poses to give with the Boston Symphony in America, although contemporary music is to be well represented.

As before, Koussevitzky's conducting, never perfunctory, traversed a wide gamut of feeling. Considering that the orchestra at his disposal was an amalgamation, the players did very creditable work.

While the Paris orchestras closed their regular seasons some time ago, the orchestra of the Conservatoire has been giving the Beethoven cycle, conducted by Walter Damrosch, which ends next Tuesday with the violin concerto, played by Jascha Heifetz, and the Ninth Symphony. The programs have followed the scheme of the New York series, postlude and all; the fifth concert, at the Théâtre des Champs-Elysées on the 27th, bringing the "King Stephen" and the third "Leonore" overtures, the Eighth Symphony and the G major piano concerto for which Josef Hofmann was the soloist. This last was really the feature of the evening, as it might have been called the second Paris début of the pianist, who, according to the best authority, had not played here since his first triumphs as an infant prodigy about thirty-eight years ago. A performance of the usual Hofmannesque brilliance and finish excited the Parisians, whose cheers and cries of "bis" were answered by the Rubinsteinized Turkish March from "The Ruins of Athens." The audience would have liked more, but had to wait until Hofmann's recital this afternoon.

Mr. Damrosch was not able to give Paris an exact replica of what he gave New York, as the Conservatoire Orchestra is far from being a New York Symphony. There was unevenness in the playing, a lack of unity and precision which, despite the conductor's best efforts and his intimate and long acquaintance with Beethoven, gave the performance a certain roughness. We understand, however, that the orchestra employed an unusual number of substitutes for this performance, and it is said that the playing was not up to the standard of the preceding concerts.

The Dutch, headed by Willem Mengelberg, conquered Paris, for the time being, last week, when six concerts at the Champs Elysées by the Concertgebouw Orchestra and the Toonkunst Choral Society, both of Amsterdam. Mr. Mengelberg gave three performances of the Bach St. Matthew Passion, two of Beethoven's Ninth Symphony and a Franco-Dutch program which brought two familiar Philharmonic numbers: Mr. Mengelberg's own Prelude and Ravel's "La Valse." The final number, Fauré's Requiem, had an interesting and effective arrangement of the singers in the center, surrounded by the orchestra.

The performance of the Ninth Symphony, on May 23, offered an interesting opportunity to compare the two orchestras which serve under the Dutch conductor. The Concertgebouw is a remarkable orchestra, and played with a fullness and richness of tone, a precision, zest and spirit in their response to Mr. Mengelberg, which would bring high praise on either side of the Atlantic. Whether or not it excelled the Philharmonic would need further hearings to decide—it seemed, on the whole, a dead heat.

The huge chorus, numbering about 350, did remarkable work, with a tone which held its strength and volume in the highest notes. The solo soprano, Mlle. Mia Peltenberg, also was able to preserve an unbroken tone. The solo tenor was an old friend—Jacques

Tonight at the Pops

"Pomp and Circumstance"......Elgar
Overture to "Sakuntala"..Goldmark
Waltz, "Tendresse" ......Waldteufel
Fantasia, "Faust" ....Gounod
Rumanian Rhapsody ....Enesco
Gypsy Dance from "Carmen"..Bizet
"Liebeslied" ....Kreisler
Overture to "The Flying Dutchman," Wagner
Selection, "Wildflower," Youman-Stothart
Afro-American Songs, Arranged by Jacchia
American Fantasy ....Herbert

At the Pops Tonight

(Evening of Victor Herbert)

Stars and Stripes Forever.......Sousa
Overture to "William Tell".....Rossini
Waltz, "To Thee"..........Waldteufel
Fantasia, "Aida"...............Verdi
Selection, "Mlle Modiste" .... }
Prelude to Act III, "Natoma" .... }
Indian Summer, An American Idyll..... } Victor Herbert 1859-1924
Irish Rhapsody....... }
Prelude to "The Mastersingers".Wagner
Petite Serenade................Palmer
Rakoczy March..................Berlioz

Adv June 19

AT THE POPS TONIGHT

Agide Jacchia and the Pops Symphony Orchestra will offer the following program tonight:

Pomp and Circumstance ....Elgar
Overture, "Sakuntala" ....Goldmark
Waltz, "Tendresse" ....Waldteufel
Fantasia, "Faust" ....Gounod
Roumanian Rhapsody ....Enesco
Gipsy Dance, "Carmen" ....Bizet
Liebeslied .... Kreisler
Overture, "Flying Dutchman" ......Wagner
Selection, "Wildflower"....Youman-Stothart
Afro-American Songs...Arranged by Jacchia
a. "You May Bury Me in de Eas' "
b. Musieu Banjo.
c. "Nobody Knows de Trouble I've Seen."
American Fantasy ....Herbert

Her June 19

AT THE POPS

Agide Jacchia and the Pops Symphony orchestra will be heard in the following program at the Pop concert in Symphony hall tonight:

Pomp and Circumstance..............Elgar
Overture to "Sakuntala"........Goldmark
Waltz, "Tendresse"............Waldteufel
Fantasia, "Faust"..................Gounod
Roumanian Rhapsody..............Enesco
Gipsy Dance from "Carmen"........Bizet
Liebeslied ....Kreisler
Overture to "The Flying Dutchman," Wagner
Selection, "Wildflower"...Youman-Stothart
Afro-American Songs..Arranged by Jacchia
(a) You May Bury Me in de Eas'
(b) Musieu Banjo
(c) Nobody Knows de Trouble I've Seen
American Fantasy.................Herbert

American June 19

TONIGHT'S PROGRAM AT POP CONCERT

Agide Jacchia and the Pops Symphony Orchestra will be heard in the following program in Symphony Hall tonight:

Pomp and Circumstance..................Elgar
Overture to "Sakuntala"..........Goldmark
Waltz, "Tendresse"..............Waldteufel
Fantasia, "Faust"........................Gounod
Roumanian Rhapsody.................Enesco
Gipsy Dance from "Carmen"...........Bizet
Liebeslied ....Kressler
Overture to "The Flying Dutchman" Wagner
Selection, "Wildflower"....Youman-Stothart
Afro-American Songs....Arranged by Jacchia
(a) You May Bury Me in de Eas'.
(b) Musieu Banjo.
(c) Nobody Knows de Trouble I've Seen.
American Fantasy.......................Herbert

Her June 20

POPS TONIGHT

The program for the Pop concert in Symphony hall tonight follows:

Military March.......................Schubert
Overture to "Poet and Peasant"........Suppe
Viola d'Amore solo: Gavotte..............Bach
(Paul Shirley)
Fantasia, "Lohengrin" ....Wagner
Ballet Suite, "Sylvia"................Delibes
(a) Les Chasseresses; (b) Cortege de Bacchus
Phantomes ....Chaloff
By the Waters of Minnetonka Lieurance-Jacchia
Polovtsian Dances from "Prince Igor".Borodin
The Willow Plate ....Herbert
The Mandarin's Garden, The Little Garden House, Chang the Lover, King Shee, A Wedding Procession.
Waltz, "Estudiantina"..............Waldteufel
Procession of the Sardar......Ippolitov-Ivanov

Adv June 20

AT THE POPS TONIGHT

The program for the Pop Concert in Symphony Hall tonight follows:

Military march ....Schubert
Overture, "Poet and Peasant"........Suppe
Viola d'Amore solo ....Bach
Paul Shirley
Fantasia, "Lohengrin" ....Wagner
Ballet suite, "Sylvia" ....Delibes
Phantomes ....Chaloff
By the Waters of Minnetonka.......... Lieurance-Jacchia
Polovtsian dances ....Borodin
The Willow Plate ....Herbert
Waltz, "Estudiantina" ....Waldteufel
Procession of Sardar ....Ippolitov-Ivanov

Herald June 10

Gustave Monteux

Word has been received of the death of Gustave Monteux, father of Pierre Monteux, recent conductor of the Boston Symphony Orchestra. Mr. Monteux was 89 years old. He died on May 30 after a short illness and within two weeks of his son's return to France from Boston at the completion of his term as conductor.

SPAIN SWAYS THE POPS

The Rhythms, the Color, the National Eloquence of the Music of Granada and Madrid, Finely Controlled by Jacchia to the Delight of an Applausive Audience

Is there any music of such effectively national character as the music of Spain? Suppose a concert of typical but not widely known French, German, Italian and Russian works should be given without any programme to announce either the names or composers of the pieces played. Experienced listeners would no doubt recognize the French numbers as French, the German as German, the Italian as offspring of Rome, Bologna or Naples, the Russian of Moscow or Petrograd—though perhaps of Poland or Finland. But would an American audience in general feel these distinctions? It is much to be questioned. Not so, however, when the rhythms of Spain are heard. Let a Castillian dance beat its first pulsations, or a serenade from Granada speak its least melody of Moorish Iberia, and straightway all of us are transported to Spain, unquestioningly, excitedly, body and mind.

With this certainty of wide and keen appeal Mr. Jacchia made last evening the programme of "Spanish Night" at the Pops—a programme strong and vivid in its unity, yet intelligently saved from all risk of monotony. If there were the completely familiar strains of Chabrier's "Espana" and of the Albeniz "Night in Seville," their familiarity was not alone warmly welcomed in interpretations full of fresh vigor and spirit, but also it was well balanced against the less known charm of the Intermezzo written by Granados for his "Goyescas." The haunting melody and poetic movement of this number so caught the audience that it clamored long and eagerly for a second playing. Mr. Jacchia's notably competent and understanding orchestration of Valverde's "Clavelitos"—especially done for this Spanish Night—brought to the programme a delightful composition wholly new to the Pops, as indeed to orchestra concerts the world over. In the suite from "Carmen" one felt again that here is music of such merit of beauty as to stay ever new. And for subtle means of contributing variety to a concert essentially unified, one could not have done better than to turn, as Mr Jacchia did, to Mozart's "Marriage of Figaro" and to Verdi's "Don Carlos" for music not Spanish at all, yet perfectly well associated with Spain through the literary tradition both of the Don and of the Barber of Seville

It may of course be remarked that the "Spanish" music of Bizet or Chabrier is, in fact, the work of Frenchmen and is very evidently decked out by them in a French manner and feeling. Likewise, the "Spanish Serenade" heard in Symphony Hall last night is the work of a Russian, Glazounov. But it would be absurd to deny the essentially Spanish character of these compositions. Indeed, the very fact that Spain possesses a national music so intensely and ruggedly its own that even when given in Italian versions, French versions or Russian versions, its essential spirit and substance still remain eloquently dominant, is only further proof of the distinctive force and value of the Spanish tradition.

Scant wonder, then, that the audience so greatly and fully enjoyed the concert given it by the admirable Jacchia last evening. The occasion was but the second "Spanish Night" in the history of the Pops, the first having been offered last year upon the helpful initiative of certain leaders of Spanish culture in Boston. Let the young custom become a tradition, with one of the best conductors and one of the best bands ever known at the Pops to maintain its merits as they did last night!

J. E. K.

POPS PROGRAMME

The following program will be given at the Pop concert in Symphony hall tonight:

March, "Father of Victory," Ganne; Overture to "Light Cavalry," Suppe; Waltz, "Myosotis," Waldteufel; Fantasia, "The Valkyrie," Wagner; Marseillaise.

Suite, "Peer Gynt," Grieg; a. Morning Mood; b. Aase's Death; c. In the Hall of the Mountain King; Quartet from Rigoletto," Verdi; Tarantelle (Solo flute-Pasquale Amerena), Jacchia; Overture Solennelle, "1812," Tchaikovsky; Italian Royal March.

Selection, "Orange Blossoms," Herbert; Deep River, Burleigh-Jacchia; Pomp and Circumstance, Elgar; The Star Spangled Banner.

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from whom we worked."

POPS AND POLITICS

The first League of Women Voters' night at the Pop concerts will be on Thursday, June 19. The league states that it will take over the entire floor.

"In order not in any way to interfere with the unique atmosphere of the Pops—but to make the most of every possible occasion to bring those seeking public office before the people, we are combining Pops and politics. The candidates for nomination for Governor will give a brief word of greeting during one of the two intermissions, which take place at 9 and at 10 o'clock."

The Hon. James M. Curley and the Hon. James Jackson have already accepted the invitation to speak.

The musical program will be as follows:

Pomp and Circumstance..............Elgar
Overture to "Sakuntala"........Goldmark
Waltz, "Tendresse"............Waldteufel
Fantasia, "Faust"..................Gounod
Rumanian Rhapsody...............Enesco
Gipsy Dance from "Carmen".........Bizet
Liebesfreud ....Kriesler
Overture to "The Flying Dutchman".. Wagner
Selection, "Wildflower"..Youmans-Stothart
Afro-American Songs......Arr. by Jacchia
a You may bury me in de Eas'.
b. Musieu Banjo.
c. Nobody knows de trouble I've seen.
American Fantasy...................Herbert

FAELTEN SCHOOL

The closing exercises of the Faelten pianoforte school will be held in Steinert hall next Thursday evening at 8 o'clock. The program will be as follows:

Ensemble: Graduates of the college course
Three Poems, op. 20...........MacDowell
  Ballad
  Night by the Sea
  A Tale from Knightly Times
Address by Reinhold Faelten
Awarding of diplomas by the director
Ensemble: Graduates of the college course
Characteristic Pieces, op. 50....Rubinstein
  Capriccio
  Barcarolle
  Marche
Reception to the graduates after the exercises

There are 16 graduates of the college course; 20 of the preparatory course.

THE POP CONCERTS

At the Pop concerts in Symphony hall, Agide Jacchia and his large symphony orchestra will continue to provide each night during the week music of many sorts in generous array. The programs follow:

SUNDAY, JUNE 8
WAGNER PROGRAM

March ....Huldigungs
Die Feen ("The Fairies").........Overture
Tristan and Isolde..........."Love-Death"
The Rhine Gold.........................
  Apparition of the rainbow and entrance of the Gods into Valhalla.
The Valkyrie............Magic Fire Music
The Mastersingers of Nuremberg....
  (Act III) Introduction—Dance of the Apprentices—Homage to Hans Sachs.
Parsifal ....
  March of the knights into the Temple of the Holy Grail (Act I).
Lohengrin ....
  Procession to the Cathedral (Act II).
Rienzi ....Overture

MONDAY—Technology Night
Stars and Stripes Forever...........Sousa
Overture to "Phedre"............Massenet
Waltz, "On the Beautiful Blue Danube" ....Strauss
Tech Songs.
Fantasia, "Cavalleria Rusticana..Mascagni
Serenade (English horn).Schubert-Jacchia
Louis Speyer
Marche Slave................Tchaikovsky
Tech Songs.
Selection "Wildflower"..Youmans-Stothart
Largo ....Handel
Solo violin, harp, organ and strings.
American Patrol.................Meacham
Stein Song.

TUESDAY.
March, Father of Victory...........Ganne
Overture, "Light Cavalry"..........Suppe
Waltz, "Myosotis"............Waldteufel
Fantasia, "The Valkyrie"........Wagner
Suite, "Peer Gynt"...................Grieg
Quartet from "Rigoletto"...........Verd
Tarantelle ....Jacchia
Solo flute, P. Amerena.
Ouverture Solennelle, "1812"..Tchaikovsky
Selection, "Orange Blossoms".....Herbert
Deep River..............Burleigh-Jacchia
Pomp and Circumstance............Elgar

WEDNESDAY—Southern Night
Overture to "Orpheus"..........Offenbach
Waltz, "Roses from the South"...Strauss
Fantasia, "Pagliacci".........Leoncavallo
"Old Kentucky Home"....Arr. by Jacchia
Prelude to "Lohengrin"............Wagner
Aragonaise from "Carmen"..........Bizet
The Rosary..........................Nevin
Solo trumpet, G. Mager.
Hymn to the Sun, from "Iris"....Mascagni
Southern Rhapsody.................Hosmer
March of the Little Lead Soldiers...Pierne
Eighth Slavonic Dance.............Dvorak

THURSDAY
March, "Freedom"....................Curry
Overture to "A Midsummer Night's Dream" ....Mendelssohn
Spanish Serenade................Glazounov
Fantasia, "Rigoletto"...............Verdi
Capriccio—Pastorale—Burlesa........ Scarlatti-Jacchia
Selection from "The Caddie Girl"..... Harlow and Young
1924 Filene show, conducted by Ralph L. Harlow.
Serenade, "Chorus of the Night"..Dennee
Islamey, "Oriental Fantasy"......... Balakirev-Casella,
Ride of the Valkyries..............Wagner
Volga Bargemen's Song....Arr. by Jacchia
Waltz, "Pomone"..............Waldteufel

FRIDAY
March, "Washington Post"..........Sousa
Overture to "La Gazza Ladra".....Rossini
Waltz, "Girls of Baden"...........Komak
Fantasia, "Carmen"...................Bizet
Ballet Suite, "Nutcracker"...Tchaikovsky
Ave Maria.............Schubert-Wilhelmj
Solo violin, organ, harp and strings.
Midsummer ....MacDowell
Overture, "Tannhaeuser"..........Wagner
Selection, "I Lombard"..............Verdi
Kammenoi Ostrow...............Rubinstein
With organ.
Eighth Slavonic Dance.............Dvorak

SATURDAY
Stars and Stripes Forever..........Sousa
Overture to "William Tell"........Rossini
Waltz, "To Thee"..............Waldteufel
Fantasia, "Aida"......................Verdi
Selection, "Mlle. Modiste"...Victor Herbert
Prelude to Act III, "Natoma"....... Victor Herbert
Indian Summer, an American Idyll.. Victor Herbert
Irish Rhapsody............Victor Herbert
1859-1924
Prelude to "The Mastersingers"....Wagner
Petite Serenade.....................Palmer
Rakoczy ....Berlioz

American June 7

MANY SPECIAL NIGHTS AT 'POPS'

Coming Week Will Show Orchestra in Novelty Programs

There will be numbers of particular interest at each of the Pop Concerts to be given during the coming week in Symphony Hall by Agide Jacchia and his orchestra. Tomorrow night will bring a Wagner program with overtures and selections from his principal music dramas; Monday will be the annual Technology Night, which is open to the public; Wednesday night's program will feature the music of the South, with an arrangement of "My Old Kentucky Home," made for the occasion by Mr. Jacchia; Thursday will bring a selection from the Filene Show, "The Caddie Girl," and Balakirev's brilliant fantasy, "Islamey," drawn from the Winter concerts, and on Saturday the middle group of the program will be devoted to the music of Victor Herbert, in memory of the late American composer, including selections from "Mlle. Modiste," the opera "Natoma," also "Indian Summer" and the "Irish Rhapsody."

DIXIE MUSIC AT POPS.

Music from the South will be featured at the Pop concert in Symphony Hall tonight. The numbers follow:

Overture, "Orpheus" .... Offenbach
Waltz, "Tales from Vienna Woods."Strauss
"Old Kentucky Home".......Foster-Jacchia
"Dixie" .... Emmett
Fantasia, "Pagliacci" .... Leoncavallo
Southern Rhapsody .... Hosmer
Aragonnaise from "Carmen" .... Bizet
"The Rosary" .... Nevin
Solo trumpet, Georges Mager
Hymn to the Sun, "Iris" .... Mascagni
Prelude to "Lohengrin" .... Wagner
March of Little Lead Soldiers ....Pierne
Selection of Southern airs .... Bendix

LOUISVILLE,
KY.
POST
JUN 1 5 1924

Music Via Radio.

A tenor who need not be named (because of the presumptuousness of his boosters) is mentioned in at least one newspaper as having "something of the quality and spirit of the immortal Caruso in his singing." And he is a radio singer.

Now, there is no person I have heard who has "something of the quality" of the immortal Caruso. When such an artist appears (if indeed that ever happens—which is most unlikely) he will not, in all probability, be discovered over the radio.

Thus far there seems to be a disinclination on the part of many established musicians to broadcasting their efforts. They feel that the results often do not constitute a faithful reproduction of what they accomplish.

A few days ago Efrem Zimbalist came forward as one of the exceptions, and it is to be regretted that his achievement did not impress one newspaper reviewer to write about it. Some day the radio and superior musicians may work together frequently in a common cause. Two things must happen, however, before that is brought about: radio transmission and reception must reach a satisfactory state, and the radio broadcasting companies must pay for the services of the artist or organization broadcast.

My Paris representative communicates the recent success gained in the French capital by Albert Spalding. And in a cabled account received elsewhere the American violinist appears to have played the new Respighi Concerto Gregoriano altogether to the liking of the audience which attended the concert—given by an orchestra under the conductorship of Koussevitsky, who is to be the new head of the Boston Symphony.

This particular audience grew enthusiastic over Spalding's playing and "yelled excitedly" for him when he had finished his task.

When the violinist resumes his activities in the United States he will offer, among other works, the Respighi concerto. The composer granted Spalding the right to play it for the first time in this country.

New York Times June 9

The Composers of Great Symphonies And the Men Who Interpret Them

By OLIN DOWNES.

A CELEBRATED symphony is performed by two different conductors. They give it different interpretations. Critics disagree about these interpretations, and there is that enlivening discussion without which stagnation might overtake the musical art.

In London there were performances of Beethoven's Ninth Symphony by Kussewitsky and Weingartner. Dyneley Hussey of The Saturday Review found Kussewitsky's interpretation of the symphony very personal in character and not faithful to the letter or spirit of the score. "There are," he wrote, "broadly two ways in which an executant may approach the work he wishes to interpret. He may bend it to his own will and make it again in his own image. That is the way of Kussewitsky and Busoni. * * * The second way is to keep strictly to the score and give the music as it is written," which Mr. Hussey described as the way of Weingartner and Emil Sauer.

Ernest Newman in The London Times held different opinions. He raised the question of what constituted a "classical" interpretation and what a "classic" composition might be. "The facile phrase has been going about that Weingartner's was the more 'classical' reading and Kussewitsky's the more 'romantic.' What is really meant is that Weingartner was quiet and Kussewitsky was passionate, that Weingartner conformed to tradition and Kussewitsky made a personal matter of the work. And the question arises: Which of the two methods is the better, the one that does the more justice to, and pays more respect to, the intentions of the composer? * * *

"Let us ask ourselves," continued Mr. Newman, "what a 'classic' is and what a 'classical' performance is. The noun and the adjective are often used to give a wrapping of dignity to the commonplace or the dull. * * * You cannot turn the village grocer into a Cato by simply draping a toga about him; and you do not necessarily get the real Beethoven or the real Bach by passing him through the mind of some player who has been untouched by all the modern developments of music."

Mr. Hussey favored the objective standpoint. "It takes," he said, "a finer perception to appreciate the sensitive balance and the true expression of the composer's ideas through the subservience of the executant than to be captured by sensational contrasts and new readings."

To this Mr. Newman made a rather crushing rejoinder. He proved, by Weingartner himself, that that conductor's reading of the Ninth Symphony was at variance with many of the original directions in Beethoven's score, that certain of the changes made by Weingartner had previously been advocated by Richard Wagner, and, finally, that in at least one important passage of the symphony Kussewitsky had kept more strictly to Beethoven's original tempo than his "classically" disposed colleague. "Mr. Hussey's article would give the unwary reader the impression that Weingartner stuck loyally to the Ninth Symphony as Beethoven wrote it. * * * Weingartner does nothing of the kind. This is not a matter of opinion. It is a matter of fact. In support of it I can call a witness whom even Mr. Hussey would regard as unimpeachably veracious—Weingartner himself. For Weingartner's views on what he conceives to be the right way of performing the Ninth Symphony (as well, by the way, as others) are set down where all may read them, in a book of some 200 pages, published eighteen years ago, and entitled "Ratschläge für Aufführungen der Symphonien Beethovens."

Enumerating in detail some of many changes of tempo and instrumentation advised by Weingartner, Mr. Newman concluded: "I offer no opinion whatever upon Weingartner's suggested alterations. I only venture to suggest, in my turn, that if it is legitimate for Weingartner to reject Beethoven's plain markings and to play the work as he feels it, it cannot be illegitimate for Kussewitsky also to look at the work through his own eyes. Which of the two readings we shall prefer is, as I have already said, a matter of taste about which it is not worth while arguing. But if Weingartner's reading is [illegible] commended at the expense of Kussewitsky's, at any rate let [illegible] for [illegible] that it does possess, the one virtue that it [illegible]sess—a scrupulous and reve[illegible] 'keeping to the score and giving the music as it is written.'"

***

What is the test of a "classic" composition, and where is the guide to its proper interpretation? There are of course no such things. The passage of time throws certain lights about a master-work, although the history of music is too brief and too recent for its revelations to have a very conclusive quality. We know that the Ninth Symphony, one hundred years after it was written, is, if anything, more important to the world than when it was first performed. We draw certain broad inferences from a study of its form and character, but most of our conclusions are debatable, and the real

teristics of a certain stability which resists change, and an inner responsiveness to the fluctuations of taste and feeling that the years bring. The first of these characteristics is due to the presence of form. This is the logical arrangement and development of the composer's ideas. He may employ an old form or a new one, a conventional tonal pattern or a structural plan which proves revolutionary. But form there will be, rock-ribbed and four-square to the universe. Yet even this form, immutable in essentials, will show a certain degree of elasticity to the impulses of the interpreter. It will "give" to the impact of a temperament, as a steel-framed edifice "gives" to the force of the wind, and is the more durable and steadfast because it can do so.

The form, however, is not the life of the music. The life of the music remains a complete mystery to the composer as to every one else. This latter individual has known the travail and ecstasy of creation. He has harnessed his inspiration and put it into a shape as proportionate and enduring as possible. He created with a measure of conscious purpose. But music springs from a source so much deeper than conscious purpose that its originator can neither control nor comprehend its destiny. Once the score is completed the composer's work is done. The composition is no longer even his possession. It is the property of every one for whom it has a meaning. The music came, as a matter of fact, not from an individual, but from generations behind him. It has a past deep in the consciousness of the race, and an incalculable future. It is the symbol of forces and dreams beyond the understanding of any men.

Explanations of the visible diagram of the work which the composer has put on paper, theories concerning the audible material of it, do not go to its root. "Polyphony," "form," "melody," "harmony," "rhythm" or "the logical development of ideas" or "depth of feeling"—the secret of great art is nearer and further than all that. These are names of its component elements, but they would not in themselves constitute a living, organic creation. "It is not the sounds that move me," said Whitman, "but their exquisite meanings." The masterpiece is in some sort a reflection of that truth, eternal as the universe, which flashes in the void with a different color and meaning for every man.

The interpreter of a musical masterpiece could not, if he would, give the music as he has received it from the composer, or, rather, from the printed page which is anything but a precise indication of the composer's wishes. If he attempts to do so, his so-called "interpretation" will be imitative, therefore unoriginal and essentially lifeless. The music has real meaning only to those who know it and recreate it for themselves as they listen, or who, by intuition, can bridge the gap that the performer has left between them and the composer. If, on the other hand, there are vitality and conviction in the performance, the symphony is sounded as the sum of two creative agencies—the composer and the executive artist. The value of the interpretation will be in proportion to his sincerity, vision and technical ability. But he must show subjective, creative power.

Still a new element enters into the occasion—the attitude of the listener. Every musical performance, in short, is the sum of so many factors, present in such different proportions that there is no fixed centre or form by which to judge the result. It is a universe of relativities, of which the permanent law is change! Which is to say that if Weingartner and Kussewitsky had not played the Ninth Symphony differently, they would not be the musicians that they are, and that had the composition not appeared differently to each of them, it would not have been a symphony by Beethoven.

From SUN

Address New York City

JUN 20 1924

Date

RUSSIAN BALLET'S LATEST SUCCESS

'Les Biches' Centers Around a Blue Sofa.

PARIS, June 20.—The production of *Les Biches* (ballet in one act); music by Francis Poulenc; choreography by Mme. Nijinska has been one of the chief events of M. Serge Diaghilev's Russian ballet season, which opened at the Theatre des Champs-Elysees. Together with M. Georges Auric's *Les Facheux*, *Les Biches* must be counted a fresh success for the ballet company and a most interesting addition to its repertory; it is, moreover, a new and convincing proof of the talent and originality of M. Poulenc.

Of the subject of *Les Biches* it is enough to say that it is "atmospheric" and allusive and evocative as any of Mme. Marie Laurencin's well known pictures, with their "jeunes filles" surrounded by shadowy horses, enigmatic dogs or fantastic fawns, enveloped in a pale cloud of pinks and grays or faded blues. In *Les Biches* we see all these strange "filles fleurs" come to life, and follow the course of their amorous adventures centering round a pale blue sofa, which is sat upon, jumped on, peeped over or pushed about by everyone concerned from one end of the ballet to the other.

Mme. Nijinska's choreographic setting is ingenious, and M. Poulenc's music full of irresistible good spirits and delicious tunes. It is diatonic to a degree, which will surprise those who are accustomed to consider a strong flavoring of polytony inseparable from music written by any member of the "Six," but this does not prevent it from being delightfully spontaneous and full of invention and happy inspiration. A small choir seated in the orchestra comments the action from time to time, singing fragments which are of a definitely "popular" character and which serve to heighten the bustling intensity of the music, which never flags from beginning to end. *Les Biches* is certainly M. Poulenc's biggest and most sustained effort up to the present, and marks out its author as one of the most gifted of the younger French composers.

The first performance of Stravinsky's new piano concerto (with the composer as soloist) has been the outstanding feature of the Kussevitzky concerts at the Opera. The concerto (composed this spring) is an eloquent and majestic work. Classical in form, it combines a grandeur worthy of Bach with that fantasy and richness of invention which are characteristic of Stravinsky at his best.

PITTSBURGH,
PA.
POST

JUN 15 1924

FRENCH AUDIENCE CHEERS AMERICANS

An American has at last broken the apathy of the French audiences to foreign talent in the recent Koussevitsky concert at the Paris opera with Albert Spalding, solo violinist. Koussevitsky is to direct the musical destines of the Boston Symphony next year.

The occasion for the outburst was the playing of the "Concerto Gregoriano," written by Otterino Respighi and heard for the first time. Koussevitsky conducted the orchestra and Spalding succeeded so admirably in interpreting the Gregorian chants and mediaeval harmonies to the complicated modern form that the tribute became Spalding's even more than the conductor's.

Paris audiences are not reluctant to express their feelings but it is well-known fact that their enthusiasm is quickened more readily for their own than for any foreigner. On this occasion it amounted to complete acceptance of an Italian concerto, a Russian leader and an American soloist. Previous to the acclaim of Spalding, the audience had dissented violently to a Honegger composition with hissing as nasty as the cheering was lusty for their favorites. Koussevitsky made graceful acknowledgment of Spalding's accomplishment in spontaneous handshaking with the young artist and repeated over and over again for the insistent audience.

BOSTON, MASS.
CHRISTIAN
SCIENCE
MONITOR

JUN 16 1924

Koussevitzky Conducts Stravinsky Program

PARIS, June 6 (Special Correspondence)—At the Opéra M. Koussevitzky has given a whole program of Stravinsky. The latest device of M. Stravinsky is frequently to banish from the orchestra the string instruments. On this basis he has constructed a concerto for piano in which violins, altos and cellos are suppressed. Only the double basses from time to time moan. The concerto was remarkably played by M. Stravinsky himself.

Among other composers in recent programs of M. Koussevitzky figured Florent Schmitt and Prokofieff. "Les Mirages" of Florent Schmitt show an eagerness for frantic rhythms and violent colors, above all in the second part, "Tragique Chevauchée," which carries one away in its bewildering race. But Florent Schmitt does not renounce the soft accents of melody—witness "Tristan de Pan" on a theme by Paul Fort, very lyrical and quiet; and the contrast is most effective.

As for M. Prokofieff, he has illustrated a strange poem of Constantin Belmont after an inscription on the wall of an Akkadian temple showing seven demons, represented as the authors of humanity's miseries. The solo tenor sings an incantation of the priest trying to exorcise the demons, with a crowd as chorus. It is a very curious musical illustration, which lacks neither descriptive power nor animation. And the technique is not after all so anarchic as it looks.

CHICAGO,
ILL.
JOURNAL

JUN 17 1924

Lucien Muratore, formerly chief tenor of the Chicago Opera, has been singing the role of Ulysses in Paris performances of Gabriel Faure's "Penelope." . . . Henry Theophilus Finck, for forty-three years a critic of music in New York, has retired and will devote the rest of his life to writing more books. His list, now seventeen in number, is largely known to music lovers. . . . Albert Spalding recently gave in Paris the first hearing of Ottorino Respighi's Gregorian concert for violin and orchestra. There was muc praise of the composition, the soloist an the conductor, Serge Koussevitzky. Th Chicago violinist will play the work i America next season.

CLEVELAND,
OHIO
TIMES

JUN 19 1924

Sergei Kussevitsky, who will come to America in the fall to take up the baton with the Boston Symphony orchestra, has strange ideas regarding the American public. From some undefined source he has got the impression that only the tried and true orchestra numbers meet with success in the United States.

In Paris at the present time he is giving programs of a catholic order on which are represented every school and type of music. But when he comes to this country, he assures everyone, he will do away with some of his more "advanced" orchestral findings. Still, he hopes that when he attempts something a bit sophisticated it will meet with a certain following over here.

All this is brought out in an article in the New York Times by Olin Downes who has gone to Europe for purposes of musical exploration.

When one considers the ultra-modern compositions Conductor Monteux brought out in the city of knowledge, it would seem Mr. Kussevitsky will have free rein in the matter of program making.

POPS TONIGHT

Tonight at the Pops

At The Pops Tonight

Military March ...... Schubert
Overture to "Poet and Peasant" ...... Suppé
Viola d'Amore solo: Gavotte ...... Bach
Paul Shirley
Fantasia, "Lohengrin" ...... Wagner
Ballet Suite, "Sylvia" ...... Delibes
a. Les Chasseresses.
b. Cortège de Bacchus.
By the Waters of Minnetonka ...... Lieurance-Jacchia
Polovtsian Dances from "Prince Igor" ...... Borodin
Waltz, "Estudiantina" ...... Waldteufel
Procession of the Sardar ...... Ippolitov-Ivanov
Agide Jacchia, Conductor

TONIGHT'S POPS

The following program, featuring Nicholai Kassman as the soloist, will be performed at the Pop Concert in Symphony hall tonight:

Overture to "La Forza del Destino" ...... Verdi
Polonaise from "Eugen Onegin" ...... Tchaikowsky
Violin solo, "Carmen" Fantasia
Nicholai Kassman
Deep River
Overture to "Tannhauser" ...... Wagner
Waltz, "Wine, Woman and Song" ...... Strauss
March, "Liberty Bell" ...... Sousa

BUT TWO MORE WEEKS

Next to the Last Week of the Pops Season—A Varied Programme of Varied Interest—The Russian Favorites—Annual Request Night

POPS TONIGHT

The program for the Pop concert in Symphony hall tonight follows:

Military march, Schubert; overture to "Poet and Peasant," Supper; Viola d'Amore solo: Gavote (Paul Shirley); fantasia, "Lohengrin," Wagner; Ballet Suite, "Sylvia," Delibes: a—"Les Chasseseresses," b—"Cortege de Bacchus; "Phantomes," Chaloff; "By the Waters of Minnetonka," Lieurance-Jacchia; Polovtsian dances from "Prince Igor," Borodin; "The Willow Plate," Herbert: "The Madarin's Garden—The Little Garden House—Chang the Lover—King Shee—A Wedding Procession"; waltz, "Estudiantina," Waldteufel; "Procession of the Sardar," Ippolitov-Ivanov.

Tonight at the Pops

Military March ....Schubert
Overture to "Poet and Peasant," Suppé
Viola d'Amore solo: Gavotte...Bach
(Paul Shirley)
Fantasia, "Lohengrin" ......Wagner
Ballet Suite, "Sylvia" ....Délibes
"Phantomes" ....Chaloff
"By the Waters of Minnetonka," Lieurance-Jacchia
Polovtsian Dances from "Prince Igor" ....Borodin
The Willow Plate............Herbert
Waltz, "Estudiantina" ...Waldteufel
Procession of the Sardar, Ippolitoff-Ivanoff

At The Pops Tonight

Military March ....Schubert
Overture to "Poet and Peasant"..Suppé
Viola d'Amore solo: Gavotte......Bach
Paul Shirley
Fantasia. "Lohengrin" ....Wagner
Ballet Suite, "Sylvia"..........Délibes
a. Les Chasseresses.
b. Cortège de Bacchus.
Phantomes ....Chaloff
By the Waters of Minnetonka
Lieurance-Jacchia
Polovtsian Dances from "Prince Igor"
Borodin
The Willow Plate..............Herbert
The Mandarin's Garden—The Little Garden House—Chang the Lover —King Shee—A Wedding Procession
Waltz, "Estudiantina" .....Waldteufel
Procession of the Sardar
Ippolitov-Ivanov

Agide Jacchia, Conductor

TONIGHT'S POPS

The following program, featuring Nicholai Kassman as the soloist, will be performed at the Pop Concert in Symphony hall tonight:

Overture to "La Forga del Destino"....Verdi
Entra'acte Valse .... Hellmesberger
Macushla (Trumpet solo, George Mager) MacMorough-Jacchia
Dance of the Hours, "La Gioconda"..Ponchielli
Polonaise from "Eugen Onegin"..Tchaikovsky
Violin solo, "Carmen" Fantasia Bizet-Sarasate
Nicholai Kassman
Deep River .... Burleigh-Jacchia
Overture to "Tannhauser".......... Wagner
Fantasia, "Lucia di Lammermoor"..Donizetti
Waltz, "Wine, Woman and Song"......Strauss
March, "Liberty Bell" .... Sousa

BUT TWO MORE WEEKS

Next to the Last Week of the Pops Season—A Varied Programme of Varied Interest—The Russian Favorites —Annual Request Night

THE last week but one of the Pops' season in Symphony Hall will begin Sunday evening with the last Sunday concert and the last Russian programme of the season. Mr. Jacchia will include Glinka's Kamarinskaya, Eili, Balakirev's "Islamey," Finale of "Scheherazade," the Marche Slave, and other Russian favorites. Monday will bring a symphonic programme, which is an entirely new experiment at the Pops. Movements from the following symphonies are to be played: Schubert's "Unfinished," Beetthoven's "Eroica," Dvorak's "New World" Symphony, Tchaikovsky's Fourth and Brahms's Second. There will also be the Prelude to "The Mastersingers," "Espana," and other popular symphonic numbers. From the programme for Tuesday there may be mentioned the "William Tell" Overture, Hindu Song, "Rigoletto" Fantasia, Schubert's Ave Maria, Mascagni's "Hymn to the Sun," Strauss's "Artist's Life" Waltz, etc.

Wednesday will bring the annual Request Programme of the season which will be announced in the Pops programme Monday, the ballots having been counted. On Thursday there will be an International Programme, with eleven or more nations represented—the third movement of "Scheherazade," "Flying Dutchman" Overture, First "L'Arlesienne" Suite, MacDowell's Suite, "Goyescas" Intermezzo, may be mentioned among other numbers. For Friday, which is Rotary Club night, likewise open to the public, there will be Handel's Largo, "1812" Overture, Herbert's American Fantasy, etc. On Saturday's programme, "Tannhauser" March, Glinka's "The Lark," "Samson and Delilah" Fantasia, Casella's "Italia," Gounod's "Ave Maria" are among the numbers.

"Pops" On 2 Final Weeks At Symphony Hall

Two more weeks remain of the Pops season at Symphony Hall. Features of the coming week will be the last Russian programme of the season at the Sunday concert tomorrow night. A new departure at the Pops will be a symphonic programme which will take place on Monday, with movements from four symphonies and other popular symphonic numbers. Wednesday will bring the annual Request Night, programme for which is to be announced on Monday. Thursday will bring a programme of all nations, each number representing a different country.

TONIGHT'S POP PROGRAM

Teh following program will be performed at the Pop concert in Symphony Hall tonight:

Overture, "La Forza del Destino"....Verdi
Entr'acte Valse ....Hellmesberger
Macushla (trumpet solo), George Nagger MacMorough-Jacchia
Dance of the Hours, "La Giodona".Ponchelli
Polonaise, "Eugen Onegin"....Tchaikovsky
Violin solo "Carmen" Fantasia, Nicholai Kassman ....Bizet-Sarasate
Overture, "Tannhauser"..............Wagner
Fantasia, "Lucia di Lammermoor".Donizetti
Waltz "Wine, Woman and Song"..Strauss
March, "Liberty Bell"...............Sousa

TWO MORE WEEKS OF POPS

Two more weeks remain of the Pops season at Symphony hall. Features of the coming week will be the last Russian program of the season at the last Sunday concert of the season tomorrow night. A new departure at the Pops will be a symphonic program which will take place on Monday, with movements from four symphonies and other popular symphonic numbers. Wednesday will bring the annual Request Night, program for which is to be announced on Monday at the Pops, the ballots having then been counted. Thursday will bring a program of all nations, each number representing a different country.

Tonight's program follows:

Overture to "La Forza del Destino," Verdi. Entr'acte Valse, Hellmesberger. Macushla (trumpeta—Georges Mager), Macmorough-Jachi. Dance of the Hours, "La Gioconda," Ponchielli. Polonaise from "Eugen Onegin," Tohaikovsky. Violin solo, "Carmen Fantasia," Bizet-Sarasate. Nicholia Kassman. Deep River, Burleigh-Jacchia. Overture to "Tannhauser." Wagner, Fantasia, "Lucia di Lammermoor," Donizetti. Waltz. "Wine, Woman and Song,'" Strauss. March. "Liberty Bell," Sousa.

Week-end Pops Programs

TONIGHT

Overture to "La Forza del Destino," Verdi
Entr'acte Valse ......Hellmesberger
Macushla ......MacMorough-Jacchia
(Trumpet Solo—Georges Mager)
Dance of the Hours, "La Gioconda" Ponchielli
Polonaise from "Eugen Onegin," Tschaikowsky
"Carmen," Fantasia..Bizet-Sarasate
(Violin Solo—Nicholai Kassman)
"Deep River" ......Burleigh-Jacchia
Overture to "Tannhäuser"...Wagner
Fantasia, "Lucia di Lammermoor" Donizetti
Waltz, "Wine, Woman and Song," Strauss
March, "Liberty Bell"........Sousa

SUNDAY EVENING
Russian Program

Polonaise ....Liadoff
"Kamarinskaya" ....Glinka
"Eili, Eili".....Arranged by Jacchia
Prelude ....Rachmaninoff
Islamey, Oriental Fantasy..Balakireff
Arranged by Alfredo Casella
Finale, "Schéhérazade," Rimsky-Korsakoff
Spanish Serenade ....Glazounoff
"Kammenoi Ostrow" .....Rubinstein
"Orientale" ....Cui-Jacchia
Marche Slave..........Tschaikowsky

LAST SUNDAY POP CONCERT TONIGHT

The last Sunday Pop concert and the last Russian program of the season will be a feature tonight at Symphony Hall.

Tomorrow will bring a symphonic program, the first of its kind at the Pops. On the Tuesday program are the "William Tell" overture, Hindu Song, "Rigoletto" fantasia, Schubert's "Ave Maria," Mascagni's "Hymn to the Sun" and Strauss' "Artist's Life" waltz.

Wednesday will bring the annual request program. On Thursday there will be an international program. Friday will be Rotary Club Night, but open to the public, with a popular program.

Saturday night's bill includes the "Tannhauser" march, Glinka's

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POPS CONCERTS

The coming week will be the second last of the Pops season at Symphony hall. Features of this week will be the last Sunday concert, and also the last Russian program tonight, a symphonic program, which is a new experiment at the Pops, tomorrow night, on Wednesday the annual request program, which is to be announced Monday night at the Pops, the ballots having been counted, and an international program on Thursday, each number representing a different nation.

The programs of the week follow:

LAST SUNDAY CONCERT, JUNE 22
RUSSIAN PROGRAM

Polonaise ....Liadov
Kamarinskaya, Fantasy on two Russian Folk Songs................Glinka
"Eili, Eili".......Arr. by Agide Jacchia
Prelude ....Rachmaninov
Islamey, Oriental Fantasy Balawirev-Casella
Finale of "Scheherazade" Rimsky-Korsakov
Spanish Serenade..............Glazounov
Kammenoi Ostrow.............Rubinstein
Orientale ....Cui-Jacchia
Marche Slave..................Tchaikovsky

MONDAY

First Symphonic Program at the Pops
Berlioz, Hungarian March, "Rakoczy"
Schubert, Symphony in B minor (unfinished), First Movement, Allegro Moderato
Beethoven, Symphony No. 3, in E Flat Major, "Eroica," Third Movement, Scherzo, Allegro Vivace
Wagner, Prelude to "The Mastersingers of Nuremberg"
Chabrier, Rhapsody, "Espana"
Dvorak, Symphony No. 5, in E Minor, "From the New World," Second Movement (Largo)
Mendelssohn, Scherzo from "A Midsummer Night's Dream"
Tchaikovsky, Symphony No. 4, in F Minor, Finale, Allegro con fuoco
Sibelius, "Finlandia," Symphonic Poem, op. 26, No. 7
Brahms, Symphony No. 2, in D Major, op. 73, Third Movement, Allegretto Grazioso
Weber-Berlioz, "Invitation to the Dance"

TUESDAY

Procession of the Sardar..Ippolitov Ivanov
Overture to "William Tell"........Rossini
Hindu Song from "Sadko" Rimsky-Korsakov
Fantasia, "Rigoletto"................Verdi
A Fairy Tale.........................Nagel
Ave Maria..............Schubert-Wilhelmj
Volga Bargemen's Song....Arr. by Jacchia
Ride of the Valkyries...............Wagner
Hymn to the Sun from "Iris"...Mascagni
Song Without Words........Tschaikovsky
Waltz, "Artist's Life"................Strauss

WEDNESDAY

Annual Request Night
Program to be announced Monday, June 23.

THURSDAY

International Program
Scandinavia
Swedish Coronation March......Svendson
Germany
Overture to "The Flying Dutchman," Wagner
Spain
Intermezzo from "Goyescas"....Granados
Italy
Fantasia, "Manon Lescaut"......Puccini
France
Suite, "L'Arlesiennc," No. 1........Bizet
Russia
Third Movement, "Scheherazade," Rimsky-Korsakov
England
Salut d'Amour..........................Elgar
Hungary
First Hungarian Rhapsody..........Liszt
America
Woodland Sketches..........MacDowell
Austria
Waltz, "Vienna Blood"............Strauss
Finland
"Finlandia" ....Sibelius

FRIDAY

Stars and Stripes Forever...........Sousa
Overture to "The Mastersingers"..Wagner
"Eili, Eili"................arr. by Jacchia
Fantasia "Mefistofele"...............Boito
Egyptian Ballet......................Luigini
"We are from New England"....Carleton
Largo ....Handel
Ouverture Solennelle, "1812".Tchaikovsky
Pomp and Circumstance...........Elgar
Waltz, "La Barcarolle"........Waldteufel
American Fantasy.................Herbert

SATURDAY

March from "Tannhaeuser".......Wagner
Overture, "Durochka"............McLain
The Lark...............................Glinka
Fantasia, "Samson and Delilah," Saint-Saens
Prelude to "Traviata"...............Verdi
Suite from "Carmen"................Bizet
Spanish Dance, "Panaderos"....Glazounov
Rhapsody, "Italia"..................Casella
Selection of Irish Airs, "Shamrock," Myddleton
Ave Maria.................Bach-Gounod
Waltz, "Voices of Spring".......Strauss

AT THE POPS TONIGHT

A new departure at the Pop concerts—a symphonic program—will be offered at Symphony Hall tonight. The numbers follow:

Hungarin March, "Rakoczy" ....Berlioz
First Movement, "Unfinished" Symphony .... Schubert
Third Movement, Symphony No. 3, "Eroica" ....Beethoven
Prelude, "Mastersingers of Nuremberg."
Rhapsody, "Espana" .... Chabrier
Symphnoy No. 5, "From the New World," Dvorak
(Second movement—Largo)
Scherzo, "Midsummer Night's Dream" Mendelssoan
Symphony No. 4, Finale ......Tschaikowsky
"Finlandia," Symphonic Poem, ...Sibelius
Symphony No. 2 in D Major, Op. 73 Brahms
(Third movement)
"Invitation to the Dance".....Weber-Berlioz

SYMPHONIC POPS

A new departure at the pop concerts—a symphonic program—will take place in Symphony hall tonight. The numbers follow:

Hungarian March, "Rakoczy".....Berlioz
First Movement, "Unfinished" Symphony, Schubert
Third Movement, Symphony No. 3, "Eroica" ....Beethoven
Prelude to "The Mastersingers of Nuremberg" ....Wagner
Rhapsody, "Espana"..............Chabrier
Symphony No. 5, "From the New World" (Second Movement—Largo) .....Dvorak
Scherzo from "A Midsummer Night's Dream" ....Mendelssohn
Symphony No. 4 in F Minor—Finale ....Tchaikovsky
"Finlandia," Symphonic Poem Op. 26, No. 7........................Sibelius
Symphony No. 2 in D major, Op. 73 (Third Movement)......Brahms
"Invitation to the Dance"..Weber-Berlioz

Programs of the Week

SYMPHONY HALL—The Pops, Agide Jacchia, conductor. Evenings at 8:15. June 22, Russian program—Polonaise, Liadov; Kamarinskaya, Fantasy on two Russian Folk Songs, Glinka; "Eili, Eili," arranged by Agide Jacchia; prelude, Rachmaninov; Islamey, Oriental Fantasy, Balakirev-Casella; Finale of "Scheherazade," Rimsky-Korsakov; Spanish Serenade, Glazounov; Kammenoi Ostrow, Rubinstein; Orientale, Cui-Jacchia; Marche Slave, Tchaikovsky.

Monday, Symphonic Program—Berlioz, Hungarian March, "Rakoczy"; Schubert, Symphony in B minor (Unfinished), first movement, Allegro moderato; Beethoven, Symphony No 3, in E flat major. "Eroica," third movement, Scherzo, Allegro vivace; Wagner, Prelude to "The Mastersingers of Nuremberg"; Chabrier, Rhapsody, "Espana"; Dvorak, Symphony No. 5, in E minor, "From the New World," second movement (Largo); Mendelssohn, Scherzo from "A Midsummer Night's Dream"; Tchaikovsky, Symphony No 4, in F minor, finale; Allegro con fuoco; Sibelus, "Finlandia," symphonic poem, op 26, No 7; Brahms, Symphony No 2, in D major, op 73, third movement, allegretto grazioso; Weber-Berlioz, "Invitation to the Dance."

Tuesday—Procession of the Sardar, Ippolitov Ivanov; Overture to "William Tell," Rossini; Hindu Song from "Sadko," Rimsky-Korsakov; Fantasia "Rigoletto," Verdi; A Fairy Tale, Nagel; Ave Maria, Schubert-Wilhelmj; Volga Bargemen's Song, arranged by Jacchia; Ride of the Valkyries, Wagnér; Hymn to the Sun from "Iris," Mascagni; Song Without Words, Tchaikovsky; Waltz, "Artist's Life," Strauss.

Wednesday—Annual request night program to be announced Monday, June 23.

Thursday, International Program—Scandinavia, Swedish Coronation March, Svendsen; Germany, overture to "The Flying Dutchman," Wagner; Spain, intermezzo from "Goyescas," Granados; Italy, Fantasia, "Manon Lescaut," Puccini; France, Suite, "L'Arlesiennc," No. 1, Bizet; Russia, 3d movement "Scheherazade," Rimsky-Korsakov; England, Salut d'Amour, Elgar; Hungary, First Hungarian Rhapsody, Liszt; America, Woodland Sketches, MacDowell; Austria, waltz, "Vienna Blood," Strauss; Finland, "Finlandia," Sibelius.

Friday—"Stars and Stripes Forever," Sousa; overture to "The Mastersingers," Wagner; "Eili, Eili," arranged by Jacchia; fantasia "Mefistofele," Boito; Egyptian Ballet, Luigini; "We are from New England," Carleton; "Largo," Handel; Overture Solennelle, "1812," Tchaikovsky; Pomp and Circumstance, Elgar; waltz, "La Barcarolle," Waldteufel; "American Fantasy," Herbert;

Saturday—March from "Tannhauser," Wagner; overture, "Durochka," McLain; "The Lark," Glinka; fantasia, "Samson and Delilah," Saint-Saens; prelude to "Traviata," Verdi; suite from "Carmen," Bizet; spanish dance, "Panaderos," Glazounov; rhapsody, "Italia," Casella; selection of Irish airs," Shamrock," Myddleton; "Ave Maria," Bach-Gounod; waltz, "Voices of Spring," Strauss.

NEW DEPARTURE AT POP CONCERT

A new departure at the Pop Concerts—a symphonic programme—will take place in Symphony Hall tonight. The numbers follow:

Hungarian March. "Rakoczy"......Berlioz
First Movement, "Unfinished" Symphony Schubert
Third Movement, Symphony No. 3, "Eroica" Beethoven
Prelude to "The Mastersingers of Nuremberg" ....Wagner
Rhapsody, "Espana" ....Chabrier
Symphony No. 5, "From the New World" Dvorak
(Second Movement—Largo)
Scherzo from "A Midsummer Night's

Tonight at the Pops

SYMPHONIC PROGRAM

Hungarian March, "Rakoczy," Berlioz
First Movement, Unfinished Symphony ....Schubert
Third Movement, Symphony No. 3, "Eroica" ....Beethoven
Prelude to "Meistersinger"..Wagner
Rhapsody, "España" ....Chabrier
Largo, Symphony No. 5, "From the New World" ....Dvořák
Scherzo from "A Midsummer Night's Dream" ....Mendelssohn
Finale, Symphony No. 4 in F minor Tschaikowsky
"Finlandia" ....Sibelius
Third Movement, Symphony No. 2 in D major ....Brahms
"Invitation to the Dance," Weber-Berlioz

At the Pops Tonight

Hungarian March, "Rakoczy"...Berlioz
First Movement, "Unfinished Symphony" ....Schubert
Third Movement, Symphony No. 3, "Eroica" ....Beethoven
Prelude to "The Mastersingers of Nuremberg" ....Wagner
Rhapsody, "Espana" ....Chabrier
Symphony No. 5, "From the New World" ....Dvořák
(Second Movement—Largo)
Scherzo from "A Midsummer Night's Dream" ....Mendelssohn
Symphony No. 4 in F minor, Finale Chaikovsky
Symphonic Poem, "Finlandia"..Sibelius
Symphony No. 2 in D major....Brahms
(Third Movement)
"Invitation to the Dance"..Weber-Berlioz

Agide Jacchia, Conductor

NEW YORK
Time
JUN 23 1924

Music of the Locomotive

Serge Koussevitzky, who comes to conduct the Boston Symphony in the Autumn (TIME, Sept. 17), electrified Paris by a performance at the Opéra of M. Arthur Honegger's symphonic movement called *Pacific (231)*—a musical glorification of the modern American locomotive. Reports have it that Honegger, who is one of Eric Satie's famed "Group of Six" modernists, passionately loves locomotives. To him they are living beings, especially the big ones, like *Pacific (231)*, which draw heavy loads at high speeds.

The composition, while it does not imitate the noise of the machine, attempts to make audible the spirit of the monster of the steel roadway, and thereby to reflect the tremendous dash and energy of modern life. One critic described the effect as follows:

"It opens with the slow and majestic pulsation of the engine. Then the movement, like the speed of the train, accelerates until it becomes a thunderous trepidation. Then it reaches the lyrical state, the pathetic solitude of a train of 300 tons launched in the dead of night at 100 miles an hour. Then with gradually decreasing power the movement slows down, the brakes subdue all this dynamism, the monster triumphantly arrives on a broad and sumptuous tune."

Tonight at the Pops

Procession of the Sardar
Ippolitoff Ivanoff
Overture to "William Tell"..Rossini
Hindu Song from "Sadko"
Rimsky-Korsakoff
Fantasia, "Rigoletto" ....Verdi
A Fairy Tale ....Nagel
"Ave Maria" ....Schubert-Wilhelmj
Volga Bargemen's Song
Arranged by Jacchia
Ride of the Valkyrs........Wagner
Hymn to the Sun from "Iris"
Mascagni
Song Without Words..Tschaikowsky
Waltz, "Artist's Life" ......Strauss

At The Pops Tonight

Procession of the Sardar
Ippolitov-Ivanov
Overture to "William Tell".....Rossini
Hindu Song from "Sadko"
Rimsky-Korsakov
Fantasia, "Rigoletto" ....Verdi
A Fairy Tale....................Nagel
Ave Maria..........Schubert-Wilhelmj
Solo violin, harp, organ and strings
Song of the Volga Bargemen
Arranged by Jacchia
Ride of the Valkyries..........Wagner
Hymn to the Sun from "Iris"..Mascagni
Night—Dawn—Sunrise
Song without Words........Chaikovsky
Waltz, "Artist's Life".........Strauss

A. Jacchia: Conductor

TONIGHT'S POPS

The following program will be given at the Pops concert in Symphony hall tonight:

Procession of the Sardar......Ippolitov-Ivanov
Overture to "William Tell"...........Rossini
Hindu Song from "Sadko"...Rimsky-Korsakov
Fantasia, "Rigoletto" .... Verdi
A Fairy Tale..........................Nagel
Ave Maria .... Schubert-Wilhelmj
Solo violin, harp, organ and string.
Song of the Volga Bargemen...Arr. by Jacchia
Ride of the Valkyries .... Wagner
Hymn to the Sun from "Iris".......Mascagni
Night, Dawn, Sunrise.
Song without Words..............Tchaikovsky
Waltz, "Artist's Life" .... Strauss

Last Week But One of Symphony Hall "Pops"

Only this week and next remain of the season of "Pop" concerts in Symphony Hall. Special nights this week are the annual Request Night tomorrow, program of which has been determined by the vote of the "Pops" public, and an international program Thursday, at which different Nations are represented.

The program tonight follows: "Procession of the Sardar," Ippolitov-Ivanov; overture to "William Tell," Rossini; Hindu song, from "Sadko," Rimsky-Korsakov; Fantasia, "Rigoletto," Verdi; "A Fairy Tale," Nagel; "Ave Maria,"Schubert-Wilhelmj; "Song of the Volga Bargemen," arranged by Jacchia; "Ride of the Valkyries," Wagner; "Hymn to the Sun, from "Iris," Mascagni; "Song Without Words," Tchaikovsky; waltz, "Artist's Life," Strauss.

TONIGHT'S POP PROGRAM

The following program will be given at the Pop Concert in Symphony Hall tonight:

Procession of the Sardar, Ippolitov-Ivanov
Overture, "William Tell" .... Rossini
Hindu Song "Sadko" ....Rimsky-Korsakov
Fantasia, "Rigoletto" .... Verdi
A Fairy Tale .... Nagel
Ave Maria .... Schubert-Wilhelm
Song of Volga Bargemen,
Arranged by Jacchia
Ride of the Valkyries .... Wagner
Hymn to the Sun, "Iris" ....Mascagni
Song Without Words .... Tchaikovsky
Waltz, "Artist's Life" .... Strauss

TONIGHT'S POPS

The following program will be given at the Pop Concert in Symphony Hall tonight:

"Procession of the Sardar," Ippolitov-Ivanov; overture to "William Tell," Rossini; Hindu song from "Sadko," Rimsky-Korsakov; Fantasia, "Rigoletto," Verdi; "A Fairy Tale," Nagel; "Ave Maria," Schubert-Wilhelm, solo violin, harp, organ and strongs; "Song of the Volga Bargemen," arranged by Jacchia; "Ride of the Valkyries," Wagner; hymn to the sun from "Iris," Mascagni, Night—Dawn—Sunrise; Song without Words, Tchaikovsky: waltz, "Artist's Life," Straus.

Mon June 24

Something New at the Pops

Arriving at Symphony Hall last night in the course of the second number, one got the impression of assisting in the lobby at a "regular" symphony concert. For there was the usual group of latecomers standing about, gazing resentfully at doors closed tight and guarded by an implacable usher. And through the cracks in the forbidden doors came tantalizingly the strains of the first movement of Schubert's Unfinished Symphony.

But it was only an illusion. The time was really late June, as one had supposed, and the occasion was not a symphony concert but a "Symphonic program" at the familiar Pops.

A most successful innovation it proved. Mr. Jacchia, with his customary discernment, had chosen his symphonic excerpts with a proper regard for the tastes of summer concertgoers. His program escaped being forbidding. A modicum of "heavy" music was well diluted with lighter stuff. Among single movements from symphonies by Beethoven, Brahms, Schubert, Mendelssohn, Tschaikowsky and Dvorák were interspersed such trifles as Berlioz's "Rakoczy" March, Chabrier's "España" and the Weber-Berlioz "Invitation to the Dance." And even the symphonic excerpts were of the more easily apprehended order—Dvorák's contribution was the Largo of the "New World." Thus both really-and-truly music lovers, of whom a considerable number were visible, and mere pleasure-seekers were gratified.

Altogether an admirable departure in Pops programs. Possibly Mr. Jacchia will be encouraged to try it again next year; and perhaps then he will set his symphonic program down for one of the Sunday evening concerts, when the more musical music may be heard without the clink of glasses.

Last night's concert opened the last week but one of the Pops season. Tomorrow night brings the annual request program, and Thursday evening an international program, with composers representing Scandinavia, Germany, Spain, Italy, France, Russia, England, Hungary, America, Austria and Finland. All concerts will be open to the public.

Tonight at the Pops

REQUEST NIGHT

Ride of the Valkyrs.........Wagner
Waltz, "On the Beautiful Blue Danube" ....Strauss
"Rêve Angélique" ....Rubinstein
Fantasia, "Carmen" ....Bizet
Second Hungarian Rhapsody...Liszt
"Eili, Eili" ....Arranged by Jacchia
"The Lark" ....Glinka-Jacchia
Ouverture Solennelle, "1812"
Tschaikowsky
Suite, "Peer Gynt" ....Grieg
"Ave Maria" .....Schubert-Wilhelmj
Marche Slave..........Tschaikowsky

At the Pops Tonight

Ride of the Valkyries..........Wagner
Waltz, "On the Beautiful Blue Danube" ....Strauss
Rêve Angelique ....Rubinstein
Fantasia, "Carmen" ....Bizet
Second Hungarian Rhapsody......Liszt
Eili, Eili..........Arranged by Jacchia
Solo Trumpet, Georges Hager
The Lark ....Glinka-Jacchia
Overture, "Solennelle, 1812".Chaikovsky
Suite, "Peer Gynt"...............Grieg
a. Morning Mood. b. Aase's Death.
c. In the Troll King's Grotto.
Ave Maria ....Schubert-Wilhelmj
Solo Violin, Harp, Organ and Strings
Marche Slave ....Chaikovsky

Conductor: A. Jacchia

REQUEST NIGHT AT POP

The annual request night program will be offered at the Pops concert in Symphony hall tonight. Determined entirely by popular vote, the numbers follow:

Ride of the Valkyries.............Wagner
Waltz, "On the Beautiful Blue Danube"
Strauss
Reve Angelique ....Rubinstein
Fantasia, "Carmen" ....Bizet
Second Hungarian Rhapsody.........Liszt
Eili, Eili............Arranged by Jacchia
Solo trumpet, Georges Mager
The Lark ....Glinka-Jacchia
Overture, Solennelle, "1812"..Tchaikovsky
Suite, "Peer Gynt"...................Grieg
(a) Morning Mood. (b) Aase's Death
(c) In the Troll King's Grotto.
Ave Maria ....Schubert-Wilhelmj
Solo violin, harp, organ and strings
Marche Slave ....Tchaikovsky

'REQUEST'' PROGRAM AT TONIGHT'S POP CONCERT

The annual "request" program will be featured at the Pop Concert in Symphony Hall tonight. The numbers have been chosen entirely by public vote.

Ride of the Valkyries...............Wagner
Waltz. "Blue Danube" ....Strauss
Reve Angelique ....Rubenstein
Fantasia, "Carmen" ....Bizet
Second Hungarian Rhapsody..........Liszt
Eili, Eili..............Arranged by Jacchia
Solo Trumpet, Georges Mager
The Lark ....Glinka-Jacchia
Overture, "1815" ....Tchaikovsky
Suite, "Peer Gynt" ....Grieg
Ave Maria ....Schubert-Wilhelmj
Solo violin, harp, organ and Strings
Marche Slave ....Tchaikovsky

Tonight at the Pops

INTERNATIONAL PROGRAM

SCANDINAVIA: Swedish Coronation March ....Svendsen
GERMANY: Overture to "The Flying Dutchman" ....Wagner
SPAIN: Intermezzo from "Goyescas"
Granados
ITALY: Fantasia, "Manon Lescaut"
Puccini
FRANCE: Suite, "L'Ariésienne," No. 1 ....Bizet
RUSSIA: Third Movement, "Schéhérazade" ....Rimsky-Korsakoff
ENGLAND: "Salut d'Amour"..Elgar
HUNGARY: First Hungarian Rhapsody ....Liszt
AMERICA: Woodland Sketches
MacDowell
AUSTRIA: Waltz, "Vienna Blood"
Strauss
FINLAND: "Finlandia" ....Sibelius

INTERNATIONAL PROGRAM AT POPS

Eleven different nations and more will be represented on the International program at the Pops in Symphony hall tonight. The numbers follow:

Scandinavia, Swedish Coronation March, Svendson; Germany, Overture to "The Flying Dutchman," Wagner; Spain, Intermezzo from "Goyescas," Granados; Italy, Fantasia, "Manon Lescaut," Puccini; France, Suite "L'Arlesienne" No. 1, Bizet; Russia Third Movement, "Scheherazade," Rimsky-Korsakov; England, Salut d'Amour, Elgar; Hungary First Hungarian Rhapsody, Liszt; America, Woodland Sketches, MacDowell; Austria, Waltz, " Vienna Blood," Strauss; Finland, Symphonic Poem, "Finlandia," Sibelius.

At The Pops Tonight

International Programme

Scandinavia: Swedish Coronation March,
Svendsen
Germany: Overture to "The Flying Dutchman" ....Wagner
Spain: Intermezzo from "Goyescas,"
Granados
Italy: Fantasia, "Manon Lescaut,"
Puccini
France: Suite, "L'Arlesienne" No. 1,
Bizet
Russia: Third Movement, "Scheherazade" ....Rimsky-Korsakov
England: Salut d'Armour.........Elgar
Hungary: First Hungarian Rhapsody,
Liszt
America: Woodland Sketches.MacDowell
Austria: Waltz, "Vienna Blood".Strauss
Finland: Symphonic Poem, "Finlandia,"
Sibelius

Conductor: A. Jacchia

INTERNATIONAL MUSIC AT THE POPS TONIGHT

Here is the international program to be played at the Pops in Symphony Hall tonight:

Scandinavia, Coronation March.....Svendsen
Germany, Overture, "Flying Dutchman"
Wagner
Spain, Intermezzo, "Goyescas".....Granados
Italy, Fantasia, "Manon Lescaut"...Puccini
France, Suite, "L'Arlesienne".........Bizet
Russia. Third Movement, "Scheherazade" ....Rimsky-Korsakov
England, Salut d'Amour ....Elgar
Hungary, First Hungarian Rhapsody...Liszt
America, Woodland Sketches ....MacDowell
Austria, Waltz, "Vienna Blood".....Strauss
Finland, Symphonic Poem, "Finlandia."
Sibelius

At The Pops Tonight

Evening of Rotary Clubs

Stars and Stripes Forever.......Sousa
Overture to "The Mastersingers of Nuremberg" .... Wagner
Eili, Eili.........Arranged by Jacchia
Trumpet solo—Georges Mager.
Fantasia, "Mefistofele"...........Boito
Egyptian Ballet ....Luigini
"We're from New England."
Dr. Francis G. Carleton.
Member Rotary Club of Boston.
Largo (solo violin, harp, organ and strings) ....Handel
Ouverture Solennelle, "1812"
Tschaikovsky
Pomp and Circumstance..........Elgar
Waltz, "La Barcarolle"....Waldteufel
American Fantasy ....Herbert

Conductor: A. Jacchia

ROTARY CLUB AT THE POPS TONIGHT

Agide Jacchia has arranged the following program for the Pop Concert in Symphony Hall tonight, at which the Rotary Club will be present:

Stars and Stripes Forever............Sousa
Overture to "The Mastersingers of Nuremberg" ....Wagner
Eili, Eili.............Arranged by Jacchia
Trumpet Solo—Georges Mager
Fantasia, "Mefistofele"...............Boito
Rotary Club Songs
Egyptian Ballet ....Luigini
"We're from New England"
Dr. Francis G. Carleton, Member Rotary Club of Boston
Largo (solo, violin, harp, organ and strings) ....Handel
Ouverture Solennelle, "1812".....Tchaikovsky
Pomp and Circumstance..............Elgar
Waltz, "La Barcarolle"........Waldteufel
American Fantasy ....Herbert

POPS TONIGHT

Agide Jacchia has made the following program for the Pops concert in Symphony hall tonight, at which Rotary club members will be present:

Stars and Stripes Forever...........Sousa
Overture to "The Mastersingers of Nuremberg" ....Wagner
Eili, Eili.............Arranged by Jacchia
Trumpet solo, George Mager
Fantasia, "Mefistofele"...............Boito
Rotary Club Songs
Egyptian Ballet.......................Luigini
"We're from New England,"
Dr. Francis G. Carleton
Largo (solo, violin, harp, organ and strings) ....Handel
Ouverture Solennelle, "1812"..Tchaikovsky
Pomp and Circumstance...............Elgar
Waltz, "La Barcarolle"........Waldteufel
American Fantasy.................Herbert

Tonight at the Pops

"Stars and Stripes Forever"...Sousa
Overture to "Meistersinger".Wagner
"Eili, Eili" ....Arranged by Jacchia
Fantasia, "Mefistofele" ....Boïto
Rotary Club Songs
Egyptian Ballet ....Luigini
"We're From New England"
Dr. Francis G. Carleton, member Rotary Club of Boston
Largo ....Handel
Ouverture Solennelle, "1812"
Tschaikowsky
"Pomp and Circumstance"....Elgar
Waltz, "La Barcarolle"..Waldteufel
American Fantasy ....Herbert

ROTARY NIGHT AT POPS.

The Rotary Club will celebrate at the Pops tonight. The program follows:

Stars and Stripes Forever...........Sousa
Overture, "Mastersingers" ....Wagner
Eili, Eili...................Arr. by Jacchia
Trumpet solo, George Mager.
Fantasia, "Mefistofele" ....Boito
Rotary Club Songs.
Egyptian Ballet.......................Luigini
"We're from New England"
Dr. Francis G. Carleton,
Rotary Club of Boston
Largo (solo violin, harp, organ and strings)
Handel
Overture, "1812" ....Tchaikovsky
Pomp and Circumstance ....Elgar
Waltz, "La Barcarolle" ....Waldteufel
American Fantasy ....Herbert

POPS PROGRAM

Agide Jacchia has made the following program for the Pop concert in Symphony hall tonight, at which the Rotary club will be present in numbers.

Stars and Stripes Forever, Sousa; Overture to "The Mastersingers of Nuremberg," Wagner; Eili, Eili, Trumpet solo—Georges Mager, Arranged by Jacchia; Fantasia, "Mefistofele." Boito; Rotary clug songs; Egyptian Ballet, Luigini; "We're from New England." Dr. Francis G, Carleton; Member Rotary club of Boston; Largo (solo violin, harp, organ and strings), Handel; Overture Solennelle, "1812" Tchaikovsk; Pomp and Circumstance, Elgar; Waltz, "La Barcarolle," Waldteufel; American Fantasy, Herber

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POP PROGRAM TONIGHT

At the Pop concert in Symphony Hall tonight the following program will be played:

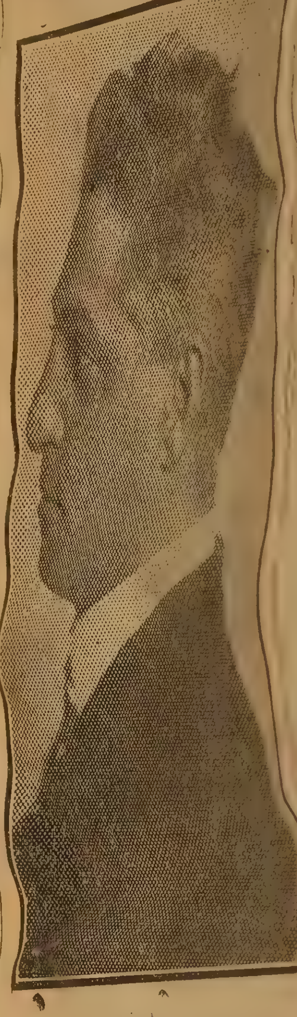
"Tannhauser" Selection ....Wagner
Overture, "Durochka" ....
The Lark (Arr. by Jacchia) ....Glinka
Fantasia, "Samson and Delilah" Saint-Saens
Suite from "Carmen" ....Bizet
Prelude to "Traviata" ....Verdi
Spanish Dance, "Panaderos" ....
Rhapsody, "Italia" ....Casella
Irish Airs ....Middleton
Ave Maria ....Bach-Gounod
Waltz, "Voices of Spring" ....Strauss

AMUSEMENTS

TEATRI E CONCERTI

PROGRAMMA DI MUSICA ITALIANA AI CONCERTI "POPS" DELLA SYMPHONY HALL

Sotto la direzione di Agide Iacchia il noto direttore di questi notissimi Concerti Pops, sarà eseguito, martedì 1o. luglio, un programma interamente di musica italiana.



AGIDE IACCHIA

Questo programma, che il Maestro Iacchia ha concretato, sciegliendolo tra gli autori più in voga e prediletti dal popolo italiano, non solo formerà l'ammirazione di tutti gli assidui, che in quel ritrovo convengono senza distinzioni di nazionalità perchè insieme alla buona musica classica vi godono speciali comodità e prerogative, ma specialmente di tutta o almeno della maggioranza della nostra colonia. Ecco intanto per esteso, il programma della serata:

Prologo dei "Pagliacci", Leoncavallo; Ouverture della "Giovanna di Arco", Verdi; Minuetto, Boccherini; Fantasia, "Tosca", Puccini; Danza delle ore dalla "Gioconda", Ponchielli; Romanza, Martucci-Jacchia; Addio di Georges Mager, Tosti; Ouverture di "Guglielmo Tell", Rossini; Selection, "Mefistofele", Boito; Intermezzo, "Cavalleria Rusticana", Mascagni, Waltz, "Il Bacio", Arditi

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Pop Concerts Enter Final Week of Season

Six nights remain of the present season of Pop Concerts at Symphony Hall. Agide Jacchia of the Pops Orchestra will present special program on each of these nights. Monday there will be a Polish program, Tuesday an Italian program, Wednesday a Wagner program, Thursday an operatic program. Friday, the Request program will be repeated, and Saturday will have a popular program for the closing night.

Tonight at the Pops

Entrance of the Guests into the Wartburg, "Tannhäuser"..Wagner
Overture, "Durochka" .....McLean
"The Lark" ....Glinka
(Arranged by Jacchia)
Fantasia, "Samson and Delilah"
Saint-Saëns
Suite from "Carmen" ....Bizet
Prelude to "Traviata" ....Verdi
Spanish Dance, "Panaderos"
Glazounoff
Rhapsody, "Italia" ....Casella
Selection of Irish Airs, "Shamrock"
Middleton
"Ave Maria" ....Bach-Gounod
Waltz, "Voices of Spring"...Strauss

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Adv June 28

POP PROGRAM TONIGHT

At the Pop concert in Symphony Hall tonight the following program will be played:

"Tannhauser" Selection ....Wagner
Overture, "Durochka" ....McLean
The Lark (Arr. by Jacchia) ....Glinka
Fantasia, "Samson and Delilah".Saint-Saens
Suite from "Carmen" ....Bizet
Prelude to "Traviata" ....Verdi
Spanish Dance, "Panaderos"......Glazounov
Rhapsody, "Italia" ....Casella
Irish Airs ....Middleton
Ave Maria ....Bach-Gounod
Waltz, "Voices of Spring" ....Strauss

AMUSEMENTS

Gazzetta del Mass June 28

TEATRI E CONCERTI

PROGRAMMA DI MUSICA ITALIANA AI CONCERTI "POPS" DELLA SYMPHONY HALL

Sotto la direzione di Agide Iacchia il noto direttore di questi notissimi Concerti Pops, sarà eseguito, martedì 1o. luglio, un programma interamente di musica italiana.

AGIDE IACCHIA

Questo programma, che il Maestro Iacchia ha concretato, sciegliendolo tra gli autori più in voga e prediletti dal popolo italiano, non solo formerà l'ammirazione di tutti gli assidui, che in quel ritrovo convengono senza distinzioni di nazionalità perchè insieme alla buona musica classica vi godono speciali comodità e prerogative, ma specialmente di tutta o almeno della maggioranza della nostra colonia. Ecco intanto per esteso, il programma della serata:

Prologo dei "Pagliacci", Leoncavallo;Ouverture della "Giovanna di Arco", Verdi; Minuetto, Boccherini; Fantasia, "Tosca", Puccini; Danza delle ore dalla "Gioconda", Ponchielli; Romanza, Martucci-Jacchia; Addio di Georges Mager, Tosti; Overture di "Guglielmo Tell', Rossini; Selection, "Mefistofele", Boito; Intermezzo, "Cavalleria Rusticana", Mascagni, Waltz, "Il Bacio", Arditi

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American June 28

Pop Concerts Enter Final Week of Season

Six nights remain of the present season of Pop Concerts at Symphony Hall. Agide Jacchia of the Pops Orchestra will present special program on each of these nights. Monday there will be a Polish program, Tuesday an Italian program, Wednesday a Wagner program, Thursday an operatic program, Friday, the Request program will be repeated, and Saturday will have a popular program for the closing night.

Monitor June 28

Tonight at the Pops

Entrance of the Guests into the Wartburg, "Tannhäuser"..Wagner
Overture, "Durochka" ......McLean
"The Lark" ....Glinka
(Arranged by Jacchia)
Fantasia, "Samson and Delilah" Saint-Saëns
Suite from "Carmen"..........Bizet
Prelude to "Traviata" ....Verdi
Spanish Dance, "Panaderos" Glazounoff
Rhapsody, "Italia" ....Casella
Selection of Irish Airs, "Shamrock" Middleton
"Ave Maria" ....Bach-Gounod
Waltz, "Voices of Spring"...Strauss

Trans June 28

At The Pops Tonight

Entrance of the Guests into the Wartburg, "Tannhauser".....Wagner
Overture, "Durochka".........McLean
The Lark (Arranged by Jacchia)..Glinka
Fantasia, "Samson and Delilah".... Saint-Saëns
Suite from "Carmen"............Bizet
Prelude to "Traviata"............Verdi
Spanish Dance, "Panaderos".Glazounov
Rhapsody, "Italia" ....Casella
Selection of Irish Airs, "Shamrock"... Middleton
Ave Maria (solo violin, harp, organ and strings) ....Bach-Gounod
Waltz, "Voices of Spring".....Strauss

Conductor: A. Jacchia

LAST NIGHTS OF THE POPS

Six nights remain of the present season of Pop conerts at Symphony hall.

Agide Jacchia of the Pops orchestra will present special programs on each of these nights. Monday there will be a Polish program, Tuesday an Italian program, Wednesday a Wagner program, Thursday an operatic program, Friday the "Request" program will be repeated, and Saturday will have a popular program for the closing night.

Tonight's program follows:

Entrance of the guests into the **Wartburg**, from "Tannhauser," Wagner; **overture**, "Durochka," McLean; "The **Larg**" (arranged by Jacchia), **Glinka**; **fantasia**, "Samson and Delilah," **Saint-Saens**; **suite** from "Carmen"—(a) "March of the Smugglers," (b) "Habanera," (c) "Toreador's Song," Bizet; prelude to "Traviata," Verdi; Spanish dance, "Panaderos," Glazanov; rhapsody, "Italia," Casella; selection of Irish airs, "Shamrock," Middleton; "Ave Maria" (solo violin, harp, organ and strings), Bach-Gounod; waltz, "Voices of Spring," Strauss.

Music Notes and Comment

Koussevitzky lately informed a delegation of American reviewers of music in Paris, including Olin Downes of the New York Times and F. D. Perkins of the New York Herald Tribune that the fear that his Boston Symphony programs next season will contain nothing but modern and archaic music is unfounded.

"I love classical music and romantic music. But movement is the principal thing in art; one cannot live forever with Beethoven, Brahms, Schumann, Mendelssohn, etc. Such music is basic, and we must play it from time to time, but there is something beautiful in modern music which cannot be passed by." He added that there will be one or two modern works in each of his programs, many of which he has already arranged.

◆

Koussevitzky is apparently only taking the stand which Monteux, Muck, Gericke and Nikisch have taken in the past about programs. Muck and Gericke in particular used to perform modern music by Debussy, Strauss and others then deemed radical as Stravinsky now is whether or not they happened to like it personally and regardless of its immediate popularity with audiences, for the reason stated above by Koussevitzky. There seems no reasonable objection to programs thus constituted. The Boston Symphony has always and ought always to continue to play all kinds of orchestral music which have any claims to be taken seriously as music, whether or not the audiences or the reviewers or the players at the moment like or understand novel and unfamiliar works. Only thus can music remain a growing art.

◆

Boston has been more fortunate hitherto than New York in its opportunities to hear the best new and old orchestral music, because in the metropolis programs have tended to follow a stereotyped formula Beethoven, Liszt, [illegible]ikovsky or something of the sort.

◆

[illegible] announced that Stra[illegible] will serve as guest conductor at several concerts of the New York Philharmonic Orchestra next season, with programs featuring his own works.

◆

Koussevitzky has secured the exclusive rights for American first performances of several important musical nov[illegible] [illegible]uding Honegger's "Pacific [illegible] [illegible] Prokofiev's "Scythian Suite," and Ravel's orchestral arrangement of Musorgsky's piano pieces, "Pictures from an Exposition."

◆

LAST WEEK OF POP CONCERTS

Six nights remain of the season of Pop Concerts at Symphony Hall. Agide Jacchia has arranged a special program for each of them.

Monday there will be a Polish program; on Tuesday an Italian program; on Wednesday a Wagner program; on Thursday an operatic bill.

On the Fourth of July the request program will be repeated for the benefit of the thousands who were unable to gain admission last Wednesday. On Saturday the Pops will close their season with the "Rakoczy" March, Schenck's "Arrow Maker," "Aida" Fantasia, "Sylvia" Suite, Holy Grail Music from "Parsifal," Liszt's First Hungarian Rhapsody, "Dubinushka" for Trumpet Solo, and other favorites.

Italian News June 28

"ITALIAN NIGHT" AT THE POPS

Lovers of good music and music that is well played should take advantage of "Italian Night" that Signor Agide Jacchia, able conductor of the Pops Concerts, has planned for next Tuesday at Symphony Hall.

"Italian Night" has come to be an annual event with the Pops and there are scores—not of Italian blood—who look forward to listening only to Italian airs such as will be the order on next Tuesday night. If people of other nationalities can appreciate Italian music, surely, the least Italians hereabouts can do is to help perpetuate this annual event by attending it.

Gazzetta del Mass June 28

TEATRI E CONCERTI

LA SERATA ITALIANA ALLA SYMPHONY HALL

Ancora due sole settimane rimangono per la chiusura della stagione dei Concerti Pops, alla Symphony Hall.

Programmi speciali di carattere e interesse vario sono stati tracciati dal direttore di questi popolari concerti, il maestro Agide Iacchia; ma quello che maggiormente desta la aspettazione della colonia italiana è appunto il concerto dedicato tutto alla musica dei più noti autori italiani. Questo Concerto è fissato per martedì prossimo e si prevede che tutta la colonia vi accorrerà per sentirsi rievocare la nostalgia delle melodie della patria.

Molti sono stati i direttori di questi popolari concerti "Pops" ma possiamo affermare che forse nessuno ha raggiunto la popolarità schietta dal maestro Agide Iacchia che ha trovato la via giusta per entrare in diretta comunicazione con il suo pubblico. E questa è anche la ragione precipua per cui egli è rimasto a quel posto di direzione per ben sette consecutive stagioni, apportando a ciascuna di esse sempre maggiori innovazioni e attrattive. Di tal chè può affermarsi, senza tema di smentita, che il maestro Iacchia è il più popolare e compreso direttore che i "Pops" abbiano avuto fin dal loro nascere.

Il maestro Iacchia è nativo di Pesaro e studiò musica sotto la guida di Mascagni nel conservatorio di quella città. Quando Mascagni compose la sua "Cavalleria Rusticana" ne affidò la direzione in varie città appunto ad Agide Iacchia, che della opera fu sempre un verace interprete. Ancora giovine Agide Iacchia ebbe la bacchetta direttoriale di parecchi teatri di Italia.

Venuto in America egli seguitò a mantenere alto l'onore italiano e diresse le opere da una sponda alla altra dell'America, dal Canadà alla America Centrale, e sempre con compagnie di fama mondiale. Nella stagione 1914-1915 egli fu uno dei principali direttori al Century Theatre di New York. Dopo quell'anno fu asunto dalla Boston National Opera Company nella tornee per gli Stati Uniti nella stagione 1915-1916.

Agide Iacchia è il fondatore e il direttore del Conservatorio di Musica di Boston. Nel 1920 diresse lo storico Coro della Cecilia Society di Boston, di dove passò, poi, alla direzione dei popolari Concerti 'Pops"

Sotto la sua direzione, i membri dell'Orchestra hanno raggiunto il numero di 80. Ripetiamo qui il programma della serata italiana di martedì prossimo:

Prologo dei "Pagliacci", Leoncavallo; Ouverture di "Giovanna di Arco", Verdi; Minuetto, Boccherini; Fantasia, "Tosca", Puccini; Danza delle ore dalla "Gioconda", Ponchielli; Romanza, Martucci-Iacchia; Addio (con Solo di trompetta- Georges Mager), Tosti; Ouverture di "William Tell", Rossini; Selezione dal "Mefistofele' Boito: intermezzo, "Cavalleria Rusticana", Mascagni; Waltz, "Il bacio", Arditi.

Adv June 29

Programs for Final Week of Pop Concerts

SYMPHONY HALL—The Pops, Agide Jacchia, conductor. Evenings at 8:15 Monday, Russian program — March, "Sigurd Jorsalfar," Grieg; overture to "Mignon," Thomas; waltz, "Espana," Waldteufel; fantasia, "Il Trovatore," Verdi; mazurka from "Halka," Moniuszko; violin solo, Julius Theodorowicz, Polonaise No. 2 in D major, Wieniawski; Nocturne, op 48, No. 1, Glinka; fantasia, "Manru," Paderewski; selection of Polish songs, arr by Katz; "The Lost Chord," trumpet solo, Georges Mager, Sullivan; Taniec Goralski from "Balka," Moniuszko.

Tuesday, Italian Program—Prologue to "Pagliacci," Leoncavallo; overture to "Giovanna d'Arco," Verdi; minuet, Boocherini; fantasia, "Tosca," Puccini; Dance of the Hours from "La Gioconda," Ponchielli; Romanza, Martucci-Jacchia; "Goodby," trumpet solo, Georges Mager, Tosti; overture to "William Tell,' Rossini; selection, "Mefistofele," Bolo; intermezzo, "Cavelleria Rusticana," Mascagni; waltz, "Il Bacio," Arditi.

Wednesday, Wagner Program—First Hungarian Dance, Brahms; overture to "Sakuntala," Goldmark; waltzes from "Der Rosencavalier," Strauss; excerpts from "The Mastersingers," "Tannhauser," "Lohengrin," "Dreams" (violin, Julius Theodorowicz) and "The Valkyrie," Wagner; selection, "Martha," Flotow; largo, Handel; "Charge of the Hussars," Spindler.

Thursday, Operatic Program—"Eugen Onegin," polonaise, Tchaikovsky; "The Bartered Bride," overture, Smetana; "Pagliacci," intermezzo, Leoncavallo; "Faust," fantasia, Gounod; "Lohengrin," prelude, Wagner; "Carmen," Gypsy dance, Bizet; "Othello Ave Maria," Verdi; "Samson and Delilah," bacchanale, Saint-Saens; "Madame Butterfly," selection, Puccini; "Tales of Hoffman," barcarolle, Offenbach; "The Prophet," coronation march, Meyerbeer.

Friday, Request Program, repeated—"Ride of the Valkyries," Wagner; waltz, "On the Beautiful Blue Danube," Strauss; "Reve Angelique," Rubinstein; fantasia, "Carmen," Bizet; second Hungarian rhapsody, Liszt; Eili, Eili, solo trumpet, Georges Mager, arranged by Jacchia; "The Lark," Glinka-Jacchia; Overture Solennelle, "1812," Tchaikovsky; suite, "Peer Gynt," Grieg; "Ave Maria," Schubert-Wilhelm; "Marche Slave," Tchaikovsky.

Saturday, Closing Night—March, "Rakoczy," Berlioz; overture, "The Arrow Maker," Schenck; waltz, "1001 Nights," Strauss; fantasia, "Aida," Verdi; ballet suite, "Sylvia," Delibes; entrance of the knights into the Temple of the Holy Grail, "Parsifal," Wagner; lilt from "College Life," Lewis; first Hungarian rhapsody, Liszt; "Dance of the Hours," from "La Gioconda," Ponchielli; "Dubinushka," trumpet, Georges Mager, arranged by Agide Jacchia; "In the Troll King's Grotto," Grieg.

Post June 29

LAST WEEK OF THE POPS

With the concert of next Saturday evening the present season of Pops will come to an end, and both on the score of attendance and of musical interest this season, which has offered an unusual number of interesting "special" nights, has been a notable one.

Tomorrow evening's concert will bring the first Polish programme, upon which, as typical Polish composers, stand the names of Moniuszki, Wieniawski, Chopin and Paderewski.

The programme for Tuesday evening is made wholly of pieces by Italians and, strikingly enough, there is no duplication of names, each of the 11 pieces representing a different composer.

On Wednesday, Richard Wagner will be the composer of the evening, with five compositions bearing his [illegible] while his compatriots Brahms, Strauss, Flotow, Handel and Spindler, with the Hungarian Goldmark, provide the remainder of the programme.

An operatic programme on Thursday again lists 11 different composers, representative of Russia, Bohemia, Italy, France and Germany, with the overture to Smetana's "Bartered Bride" and the "Ave Maria" from Verdi's "Otello," as numbers of unusual interest.

Finally on Friday, the Fourth, last Wednesday's "Request Programme" will be repeated, assuring another crowded house; and for the concluding programme on Saturday Mr. Jacchia has assembled an attractive list of pieces that includes the entrance of the knights into the Temple of the Holy Grail, from "Parsifal"; the "Dance of the Hours," from "La Gioconda," and Mr. Jacchia's own arrangement of the Russian song "Dubinushka."

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Herald June 29

LAST WEEK OF POP CONCERTS

Six nights remain of the season of Pop concerts at Symphony hall. Agide Jacchia has arranged a special program for each of them. The numbers are listed as follows:

Monday, June 30

POLISH PROGRAM

March, "Sigurd Jorsalfar"..........Grieg
Overture to "Mignon"..........Thomas
Waltz, "Espana"..........Waldteufel
Fantasia, "Il Trovatore"..........Verdi
Mazurka from "Halka"..........Moniuszko
Violin solo, Polonaise No. 2 in D major..........Wieniawski
Julius Theodorowicz
Nocturne, Op. 48, No. 1..........Glinka
Fantasia, "Manru"..........Paderewski
Polskie Kwiaty, selection of Polish songs, arranged by Katz.
The Lost Chord (trumpet solo, Georges Mager)..........Sullivan
Taniec Goralski from "Halka"..........Moniuszko

Tuesday, July 1

ITALIAN PROGRAM

Prologue to "Pagliacci"..........Leoncavallo
Overture to "Giovanna d'Arco"....Verdi
Minuet..........Boccherini
Fantasia, "Tosca"..........Puccini
Dance of the Hours from "La Gioconda"..........Ponchielli
Romanza..........Martucci - Jacchia
Good-by..........Tosti
Trumpet solo, Georges Mager
Overture to "William Tell"..........Rossini
Selection, "Mefistofele"..........Boito
Intermezzo, "Cavellcria Rusticana" Mascagni
Waltz, Il Bacio ("The Kiss")....Arditi

Wednesday, July 2

WAGNER PROGRAM

First Hungarian Dance..........Brahms
Overture to "Sakuntala"..........Goldmark
Waltzes from "Der Rosencavalier" Strauss
Excerpts from "The Mastersingers of Nuremberg," Act III..........Wagner
Introduction, Dance of the Apprentices—Homage to Hans Sachs.
Bacchanale from "Tannhauser" Richard Wagner
Introduction to Act III, "Lohengrin" Richard Wagner
Dreams (violin—Julius Theodorowicz) Richard Wagner
Magic Fire Music, "The Valkyrie" Richard Wagner
Selection, "Martha"..........Flotow
Largo, Solo violin, harp, organ and strings..........Handel
Charge of the Hussars..........Spindler

Thursday, July 3

OPERATIC PROGRAM

Eugen Onegin, Polonaise......Tchaikovsky
The Bartered Bride, Overture....Smetana
Pagliacci, Intermezzo..........Leoncavallo
Faust, Fantasia..........Gounod
Lohengrin, Prelude..........Wagner
Carmen, Gipsy Dance..........Bizet
Othello, Ave Maria..........Verdi
Samson and Delilah, Bacchanale, Staint-Saens
Madame Butterfly, selection......Puccini
The Tales of Hoffman, Barcarolle Offenbach
The Prophet, Coronation March, Meyerbeer

Friday, July 4

REQUEST PROGRAM (Repeated)

Ride of the Valkyries..........Wagner
Waltz, "On the Beautiful Blue Danube"..........Strauss
Reve Angelique..........Rubinstein
Fantasia, "Carmen"..........Bizet
Second Hungarian Rhapsody..........Liszt
Eili, Eili (Solo trumpet, Georges Mager)..........Arranged by Jacchia
The Lark..........Glinka-Jacchia
Ouverture Solennelle, "1812"..Tchaikovsky
Suite, "Peer Gynt"..........Grieg
(a) Morning Mood
(b) Aase's Death
(c) In the Troll King's Grotto
Ave Maria (Solo violin, harp, organ and strings)..........Schubert-Wilhelmj
Marche Slave..........Tchaikovsky

Saturday, July 5

CLOSING NIGHT

March, "Rakoczy"..........Berlioz
Overture, "The Arrow Maker"....Schenck
Waltz, "1001 Nights"..........Strauss
Fantasia, "Aida"..........Verdi
Ballet Suite, "Sylvia"..........Delibes
(a) Les Chasseresses
(b) Cortege de Bacchua
Entrance of the Knights into the Temple of the Holy Grail, "Parsifal"..Wagner
Lilt from "College Life"..........Lewis
First Hungarian Rhapsody..........Liszt
Dance of the Hours, from "La Gioconda"..........Ponchielli
Russian Folk Song, "Dubinushka," Arranged by Agide Jacchia
(Trumpet, Georges Mager)
In the Troll King's Grotto..........Grieg

Post June 28

TONIGHT'S POPS PROGRAM

March, "Sigurd Jorsalfar"..........Grieg
Overture to "Mignon"..........Thomas
Waltz, "Espana"..........Waldteufel
Fantasia, "Il Trovatore"..........Verdi
Mazurka from "Halka"..........Moniuszko
Violin Solo, Polonaise No. 2 in D Major Wieniavski
Julius Theodorowicz
Nocturne Op. 48, No. 1..........Chopin
Arranged by Agide Jacchia
Fantasia, "Manru"..........Paderewski
Polskie Kwiaty, Selection of Polish Songs
Arranged by Katz
The Lost Chord..........Sullivan
Trumpet, Georges Mager
Taniec Goralski from "Halka"...Moniuszke

Post June 29

Tonight at the Pops

POLISH PROGRAM

March, "Sigurd Jorsalfar".....Grieg
Overture to "Mignon"......Thomas
Waltz, "España"..........Waldteufel
Fantasia, "Il Trovatore"......Verdi
Mazurka from "Halka"..Moniuszko
Violin solo—Polonaise No. 2 in D major..........Wieniawski
Julius Theodorowicz
Nocturne, Op. 48, No. 1......Chopin
Arranged by Agide Jacchia
Fantasia, "Manru"......Paderewski
"Polskie Kwiaty," Selection of Polish Songs..........Arranged by Katz
"The Lost Chord"..........Sullivan
Taniec Góralski from "Halka" Moniuszke

Trans June 30

At The Pops Tonight

Polish Programme

March, "Sigurd Jorsalfar"..........Grieg
Overture to "Mignon"..........Thomas
Waltz, "España"..........Waldteufel
Fantasia, "Il Trovatore"..........Verdi
Mazurka from "Halka".....Moniuszko
Violin solo—Polonaise No. 2 in D major..........Wienlavski
Julius Theodorowicz
Nocturne, Op. 48, No. 1..........Chopin
Arranged by Agide Jacchia.
Fantasia, "Manru"..........Paderewski
Polskie Kwiaty, Selection of Polish Songs.
Arranged by Katz.
The Lost Chord..........Sullivan
Trumpet—Georges Mager.
Taniec Góralski from "Halka," Moniuszko

Conductor: A. Jacchia

Adv July 1

ITALIAN MUSIC AT POPS

Italian melodies will be featured at the Pops tonight. The program:

Prologue, "Pagliacci"..........Leoncavallo
Overture, "Giovanna d'Arco"..........Verdi
Minuet..........Boccherini
Fantasia, "Tosca"..........Puccini
Dance of Hours, "La Gioconda."...Ponchielli
Romanza..........Martucci-Jacchia
Good-bye..........Tosti
Trumpet solo: Georges Mager
Overture, "William Tell"..........Rossini
Selection, "Mefistofele"..........Boito
Intermezzo, "Cavalleria Rusticana." Mascagni
Waltz, "Il Bacio"..........Arditi

Monitor July 1

Tonight at the Pops

ITALIAN PROGRAM

Prologue to "Pagliacci"..Leoncavallo
Overture to "Giovanna d'Arco".Verdi
Minuet..........Boccherini
Fantasia, "Tosca"..........Puccini
Dance of the Hours from "La Gioconda"..........Ponchielli
Romanza..........Martucci-Jacchia
Good-bye..........Tosti
Trumpet Solo—Georges Mager
Overture to "William Tell"..Rossini
Selection, "Mefistofele"........Boito
Intermezzo, "Cavalleria Rusticana" Mascagni
Waltz, "Il Bacio" (The Kiss)..Arditi

Transcript July 1

Final Week of Pops

The Pop concerts at Symphony Hall entered on their final week last evening, when a Polish program was played by Agide Jacchia and his orchestra. Tonight's program consists of Italian music. Tomorrow night, Wagner's music will be featured, Thursday night there will be an operatic program, Friday night the request program will be repeated, and a revised program has been provided for the closing night Saturday.

July 1

ITALIAN PROGRAM AT POPS

The following program, consisting of operatic and other music from Italy, will be presented by Agide Jacchia, Italian conductor of the Pops, at Symphony hall tonight.

Prologue to "Pagliacci," Leoncavallo; Overture to "Giovanna d'Arco," Verdi; Minuet, Boccherini; Fantasia, "Tosca," Puccini; Dance of the Hours from "La Gioconda," Ponchielli; Romanza, Martucci-Jacchia; Good-bye (Trumpet solo by Georges Mager), Tosti; Overture to "William Tell," Rossini; Selection, "Mefistofele," Boito; Intermezzo, "Cavalleria Rusticana," Mascagri; Waltz, "Il Bacio" ("The Kiss"), Arditi.

Trans July 1

At The Pops Tonight

Italian Programme

Prologue to "Pagliacci"....Leoncavallo
Overture to "Giovanna d'Arco"...Verdi
Minuet..........Boccherini
Fantasia, "Tosca"..........Puccini
Dance of the Hours from "La Gioconda"..........Ponchielli
Romanaza..........Martucci-Jacchia
Goodbye..........Tosti
Trumpet solo: Georges Mager
Overture to "William Tell"....Rossini
Selection, "Mefistofele"..........Boito
Intermezzo, "Cavalleria Rusticana" Mascagni
Waltz, "Ill Bacio" ("The Kiss").Arditi

Agide Jacchia, conductor

Post July 2

POPS TONIGHT

Excerpts from the music dramas of Richard Wagner will be featured at the Pop concert in Symphony hall tonight. The program follows:

First Hungarian Dance..........Brahms
Overture to "Sakuntala"..........Goldmark
Waltzes from "Der Rosencavalier," Strauss
Excerpts from "The Mastersingers of Nuremberg," Act III..........Wagner
Introduction—Dance of the Apprentices.
Homage to Hans Sachs
Bacchanale from "Tannhauser"..Wagner
Introduction to Act III, "Lohengrin," Wagner
Dreams..........Wagner
Violin, Jules Theodorowicz
Magic Fire Music, "The Valkyrie," Wagner
Selection, "Martha"..........Flotow
Largo..........Handel
(Solo violin, harp, organ and strings)
Charge of the Hussars..........Spindler

American July 2.

WAGNER PROGRAM AT 'POPS' TONIGHT

Excerpts from the music dramas of Richard Wagner will be featured at the Pop Concert in Symphony Hall tonight. The program follows:

First Hungarian Dance..........Bhams
Overture to "Sakuntala"..........Goldmark
Waltzes from "Der Rosencavalier," Strauss
Excerpts from "The Mastersingers of Nuremberg," Act III..........Wagner
Introduction—Dance of the Apprentices
Homage to Hans Sachs.
Bacchanale from "Tannhauser," R. Wagner
Introduction to Act III, "Lohengrin," R. Wagner
Dreams—Violin, Julius Theodorowicz, R. Wagner
Magic Fire Music, "The Valkyrie" R. Wagner
Selection, "Martha"..........Flotow
Largo (solo violin, harp, organ and strings)..........Handel
Charge of the Hussars..........Spindler

Monitor July 2

Tonight at the Pops

WAGNER PROGRAM

First Hungarian Dance......Brahms
Overture to "Sakuntala"..Goldmark
Waltzes from "Der Rosenkavalier" Strauss
Excerpts from "Meistersinger," Act III..........Wagner
Bacchanale from "Tannhäuser"
Introduction to Act III, "Lohengrin"
"Dreams"
(Violin—Julius Theodorowicz)
Magic Fire Music, "Walkyre" Wagner
Selection, "Martha"........Flotow
"Charge of the Hussars"....Spindler

Trans July 2

At The Pops Tonight

Wagnerian Programme

First Hungarian Dance..........Brahms
Overture to "Sakuntala"......Goldmark
Waltzes from "Der Rosenkavalier" Strauss
Excerpts from "The Mastersingers of Nuremberg," Act III......Wagner
Introduction—Dance of the Apprentices
Homage to Hans Sachs
Bacchanale from "Tannhauser".Wagner
Introduction to Act III, "Lohengrin" Wagner
Dreams..........Wagner
Violin—Julius Theodorowicz
Magic Fire Music, "The Valkyrie" Wagner
Selection, "Martha"..........Flotow
Largo..........Handel
(Solo violin, harp, organ and strings)
Charge of the Hussars..........Spindler

Agide Jacchia, conductor

Her July 3

TONIGHT AT THE POPS

Operatic excerpts will fill the program tonight at the Pops concert in Symphony hall, of which only three remain. The numbers follow:

Eugen Onegin, polonaise..........Tchaikovsky
The Bartered Bride, overture..........Smetana
Pagliacci, intermezzo..........Leoncavallo
Faust, fantasia..........Gounod
Lohengrin, prelude..........Wagner
Carmen, Gipsy Dance..........Bizet
Othello, Ave Maria..........Verdi
Samson and Delilah, Bacchanale...Saint-Saens
Madame Butterfly, selection..........Puccini
The Tales of Hoffmann, Barcarolle...Offenbach
The Prophet, Coronation march.....Meyerbeer

Adv July 3

OPERATIC NIGHT AT POPS

Operatic music will fill the program tonight at the Pop concerts in Symphony Hall.

Polonaise, "Eugen Onegin"....Tchaikovsky
Overture, "Bartered Bride"......Smetana
Intermezzo, "Pagliecci"........Leoncavallo
Fantasia, "Faust"..........Gounod
Prelude, "Lohengrin"..........Wagner
Gipsy Dance, "Carmen"..........Bizet
"Othello," "Ave Maria"..........Verdi
Bacchanale, "Samson and Delilah"..........Saint-Saens
Selection, "Madame Butterfly"....Puccini
Barcarolle, "Tales of Hoffman"..Offenbach
Cornation March, "The Prophet," Meyerbeer

American July 3.

OPERATIC PROGRAM AT "POPS" TONIGHT

Operatic excerpts will fill the program tonight at the Pop Concerts in Symphony Hall. The numbers follow:

Eugen Onegin Polonaise......Tchaikovsky
The Bartered Bride Overture......Smetana
Pagliacci Intermezzo..........Leoncavallo
Faust Fantasia..........Gounod
Lohengrin Prelude..........Wagner
Carmen, Gipsy Dance..........Bizet
Othello Ave Maria..........Verdi
Samson and Delilah Bacchanale, Saint-Saens
Madame Butterfly Selection........Puccini
The Tales of Hoffmann Barcarolle Offenbach
The Prophet Coronation March, Beyerbeer

Monitor July 3

Tonight at the Pops

OPERATIC PROGRAM

Polonaise, "Eugen Onegin" Tschaikowsky
Overture, "The Bartered Bride" Smetana
Intermezzo, "Pagliacci".Leoncavallo
Fantasia, "Faust"..........Gounod
Prelude, "Lohengrin".......Wagner
Gypsy Dance, "Carmen"......Bizet
Ave Maria, "Otello"..........Verdi
Bacchanale, "Samson and Delilah" Saint-Saëns
Selection, "Madam Butterfly" Puccini
Barcarolle, "The Tales of Hoffmann" Offenbach
Coronation March, "The Prophet" Meyerbeer

Tomorrow Night

REQUEST PROGRAM (Repeated)

"Ride of the Valkyrs"......Wagner
Waltz, "On the Beautiful Blue Danube"..........Strauss
"Rêve Angélique".......Rubinstein
Fantasia, "Carmen"..........Bizet
Second Hungarian Rhapsody...Liszt
"Eili, Eili".....Arranged by Jacchia
(Solo Trumpet—Georges Mager)
"The Lark"..........Glinka-Jacchia
Ouverture Solennelle, "1812" Tschaikowsky
Suite, "Peer Gynt"..........Grieg
Ave Maria.......Schubert-Wilhelmj
Marche Slave........Tschaikowsky

Trans July 3

At The Pops Tonight

Operatic Programme

Eugen Onegin, Polonaise....Tchaikovsky
The Bartered Bride, Overture...Smetana
Pagliacci, Intermezzo.......Leoncavallo
Faust, Fantasia..........Gounod
Lohengrin, Prelude..........Wagner
Carmen, Gipsy Dance..........Bizet
Othello, Ave Maria..........Verdi
Samson and Delilah, Bacchanale Saint-Saëns
Madame Butterfly, Selection.....Puccini
The Tales of Hoffman, Barcarolle Offenbach
The Prophet, Coronation March.... Meyerbeer

Agide Jacchia, conductor

Tomorrow

Repeated Request Programme

Ride of the Valkyries..........Wagner
Waltz, "On the Beautiful Blue Danube"..........Strauss
Reve Angelique..........Rubinstein
Fantasia, "Carmen"..........Bizet
Second Hungarian Rhapsody.......Liszt
Eili, Eili....Arranged by Agide Jacchia
Solo trumpet—Georges Mager
The Lark..........Glinka-Jacchia
Overture Solennelle, "1812".Tchaikovsky
Suite, "Peer Gynt": a, Morning Mood; b, Aase's Death; c, In the Troll King's Grotto..........Grieg
Ave Maria..........Schubert-Wilhelmj
Marche Slave..........Tchaikovsky

Agide Jacchia, conductor

Adv July 4

REQUEST PROGRAM AT POP CONCERT TONIGHT

At the Pop concert in Syhphony Hall tonight the request program will be repeated. It follows:

Ride of the Valkyries..........Wagner
Waltz, "Blue Danube"..........Strauss
Reve Angelique..........Rubinstein
Fantasia, "Carmen"..........Bizet
Second Hungarian Rhapsody..........Liszt
Eili, Eili.......Arranged by Agide Jacchia
Solo trumpet, George Mager.
The Lark..........Glinka-Jacchia
Overture, "1812"..........Tschaikowsky
Suite, "Peter Gynt"..........Grieg
Ave Marie..........Schubert-Wilhelmj
Marche Slave..........Tschaikowsky

Her July - 5.

LAST POPS TONIGHT

The Pops concert season in Symphony hall will end tonight with the following program:

March, "Rakoczy"..............Berlios
Overture, "The Arrow Maker"..Schenck
Waltz, "1001 Nights"...........Strauss
Fantasia, "Aida"......................Verdi
Procession of Bacchus, "Sylvia"..Delibes
Largo from the "New World" Symphony
Dvorak
Lift from "College Life"..........Lewis
Overture to "Tannhauser."......Wagner
Military march.................Saint-Saens
Russian folk song, "Dubinushka"
Arranged by Agide Jacchia
Finale of the Fourth Symphony,
Tchaikovsky

THIS CLIPPING FROM
NEW YORK
TRIBUNE

JUN 22 1924

Pianists and Sing
As Pro

of music.

It is to be hoped that some of them may have read what Mr. Koussevitzky said the other day in Paris to a delegation of American writers on music, as quoted by Mr. Olin Downes in "The Times" and by our own Mr. Perkins in The Herald Tribune. Music, observed Mr. Koussevitzky, is not a static art. It exhibits a continual and necessary movement. It is an expression of its period. He declared his affection and admiration for the classics and the romantics, and his realization of their indispensability. But one cannot live only, as he remarked simply and truly, with Beethoven, Brahms, Schumann and the rest of the gods and half-gods. "It is as necessary for us to know what is being done as it is to know and admire what has been done." The music of the past is basic, as he pointed out. We must keep it alive and warm in our consciousness, vivid to our imaginations. But we have also an imperative duty toward the present.

* * *

We wish that Mr. Koussevitzky's words might be pasted in the hat of every concert-giver in the international world of music—every conductor, pianist, singer, fiddler, 'cellist and soloist upon the double bass. Especially would we like to force them upon the attention of eminent pianists, eminent singers. The young and unknown concert-givers will, if they are wise, take Mr. Newman's advice. The elderly and distinguished ones would probably pay no attention to it if he had offered it to them, for the excellent reason that they do not have to. They can go on exploiting the hackneyed repertoire until they drop in their tracks, and the public will continue to flock to hear them, and make its desired contribution to their bank accounts.

Who cares a hoot what Mr. Pade-

THIS CLIPPING FROM
NEW HAVEN,
CONN.
~~TIMES-LEADER~~
Register

JUN 22 1924

If a recent letter we have from Paris is to be believed, an American has at last broken the apathy of French audiences to foreign talent in the recent Koussevitsky concert at the Paris Opera with Albert Spalding, solo violinist. Interest is heightened in this unusual procedure by the fact that Mr. Kousevitsky is to direct the musical destinies of the Boston Symphony next year.

The occasion for the outburst which is said to have been real to the point of tears and shoutings by the audience was the playing of the "Concerto Gregoriano", written by Otterino Respighi and heard for the first time on this occasion. Kousevitsky conducted the orchestra and Spalding succeeded so admirably in interpreting the Gregorian chants and mediaevol harmonies to the complicated modern form that the tribute became Spalding's even more than the conductor's we hear.

Paris audiences are not reluctant to express their feelings but it is a well known fact that their enthusiasm is quickened more readily for their own than for any foreigner. On this occasion it amounted to complete acceptance of an Italian concerto, a Russian [illegible] or and an American soloist. Previous to the acclaim of Spalding, the audience had dissented violently to a Honegger composition with hissing as nasty as the cheering was lusty for their favorites. Koussevitsky made graceful acknowledgement of Spalding's accomplishment by spontaneous shaking hands with the young artist, and repeated over and over again for the insistent audience. His concerts are given eight times a year at the Opera and his followers

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SYRACUSE
NEW YORK
HERALD

JUN 29 1924

FAMOUS 'POPS,' OF BOSTON, NOW IN 39TH SEASON

Unique Summer Musical Institution Retains Today Charm That Distinguished Its Early Days.

FIRST OF KIND EVER GIVEN IN AMERICA

Provide Education as Well as Pleasure to Thousands of Music Lovers at Very Moderate Expense.

By GEORGE SMITH

Professor of Piano, Syracuse University.

The Boston Evening Transcript recently wrote that "We cannot all be optimists, but under the inspiration of Mr. Jacchia's blithe orchestra, happily we can all be poptimists." A bright little pun, and back of it a very deserved tribute to an institution long standing in America's so-called Athens.

This is the end of the 39th season of the "Pop" concerts, which are given by members of the Boston Symphony Orchestra during June. The word "Pop," it hardly seems necessary to explain, is simply short for "popular." The Boston "Pop" concerts were undoubtedly the first of the sort to be given in the United States and even today are unique. A description of the general plan of the concerts might be of interest to anyone who has not had the actual experience.

Symphony Hall is oblong and rather large. For the "Pop" season, the theater seats are removed from the ground floor and the whole space then devoted to tiny tables, for groups of from two to six persons where soft drinks and ices may be enjoyed during the performance. The seats in the first balcony are reserved for those who find that arrangement suitable, and the seats in the second balcony are free for all—first come, first serve. It so happens that the acoustics of the hall are so splendid that from any part of the house the music is perfectly audible. There are usually two intermissions of about 10 minutes each during which one may step into the broad corridors to smoke and stroll. A large room at the rear is also open where light refreshments may be obtained while standing at the counter.

The indifferent sum of 25 cents admits one to the "Pops" and entitles one to sit in the second balcony, thus throwing the affair open to folks with pinched purses, and especially to poor students. But even the more desirable locations in the hall are comparatively inexpensive and cost much less than it would to attend the average trashy musical show.

There are programs devoted to Russian music, programs of Italian music, of Scandinavian music, German music, in fact all kinds of specialized nights. There are nights when certain colleges go in a body, and nights when certain large business houses send all of their employes for a good time.

The music played is popular, that is to say popular in the better sense. The better liked symphonic works are played, such as the "Marche Slav" of Tschaikowsky and the "Largo" from Dvorak's "New World" symphony. Old Strauss waltzes are done, and such light but well written music as Victor Herbert's. In short, the programs are made up of the more tuneful compositions from the classics and the more deserving bits from lighter fields of endeavor.

This is a splendid thing for a city to possess, and the public takes very pointed advantage of the opportunity. The tables are often all sold out the day before and even the reserved seats go rapidly despite hot weather. Education, amusement and society are all mingled in this idea and those who attend come away cooler and better mentally refreshed also than they would from most other indoor forms of entertainment. All cities owning an orchestra should have a short season of "Pops" in the summer.

PROVIDENCE, R. I.
JOURNAL

JUN 29 1924

Igor Stravinsky, Russian composer and conductor, will be one of the guest conductors for the New York Philharmonic Society this season. It is ex-

THIRD SECTION.

the composer as soloist. It is only reasonable to suppose that Koussevitzky, when he taken up his work as conductor of the Boston Symphony, will have Stravinsky repeat his concerto with that organization. In that case, the work may possibly b

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BOSTON, MASS.
GLOBE

JUN 29 1924

Koussevitzky is apparently only taking the stand which Monteux, Muck, Gericke and Nikisch have taken in the past about programs. Muck and Gericke in particular used to perform modern music by Debussy, Strauss and others then deemed radical as Stravinsky now is whether or not they happened to like it personally and regardless of its immediate popularity with audiences, for the reason stated above by Koussevitzky. There seems no reasonable objection to programs thus constituted. The Boston Symphony has always and ought always to continue to play all kinds of orchestral music which have any claims to be taken seriously as music, whether or not the audiences or the reviewers or the players at the moment like or understand novel and unfamiliar works. Only thus can music remain a growing art.

BOSTON, MASS.
GLOBE

JUN 29 1924

Koussevitzky lately informed a delegation of American reviewers of music in Paris, including Olin Downes of the New York Times and F. D. Perkins of the New York Herald Tribune that the fear that his Boston Symphony programs next season will contain nothing but modern and archaic music is unfounded.

"I love classical music and romantic music. But movement is the principal thing in art; one cannot live forever with Beethoven, Brahms, Schumann, Mendelssohn, etc. Such music is basic, and we must play it from time to time, but there is something beautiful in modern music which cannot be passed by." He added that there will be one or two modern works in each of his programs, many of which he has already arranged.

HARTFORD,
CONN.
TIMES

JUN 28 1924

* * *

The Boston Symphony orchestra will give its first concert of the season in New York on November 27.

* * *

New York

ROCHESTER, N. Y.
TIMES-UNION

JUN 28 1924

During its 44th (1924-25) season, the Boston Symphony Orchestra will play at Carnegie Hall, New York, under the direction of Serge Koussevitzky, on five Thursday evenings, November 27, January 1, January 29, March 12, April 9; and on five Saturday afternoon matinees, November 29, January 3, January 31, March 14 and April 11.

The Boston "Pop" concerts are now the center of that city's musical activities. They date back to 1885 and are nearly as old as the Boston Symphony Orchestra. Agide Jacchia is conducting his eighth season. The concerts are given to the accompaniment of light refreshments.

SAN FRANCISCO,
CAL.
CHRONICLE

JUN 22 1924

American Violinist Scores Hit in Europe

Albert Spalding, the distinguished American violinist, has been meeting with success in Europe this spring and summer. On April 8, he began his Continental tour in Amsterdam, appearing as soloist with the Concertgebouw Orchestra under the direction of Karl Muck. After giving twenty recitals in Holland, he went to France.

On May 10 he gave the first performance in Paris of Ottorino Respighi's "Gregorian" concerto with the Opera orchestra under the direction of Sergei Kussevitski, who has been engaged as conductor of the Boston Symphony Orchestra next season. It is planned to have Spalding introduce this concerto in the United States with Kussevitski and the Boston orchestra. Before returning home late in the summer, Spalding will visit Italy.

BOSTON,
MASS.
HERALD

JUN 27 1924

Children's Concerts

Mr. Ernest Schelling, pianist and composer, has been talking in New York about concerts for children that he purposes to give next season in Boston. Not that Boston is unacquainted with concerts of this nature. A good many years ago, piano recitals with explanatory remarks were given for the musical benefit of young Augustus and little Mary Ann. Of late years the Boston Symphony Orchestra has given concerts for the school children.

Mr. Schelling's object is to aid in forming the taste of the young; to teach them "to have respect for the inheritance they possess in the classic master works." For the furtherance of this praiseworthy object—praiseworthy in spite of the fact that many mature persons in the Symphony audiences regard the music of Beethoven, Haydn and Mozart as "old hat"—Mr. Schelling will employ an orchestra, lantern slides, note books to be handed in as in school, and thus "fancy and intellect" will be stimulated. Nothing is said about a spring-board or some other mechanical appliance.

What conclusions were arrived at by those who studied the behavior of the children at their concerts for two seasons? The greater portion of "classic master works" did not interest the young ones. They were evidently bored. They were greatly interested, in some instances excited, by pieces strongly rhythmed and full of color, as by the "March to the Scaffold" from Berlioz's "Fantastic" Symphony, and by certain pieces of modern composers. As a rule, the programs were not happily chosen with reference to the desired purpose. Programs chosen for similar concerts in England showed a better acquaintance with children's musical receptiveness.

The word "education" should not be emphasized in connection with those concerts. The education should come incidentally. After all, the best music is emotional, not cerebral, and hearing music should be a pleasure, not a school task. A lecturer is out of place, however encouraging he may be, however simple in his talk. Let the children judge for themselves; they should not be guided; they should not be swayed by the opinions of others. Learning to hear for themselves, when they grow up and attend Symphony concerts they may then be able to form individual opinions about compositions, and not rely on what the professional critics may say the day after.

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BOSTON, MASS.
GLOBE

JUN 29 1924

Koussevitzky has secured the exclusive rights for American first performances of several important musical novelties, including Honegger's "Pacific No. 231," Prokofiev's "Scythian Suite," and Ravel's orchestral arrangement of Musorgsky's piano pieces, "Pictures from an Exposition."

BROOKLYN, N. Y.
N. Y.
EAGLE

Standard Union

JUN 29 1924

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BLOOMINGTON,
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Pantagraph

JUN 28 1924

ORCHESTRAS OF NOTE HAVE OUTLINED THEIR SCHEDULES FOR SEASON

Several of the leading orchestras of the country have already arranged their schedules for the coming season, and are announcing that the artists engaged are unusually fine, and their offerings an advance over other seasons. Such announcements, while savoring of the sterotyped are saved when such names as Igor Stravinsky, and Ignace Paderewski are mentioned in connection.

The New York Philharmonic Orchestra announces that Stravinsky, the noted Russian composer, will conduct several of their concerts next season. Regularly the Philharmonic will be conducted by Willem Mengelberg and Willem van Hoogstraten, with Henry Hadley as associate director. The Philharomnic orchestral society will present eleven pianists and six violinists as soloists next season. The entire number reaches twenty-four and beginning with the pianists are: Alfred Cortot, William Bachaus, Carl Friedberg, Heinrich Gedhard, Ossip Gabrilowitsch, Myra Hess, Nicholas Medtner, Wanda Landowska, Yolanda Mero, Elly Ney and Guiomar Novaes. The violinists so far as Efrem Zimbalist, Carl Flesch, Samuel Gardner, Scigione Guidi, Cecilia Hansen, Erna Rubinstein; cellists, Pablo Casals, Leo Schultz and Cornelius van Vliet; flute, John Amans; singers, Sophie Braslau, Mme. Charles Cahier and Marie Sundelius.

Walter Damrosch will again conduct the New York Symphony orchestra which will give thirty-five concerts in Carnegie Hall and sixteen Sunday afternoon concerts in Aeolian Hall. The list of soloists engaged so far to appear with the orchestra include Dusolina Giannini, Wanda Landowska, Fraser Gange, Mischa Mischakoff, Frederick Schorr, Sigrid Onegin, Adela Verne, Renee Chemet, Florence Easton, Sergei Rachmaninoff, Alfred Cortot, Ossip Gabrilowitsch and Albert Spalding.

Paul Kochanski and Felix Salmond will play the Bach double concerto for violin and cello and Samuel Dushkin and Lionel Tertis will be heard in the Mozart double concerto for violin and viola.

Walter Damrosch will present a Wagner program and Beethoven's Ninth Symphony. Bruno Walter and Vladimir Golschmann have been engaged as guest conductors.

The Boston Symphony Orchestra, which will be enjoying its forty-fourth season, will give ten concerts at Carnegie Hall in New York during the winter. These appearances will be under the direction of Serge Koussevitzky.

Many single concerts of especial interest have been announced, and the offerings for the season will find particular appeal among the lovers of good music.

THIS CLIPPING FROM THE
FALL RIVER
MASS.
GLOBE

Herald

JUL 1924

Paris Lauds Spalding.

By the way, a cable to the New York Herald Tribune from Paris refers to the remarkable reception given Spalding's performance of Respighi's "Concerto Gregoriano," played in Paris for the first time, with Koussevitsky, who will conduct the Boston Symphony Orchestra this season, conductor of the orchestra, and Spalding the artist.

The cable reads: "Rarely does one witness in Paris the highly edifying spectacle of a French audience moved to tears by an American. Rarely does one see a huge throng of patriotic and intelligent Parisians neglecting to throw their usual rapturous fit over indigenous products and then throwing a proper one over an Anglo-Saxon. And to use the word 'rarely' is stretching the thing a bit.

"All this happened, however, to Albert Spalding. When he finished the third movement of a very beautiful, very successful effort to adapt Gregorian chants and mediaeval harmonies to the requirements of a complicated and modern form of musical expression, Paris accepted him immediately as a great artist. There was no doubt about it; people who five minutes before had hissed Honegger's ingenious attempt to put his impression of a huge locomotive running at full speed into music, yelled excitedly for Spalding. People who had yelled excitedly for Honnegger were none the less exuberant for Spalding.

"Koussevitzky shook the violinist's hand twice on his own account, and then was compelled to repeat a couple of times more on account of his insistent audience. Naturally, both were pleased, the audiences at Koussevitzky concerts, of which eight are given yearly at the opera, and nowhere else, being presumably the most censorious audiences on earth.

"It isn't going so very far to say (inasmuch as it is often said in Paris) that if somebody succeeds in satisfying Koussevitzky's followers he can please the most critical and devastatingly musical person anywhere else. Of course that is the French viewpoint, since M. Koussevitzky has been more or less adopted by the French capital."

THIS CLIPPING FROM
SAN FRANCISCO,
CAL.
CHRONICLE

JUL 6 - 1924

Must Put New Music On Programs

By RAY C. B. BROWN

duty to the art of music.

"It is to be hoped that some of them may have read what Kussevtiski said the other day in Paris to a delegation of American writers on music. Music, he observed, is not a static art. It exhibits a continual and necessary movement. He declared his affection and admiration for the classics and the romantics, and his realization of their indispensability. But one cannot live only, as he remarked simply and truly, with Beethoven, Brahms, Schumann and the rest of the gods and half-gods. 'It is as necessary for us to know what is being done as it is to know and admire what has been done,' he said.

"We wish that Kussevtiski's words might be pasted in the hat of every concert-giver in the international world of music—every conductor, pianist, singer, fiddler, cellist and soloist upon the double bass. Especially would we like to force them upon the attention of eminent pianists, eminent singers. The young and unknown concert-givers will, if they are wise, take Newman's advice. The elderly and distinguished ones would probably pay no attention to it if he had offered it to them, for the excellent reason that they do not have to. They can go on exploiting the hackneyed repertoire until they drop in their tracks, and the public will continue to flock to hear them, and make the desired contributions to their bank accounts.

"We would call upon Pader-

Tel. Chelsea 8860

THIS CLIPPING FROM
BOSTON,
MASS.
TRANSCRIPT

JUL 5 - 1924

Kussevitsky as He Appears At a Concert

A Graphic Account of the Last Concert Given in Paris by the New Leader of the Boston Symphony, Made Famous by Karl Muck and Enhanced by Monteux

IT is probable that Sergei Kussevitsky, when he comes to America next season as conductor of the Boston Symphony Orchestra, will not give programmes of the extremely brilliant and ultra-modern quality that he has been giving this spring in Paris. Mr. Kussevitsky has been told that Americans do not like too much pepper where orchestral music is concerned, and he is inclined to be cautious in this direction. Moreover, he himself is a man of very catholic tastes, who is not by nature an exponent of any one school, past or present, or clique, wherever it may be. Here he arranges lists calculated to appeal to a highly sophisticated public, alert for the latest musical sensation, and composers who, whatever their eventual importance in history, are representatives of the most "advanced" tendencies in this art. In America Mr. Kussevitsky plans carefully balanced programmes of classic and modern music, with a good admixture of new compositions, only a few of which he is willing to announce before he reaches Boston; it is not only in Paris that conductors strive to anticipate each other in the production of new works. He hopes, however, that when he does perform unknown compositions in America he will find a following for them. This was said in a conversation with a certain wistfulness and naivete. Mr. Kussevitsky has yet to discover that in Boston it is customary to keep abreast of everything of importance that is produced in the field of orchestral music, and that the public in New York often accepts what it gets when it finds no means of becoming articulate as to what it wants. But these are things that concern the future. Let us consider a typical Kussevitsky concert in Paris, such as the final concert of his spring series, which took place at the Opéra on the evening of May 29.

In this city Kussevitsky is the conductor of the hour. He is, of course, a storm centre of friends and enemies, of the intrigues and rivalries of the various sections of the musical community of Paris. A man of considerable financial resource as well as of commanding personality, his concerts are now packed to the doors. Each one of them, apparently, provides an irresistible sensation or two for an ordinarily surfeited public. Successful men being envied and hated in this sparkling metropolis as much as or more than anywhere else in the world, it follows that each Kussevitsky concert is attended by a considerable number of polished malcontents who do their utmost to secure tickets without paying for them and are very indignant when they cannot do so; and who, having secured seats either by astonishing ingenuity and effrontery or by most reluctantly parting with money for them, greatly relish the privilege of "roasting" the conductor while the music is being played with that peculiar Gallic wit and venom which distinguish the choicer spirits of the capital. The others are supporters of Stravinsky, of various stripes. Some are self-interested in the matter. Others will do anything to see and be seen on important public occasions. Then there is the host of foreign visitors—who cannot, however, rob the Parisian audience of that peculiar theatrical flare and glitter which still distinguishes it at the height of the season—and there are the genuine musical enthusiasts, thickest in the uppermost reaches of the house, where they still honor tradition by making voluble comments upon the performance or any other matter which happens to interest them. Thus the individual who leaned over the rail of the highest gallery while Kussevitsky was bowing and bowing again to the applause, "Hurry up," he yelled, "with the music, so that we poor people can hear it all before the last subway"—sensible advice, duly heeded. In a word, it is a Paris audience. Even the applause and "bravos" have certain distinctive timbre, that mixture of sudden enthusiasm and theatrical pretense that no other circumstances provide; and Mr. Kussevitsky, with a triumvirate of composers who are likewise prominent in the public gaze, is monarch of what he surveys.

The three composers, all present in loges, are Florent Schmitt, Sergi Prokofieff and Igor Stravinsky. Stravinsky is to appear as composer and pianist. He will play for the second time, by general request, his piano concerto which he introduced at the Kussevitsky concert of May 22, and which he will personally interpret, providing arrangements for his proposed tour are satisfactorily completed, next season in America. Prokofieff is represented by an extraordinary work for full chorus and orchestra. "Sept, ils sont sept," after an invocation of the seven gods of evil found in a cuneiform inscription of the pre-Babylonian era. Schmitt has two new compositions, short orchestral pieces, the first of which is "La Tristesse de Pan," an orchestral version of the piano piece which he, in common with Stravinsky, Dukas, Malapiero, Bartols and others, composed when Debussy died under the collective title of "Tombeau de Debussy," and a second piece, "La Tragique Chevauchée," a modern French musical fantasy inspired by the ride of Byron's "Manfred." Of other times and tastes, and also for music of a simplicity and beauty

command that pertains to few conductors, Kussevitsky plays, obviously but not the less effectively, on his orchestra. He has no mannerism or particular gestures that a single concert fixes in the mind, but does appear to embody in every movement what he finds in the music. With a chorus of some good qualities and others by no means so good, and an orchestra which Mr. Kussevitsky will not prefer to the Boston Symphony, he secured the most expressive and, at times, volcanic response to his wishes.

And at such times the conductor was a figure to remember—erect, mperious, his face working with his own emotions; a hand of which the fingers themselves are eloquent suddenly bringing out an outburst of tone from the chorus; a glance which, sweeping over the orchestra, brings equally sudden and dramatic results. Kussevitsky has the stamp of a leader. As a musician he is evidently endowed with a temperament that can on occasion sweep everything before it. There is an authority, a quenchless enthusiasm and a big sweep in all that he does, which, if he were less sincere and individual as a musician than he is, would be a compelling force for public success. It is even predictable now that Mr. Kussevitsky will be a formidable rival in America in more ways than one for a conductor whose name also contains the letters "s" and "k" in its final syllable. no more than that conductor is he in the habit of allowing an audience or an orchestra to stagnate under him.

To return to the concert and the programme: Florent Schmitt's evocation of Pan, as it is hardly necssary to say, is a musical reincarnation of a certain Faun, who wakens from his slumber, not in a Debussyan heydey of his existence, but some quarter of a century later. His amorousness has a sensuous beauty which appropriately and no doubt intentionally leans more to Debussy rather than to the more mordant character of the talent of Schmitt. But it is a good piece of music, and the original composition stands orchestral transformation so well that one suspects Mr. Schmitt of thinking for orchestra when he wrote for the piano and finding relief in at last casting his conception in the orchestral mold which his creative nature intended. But the ride of Manfred, in spite of some very handsome dissonances and extremely well contrived instrumentation, sounds old-style and artificially stimulated.

"Sept Ils Sont Sept."

"Sept, ils sont sept," the violent and undeniably effective composition of Prokofieff, followed. It would have sent an audience accustomed to New York orchestral programmes scurrying for the doors. For this Prokofieff is a bold and bad young man. How his music will sound ten years hence is an open question. How it would have sounded under a conductor less temperamental and less sympathetc to its nature than Kussevitsky it is hard to say. But on the evening in question and under the circumstances the work made a powerful impression. It is huge and rather horrible and primitive.

In an Akkadian temple discovered in Mesopotamia is a cuneiform inscription describing the attributes of seven fearful demons, originators of all earthly evils. This famous inscription, which has excited the attention of many Assyriologists, among them Winkler, has been made the basis of a poetic incantation by the Russian, Constantin Balmont. It is the inspiration of Prokofieff's music, scored for tenor solo, chorus and orchestra. The meaning of the poem, translated into French in the programme, may be roughly indicated as follows:

Telal! Telal! Telal! Telal!
  Seven, they are seven!
  In the depths of the abyss
  Their number is seven.
  In the heavens of azure,
  Seven, they are seven.
When they gather in the west
  They are seven.
When they loom in the east
  They are seven * * *
  They know neither kindness or mercy,
  They feel neither regret nor remorse,
They are deaf to prayers or supplications * * *
Men are mowed down by them as men mow down
    grain.

And more to the same purpose. This is the most effective composition of Prokofieff that we have heard. Composed as early as 1917, the score remained in Russia until recently recovered, forwarded to Paris and performed by Kussevitsky for the first time anywhere. It is music which would have delighted Hector Berlioz, and perhaps it is more than that. There is the sensation of the atavistic. Man trembles before the terrible and the unknown. The chorus is one seething tumult of outcries and supplications, reinforced by exceptional orchestral combinations and harmonies as jagged and unbeautiful as the gargoyles on Notre Dame. The task of the solo tenor, admirably executed by H. Fabert of the Opera, is really frightful. He must intone his lines in a manner sometimes verging on speech, or yells, instead of song, and this with a dramatic intensity that will tax him physically as as well as emotionally, to say nothing of maintaining rhythm and pitch complicated opposing forces. The voict glides through intervals that cannot be reduced to notation, and with a barbaric wildness difficult to describe. Few could have equalled M. Fabert in his task. The orchestra thuds and seethes and erupts. A strange piece with a physiognomy all its own, and a remarkable conclusion.

One listened to that crude, savage, half-articulate music and glanced upward at the loge where Prokofieff was sitting—Prokofieff, the front of whose head is bald, whose face, nevertheless, seems incredibly young and very cerebral, like a being who has come from another age or planet, groomed and dressed in the style of today—come to examine a world upon which he may have sinister designs! A queer fellow, who seems to be delving, musically, in a certain hinterland of the human consciousness, listening to what he has discovered there, with as much calmness and detachment as if he had been a scientist discussing the theory of evolution.

He rose from his seat and bowed as amiably as you please to enormous applause, as the composition came to an end—a sudden hush that falls over chorus and orchestra, an effect of utter prostration and helpfulness in the presence of unfathoma-

of the astounding qualities of his musical nature. The concerto is one of many new departures of Stravinsky. The "Symphonies pour instruments de vent," which Stokowski played last year in New York, was another. The concerto bears out the supposition that Stravinsky has become more and more capricious in his musical output since "Sacre du printemps," and less and less aware of his own artistic destiny. From "Oiseau de feu" to "Sacre du printemps," via the incomparable "Petrouchka," his way seems perfectly clear, after which this humble commentator cannot follow the singular and unpredictable divagations of Stravinsky's muse. He said as much—the commentator—to M. Kussevitsky, who made this reply: "There is a clear line of development, but if you try to trace it by traditional formulae you will not lose your way. The case, as I see it, is that Stravinsky in 'Sacre du printemps' reached the limit of rhythmical force and energy. He has to turn in another direction. He is seeking here and there for a further outlet, and wherever he seeks he finds something new. Meanwhile, however, there is a threat of consistency through all of Stravinsky's music. It does not lie in exterior appearances, but in the element which is at the basis of everything that he composes. Rhythm, always the evolution is rhythmical, and not linear in the sense of the classic masters. That is a fact to be understood before there can be any fair estimate of Stravinsky's compositions, particularly of his present period."

Words of M. Kussevitsky, outlining his attitude on the subject of orchestral programmes, modern and classical music, will be of interest to those who attend his concerts next winter. "I would like to make it clear," said the conductor, "that I am neither modernist nor classicist in my musical preferences. The works of the great classic masters are absolutely indispensable to me, as musician and in my life. No one would less willingly be without them than I. But music is not a static art. Music is continually being made which is an expression of the period in which it appears. It is as necessary for us to know what is being done as it is to know and admire what has been done. As for

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NY
TIMES

JUN 29 192

The Vienn

By OLIN J. DOWNE

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ny TIMES

JUN 29 1924

The Vienna Opera Season in Paris Scores in Its Mozart Traditions

By OLIN J. DOWNES.

MOZART came like a Spring crocus to the boulevards. There could hardly have been a stronger contrast, or one more charming and unworldly in its effect, than the performances of three of his operas by the Vienna Opera Company at the Champs Elysées Théâtre in the last week of May and the first week of June, with Franz Schalk as conductor, and the performances through which Kussewitsky triumphed at the Opéra. The Vienna performances preceded those of the "Mozart season," which Ganna Walska, as artist and impresariatrix, had previously announced to take place, beginning the 5th of June, in the same theatre. The Walska performances cannot be described here, since we shall be far from Paris when they take place. The Vienna company's interpretation of Mozart occurred as a consequence of many conditions of the moment. The company had encountered the obstructions of musical unionism in England and postwar conditions which prevented its presentations of operas by Wagner and Strauss in France. It therefore confined itself to three operas of Mozart — "Don Juan," "Figaro's Wedding" and "The Elopement from the Seraglio"—for the Paris season, and these were performances to be remembered.

The night before the first "Don Juan" Kussewitsky had led his final concert of the season at the Opéra, scraping depths and storming heights with the music of Schmidt, Prokofieff, Strawinsky and all the other uneasy souls of this querulous and excitable period. Kussewitsky is the conquering virtuoso at the head of the greatest instrument man has yet devised—the modern orchestra. Schalk is as far as antipodes can be from anything like that. Schalk is dreamer and student personified as he sits at his harpsichord, oblivious to everything but the music.

They say that Schalk is a failure when he conducts an orchestral concert. Perhaps he has the same dread of an audience observing his legs that a certain music critic we know feels every time he ambles down the central aisle of a concert hall. But when he conducts opera—at least when he conducts Mozart—Schalk is inimitable. One can see him now seated in the eighteenth century manner at his little old instrument, striking a faint tinkling harmony for a recitative or taking up the baton for a moment, with a lightness that seems to emanate from the music, to remind the orchestra of some nuance or rhythmical punctuation. Or he uses only his hand, in the manner of a caress, to mold a phrase—his head thrown back, his thin, kindly old face shining with happiness in his task.

As no other conductor we have ever seen, he rules by love and not by fear. No doubt much has been done in many rehearsals. No doubt the singers were on the qui vive to give the best of which they were capable to the Paris audiences. But these things could not wholly account for the flavor of the performances. Old Schalk must have projected his conceptions as Arturo Toscanini permeated with himself the performances of "Tristan and Isolde" in past glorious days in the Metropolitan Opera House.

One thinks of these delightful performances first and last, too, from the standpoint of ensemble. Not that the company fell short in the abilities of individual singers. Far from it. But each singer was an actor, interpreting his part not merely with finished routine, but with inspiration and communicative fire. There was a small orchestra of about thirty, fully large enough for the score and for the excellent acoustics of the Champs Elysées Théâtre. The ensemble was one continual lesson in all that pertains to the harmonious realization of a composer's conception on the stage.

In America we often see good ensemble in an operatic production. The days of stars who have no conception of themselves as parts of a drama or their persons as details of a picture on the stage are gradually leaving us. But we seldom see an operatic ensemble of the character that distinguished the productions of "Don Juan" and "Figaro's Wedding" by the Viennese. This was an achievement of spirit as well as letter based upon a realization of the meaning of the entire drama by every one on the stage. There was a co-ordination of thinking as well as of acting and singing distinguishable from the machine-made ensemble of the average opera production, as the productions of the Moscow Art players in New York were distinguishable from even brilliant theatrical performances elsewhere. The Vienna productions have also the final element of style of Mozart's period. There was elegance and vivacity, a certain formalilty of movement and gesture which nevertheless betrayed the most genuine emotion. The celebrated Don was a nobleman in all that he said or thought or did. If one must be a rascal, be a gentleman about it! The Countess in "Figaro's Wedding" was a Countess; her maid was a maid of that day and not this one. Nor were the peasants of "Don Juan" Italian ditch diggers of this year nineteen twenty-four. They were rustics of a period that has gone, louting low to their masters. The reason Don gave Masetto a sound beating, instead of the powerful Masetto thrashing the life out of the lordly Don was simply that in his heart Masetto knew the nobleman to be his superior whoever held the sword or the musket, and could never get around or psychologically override the fact.

These performances are the fruit of long tradition—not tradition that molders in books or in the skulls of self-appointed high priests of an art, lost to all but its outworn formulae, but tradition that lives and flames. It is a pity that such a spirit is so difficult to reproduce, even in the best-regulated opera companies of our land, because, if it could be summoned, it would give a rising generation a very different opinion of "the classics" than many now entertain. One wonders, in fact, if many a masterpiece does not gradually and silently disappear when transplanted to new periods and environments, because of the community's losing the path to its revelation, until the years close over it and it is lost to the sight of men. Music is nothing when it loses its essence, and that essence is often a very fragile thing.

Of course it requires more than expert stage management and interpretation, and the services of a conductor of the first rank; more, even, than these things, to attain such performances. Mozart cannot be sung by inferior artists. Elements indispensable to fine interpretation would have beeu lacking had there not been a number of highly accomplished artists in the cast. But for one there was a real Don Juan who sang with elegance and polish as well as fire, who wooed and wielded his sword with equal instinctiveness and effect. His recitative—a characteristic which he happily shared with many of those on the stage—was a delight to the ear and the understanding. In fact, the recitatives throughout the performance were so eloquent and led so naturally into the set airs of ensembles that the impression of stiff musical forms of a bygone era was almost completely removed. One listened to a continuous drama which reached its incomparable climax when the statue appeared at the feast. This Don Juan was Duhan. The Leporello was Mayr; the Donna Anna, Mme. Huni-Mihachek; Elvira, Mme. Borni Ottavio, Tauber—paucity of names in this place is to be explained by the fact that the second half of this letter (begun in Paris) was in process of composition in the limousine of an airplane when suddenly and unwarrantably this machine descended. It descended, after roaring loudly enough to banish all memories of Mozart that ever were, with a sudden, horrid, silent swoop. It landed in a valley far below, not only with violence to the person of ye scribe but also to the complete manglement of his programs, his admirable typewriter and the second section of his article. The names here given are, therefore, only those which he can accurately remember. Details of those Mozart performances, anyhow, are of secondary concern. The reviewer is not high in his watch tower in New York City, endeavoring to gage and describe just how much bettter G. sang than J. or vice versa. The opera's the thing. There will remain long in the memory Donna Anna's dramatic recital of her wrongs (as also the outcry of the orchestra which, thanks to Schalk, preceded it,) and the noble dignity and dramatic force of her narrative. It replaced that manner practiced by many sopranos which causes one to see in Donna Anna not a wildly suffering woman but a fussy species of mother-in-law. There is also to remember the aristocratic Elvira of Mme. Born. The men in the cast were fully equal to these singers. We have seen a more sensual and craven Leporello than that of Mayr, but he has a splendidly resonant voice and was fully in the picture, and Tauber did an astonishing thing: he made the air of Ottavio much more than a concert aria, he gave the figure a semblance of reailty by his musical interpretation, and sang with such a fresh and manly tone-quality, and so well, that his solo was the signal for an ovation that swept the house. The ensembles were a joy, from the trio of the masques to the wonderful musical and dramatic combinations of the ballroom scene and what followed.

⁂

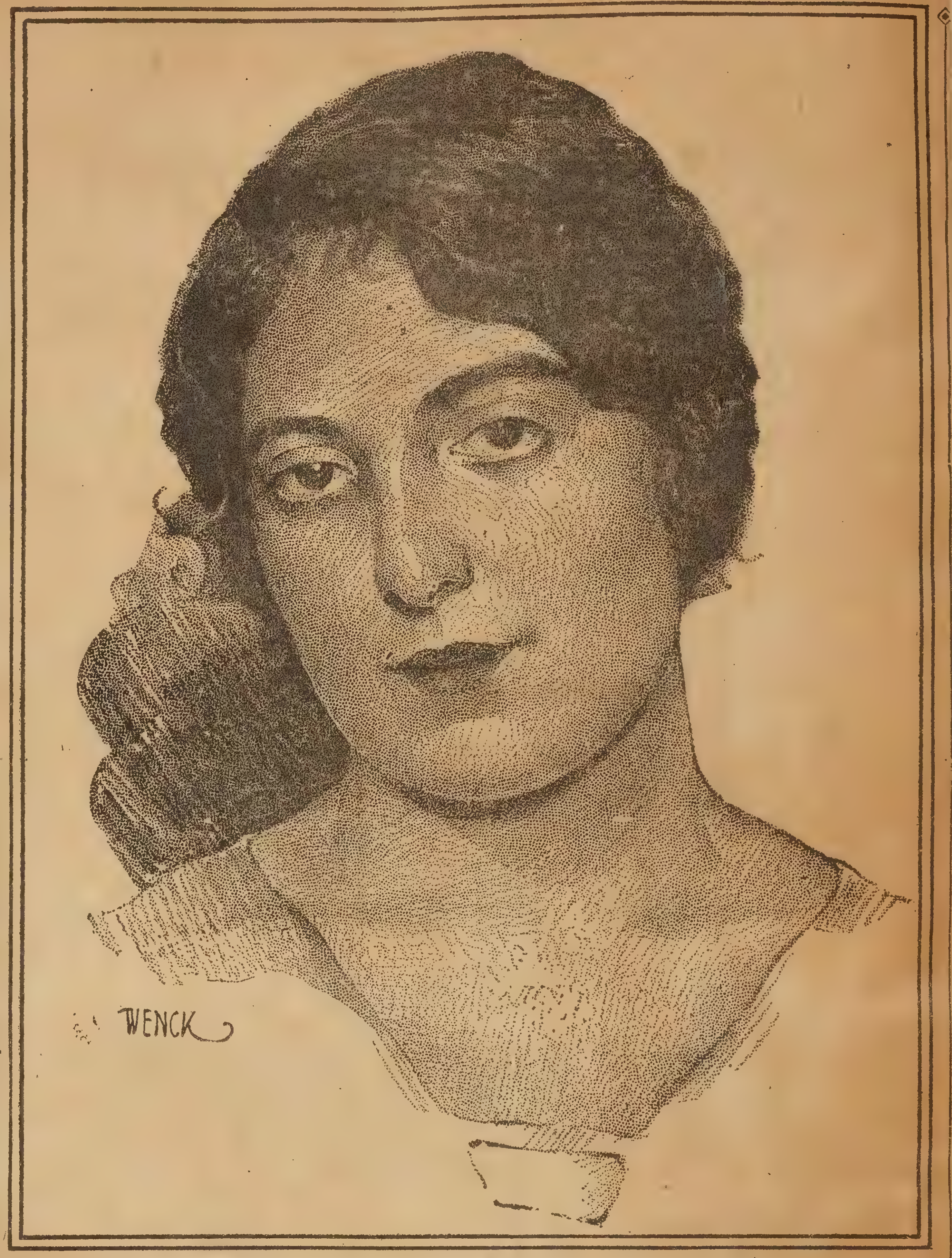
In the "Figaro" performance Duhan appeared as the Count with almost as much success as he had had as the Don, excelling in comedy. Mayr was the Figaro, and better suited to that rôle, it seemed, than to Leporello. Again Mme. Born showed her fine art as a singer when she characterized the Countess, a woman far in life and knowledge from that gay Rosina of another immortal operatic comedy, disillusioned, but a gallant creature for all that. Mme. Schone was a comely Cherubino, and some one else was an excellent Suzanne. There was opportunity to compare the two operas in performances of equal interest and merit. The principal conclusion reached under these circumstances, which should be acceptable to every one, is that the works are entirely and impressively different in style and cannot be compared!

⁂

Schalk's archestra, while of course it played scores which did not require the virtuosity or the instrumental mechanisms demanded by modern works, on the other hand performed music which would have immediately exposed technical bungling or tonal imperfections, as more modern music might not have done. Judged by these one-sided tests, it was the best orchestra to be heard at the time in Paris. No doubt the best musicians of the Vienna orchestra of over a hundred had been selected. The results must have gratified the conductor with the small and admirably efficient band of instrumentalists at his command, Schalk achieved exquisite balances and shadings. The playing was precision itself, but it had never the faintest suspicion of stiffnness. It is difficult to describe its light and shade, its singular elasticity, always present, or tempo or dynamic. It involved a delicate tapering of each lyrical phrase, a respiration of the instruments equally sympathetic to the character of the music and to the natural respiration of the singers, which must have made it inspiring for them to appear under such a conductor. The music was all transparency, sighs and tenderness of another world—songs of Ariel!

⁂

A curious thing in connection with orchestras in Paris, and indeed in Europe, is the way some conductors who visit us in America talk of their European players and the way in which the same conductors talk to Europeans about their musicians in America. Here I shall not mention names, save only one. That is the name of Pierre Monteux, who, having completed his fifth and last season as conductor of the Boston Symphony, said to us with unaffected frankness: "I am spoiled for European orchestras. There are few, if any, today which equal the one I led in America; and you will not find any here which equal those you heard week in and week out last season in New York." Mr. Monteux will have conducted, by the time this letter arrives in New York, performances of Strawinsky's "Petrouchka," "Sacre due printemps," "Noces," by the Russian Ballet, which now has Monte Carlo as its headquarters and is sustained financially by the Prince of Monaco. Monteux is conducting at the urgent request of Strawinsky and not, one imagines, with particular personal pleasure in the work. At different rehearsals he has been confronted with a different orchestra. It is a musical condition here for which the war is partly responsible. We heard him teaching what was virtually his second orchestra "Petrouchka," and the hearing was interesting from more points than one. We heard—and did not particularly relish the experience—the last half of one of Walter Damrosch's Beethoven concerts with the orchestra available for his purpose. We heard the Kussewitsky orchestra at the opera, as previously related. There is no comparison in tone quality and virtuosity between these orchestras and a round half dozen of the leading orchestras of America. Yet we could give the name of the European conductor who said, after being praised for a New York performance, "I'm glad you liked it, but you should hear my orchestra in Europe." In Paris, of course, the same conductor says: "Ah! But you should hear the superb orchestra they give me in America." Perhaps musicians here are bettter aware of the real state of affairs than they readily admit. Certainly, Kussewitsky's audiences have increased since his engagements for the Boston Orchestra was announced in the European press. The time is rapidly coming, if it is not already here when musical conditions in Europe and America will represent a new "balance of power."



Dusolina Giannini Hailed as Second Patti at London Concert.

THIS CLIPPING FROM THE
WASHINGTON
D. C.
HERALD

JUL 6 -1924

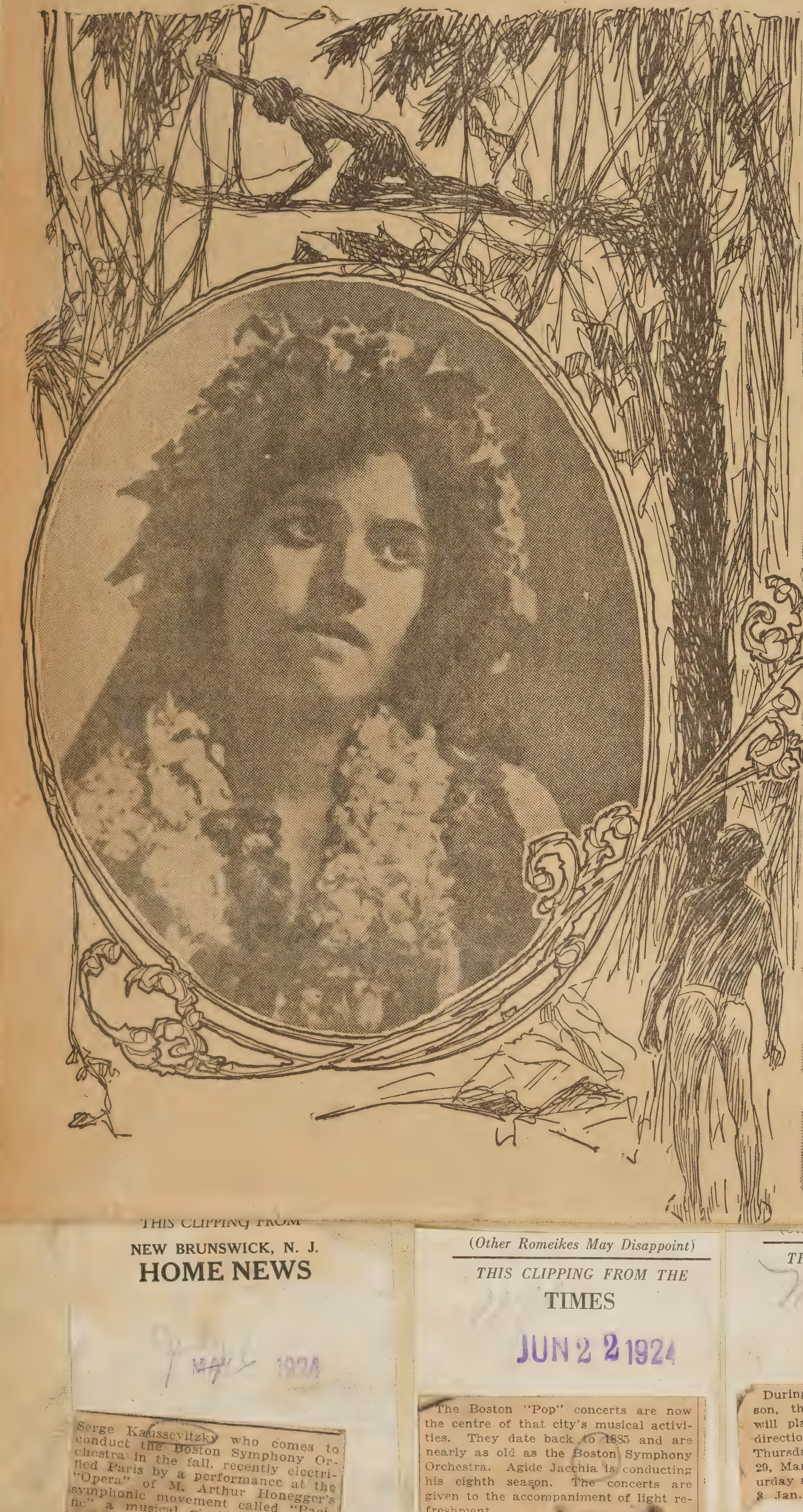
ALBERT SPALDING gave the first performance in Paris of Respighi's Gregorian concerto for violin and orchestra at the Paris Opera with the Paris Orchestra under Sergei Koussevitsky.

It is probable that Mr. Spalding will play this new work for the first time in this country with Koussevitsky and the Boston Symphony Orchestra. Washington will hope to be included in the list of cities where it will be per-

THIS CLIPPING FROM
BOSTON, MASS.
POST

JUL 6 1924

Famous Artist Reveals His



THIS CLIPPING FROM
ROCHESTER, N. Y.
TIMES-UNION

JUN 2 1 1924

Not only because he is to be the conductor of the Boston Symphony Orchestra next season, but also because he is undoubtedly the most spectacular and most talked of figure in the European conductorial world at the present time, the following explanation by M. Kussevitsky himself regarding his attitude on the subject of orchestral programs—as quoted in the New York Times—is of special interest. He said: "I would like to make it clear," said the conductor, "that I am neither modernist nor classicist in my musical preferences. The works of the great classic masters are absolutely indispensable to me, as musician and in my life. No one would less willingly be without them than I. But music is not a static art. Music is continually being made which is an expression of the period in which it appears. It is as necessary for us to know what is being done as it is to know and admire what has been done. As for the value of new works, the conductor uses his best judgment in producing them. He must leave the rest to the judgment of time.

"I shall take particular care in my New York concerts not to perform a disproportionate number of compositions of the Russian schools. Art is cosmopolitan in the sense that it comes from all countries and, if it is important, has meaning for all peoples.

"I have a considerable number of novelties for America. I have Honneger's 'Pacific' symphony, for example, which has been extremely successful here, so that I had to repeat it. (This is the symphony, 'Pacific, 231,' of which the composer has said, 'I have always loved locomotives passionately, since, for me, they are living beings which I cherish as others cherish women or horses.' 'Pacific No. 231' is a locomotive of the heaviest and fastest type.) I have Ravel's instrumentation of Moussorgshky's 'Tableau d'une Exposition.' I have music by modern Austrian and Hungarian composers which is yet to be announced. I shall soon have completed my Boston program for five concerts. I shall wait until I get there and have a glimpse of the state of affairs musical, before I arrange in detail the programs for New York."

THIS CLIPPING FROM
NEW BRUNSWICK, N. J.
HOME NEWS

MAY 1924

Serge Kaussevitzky who comes to conduct the Boston Symphony Orchestra in the fall, recently electrified Paris by a performance at the "Opera" of M. Arthur Honegger's symphonic movement called "Pacific" a musical glorification of the modern locomotive. Comparable to Joyce Kilmer's poem, the music does not resort to imitation of locomotive sounds to reach its goal. It rather shows the restrained force and the struggles of the engine when beginning then the first spurt of speed and finally the even melodies of its sustained running. It idealizes modernism and especially mechanism, much as Kilmer idalized the every day in his similar poem and in such poems as the "Delicatessen Shop."

(Other Romeikes May Disappoint)

THIS CLIPPING FROM THE
TIMES

JUN 2 2 1924

The Boston "Pop" concerts are now the centre of that city's musical activities. They date back to 1885 and are nearly as old as the Boston Symphony Orchestra. Agide Jacchia is conducting his eighth season. The concerts are given to the accompaniment of light refreshment.

THIS CLIPPING FROM THE
TIMES

N Y

JUN 2 2 1924

During its forty-fourth (1924-25) season, the Boston Symphony Orchestra will play at Carnegie Hall, under the direction of Serge Koussevitzky, on five Thursday evenings, Nov. 27, Jan. 1, Jan. 29, March 12, April 9; and on five Saturday afternoon matinees, Nov. 29, Jan. 3, Jan. 31, March 14 and April 11.

PORTLAND,
ME.
TELEGRAM

JUN 2 2 1924

The program for May 15 is comprised Schubert's Symphony No. 5; Florent Schmitt's Mirages, a suite for orchestra (first performance); Malpiero's Impressioni dal Vero, suite No. 3 (first performance); Respighi's Concerta gregoriano for violin (Albert Spalding), and orchestra (first time in France); and Scriabin's Poem of Ecstasy.

For May 22 the music was all by Stravinsky. He played the piano part of his concerto (first time). The other pieces were L'Oiseau de feu; Petrouchka, and Le Sacre du Printemps.

For May 29; Corelli, Concerto Grosso; Schmitt, Mirages; Debussy, Nocturnes; Stravinsky, Le Roi des Etoiles (first time); Prokofiev, Sept, ils sont Sept; Incantation for tenor, chorus and orchestra (first time); Borodin, dances from Prince Igor (with chorus).

It will be seen that this is all ne

Tel. Chelsea 6000

THIS CLIPPING FROM
PITTSBURG, PA.
GAZETTE TIM

JUL 6 1924

KUSSEWITSKY TO CONDU
BOSTON SYMPHON

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THIS CLIPPING FROM
WASHINGTON, D. C.
STAR

JUL 1 3 1924

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"It would have sent an au
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NEW YORK
WORLD

JUL 1 3 1924

THIS CLIPPING FROM
PITTSBURG, PA.
GAZETTE TIMES

JUL 6 1924

KUSSEWITSKY TO CONDUCT BOSTON SYMPHONY HERE.

When the Boston Symphony orchestra comes to Pittsburgh this fall it will have at its helm, Sergei Kussewitsky who succeeds the admirable Pierre Monteux as conductor of that organization. Mr. Monteux completed his considerable period of service as head of that organization with a reputation greatly enhanced by the results he has achieved in the face of the most serious obstacles. In the five years that he led the Boston Symphony, Mr. Monteux has seen it grow under his hand from the disorganized and incomplete body which a succession of untoward circumstances gave him, to the orchestra that has shown this season and last the technical capacities and the tonal beauty and brilliancy that bring back the days of its glory and rank it among the greatest organizations of its kind in the world.

Mr. Kussewitsky, one of the most striking figures among European conductors of the day, can count himself most fortunate in the instrument he finds ready to his hand.

To an interviewer in Paris, Mr. Kussewitsky recently gave hints of his projects for next season in this country. They concur with his reputation as an enthusiastic exponent of certain types, at least, of modern music. "I understand America is very fond of modern music, and I am going to introduce to America some modern Russian compositions which I consider most interesting. German music is in decadence now. I don't believe we will get much worth while from Germany in the next few years. The new music will come from Spain, from Russia and from France."

Sergei Kussewitsky was born at Tver, on Northern Russia in 1874, he conducted a tthe age of 12 a little orchestra in the town theater. He was graduated from the Moscow Conservatory at 22, and soon appeared at the Imperial Opera at Moscow as a soloist on the double bass and as the greatest player of this instrument in Europe. Sergei Rachmaninoff was the soloist at Kussewitsky's first concert, introducing on that occasion his Second Piano Concerto in Berlin. This was in 1907. Kussewitsky in the years that followed became famous throughout all Europe. His treatment of the classic masterpieces has often been disputed, his brilliancy as a virtuoso leader everywhere conceded.

Pittsburgh will be given the opportunity of hearing Kussewitsky this year, with the coming of the Boston Symphony.

THIS CLIPPING FROM THE
BALTIMORE
MD.
NEWS

JUL 8 1924

New Conductor.

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PORTLAND,
ME.
TELEGRAM

JUL 13 1924

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"The fear that I shall play nothing but modern music is unfounded," said the Russian conductor. "I love classical music and romantic music. But movement is the principal thing in art; one cannot live forever with Beethoven, Brahms, Schumann, Mendelssohn, etc. Such music is basic, and we must play it from time to time, but there is something beautiful in modern music which cannot be passed by."

Boston Symphony subscribers will not have all-Stravinsky programs, nor yet those of the time-honored Beethoven - Tschaikovsky - Wagner type, though there undoubtedly will be a plentiful need of music by each of these composers. There would be, said Mr. Koussevitzky, one or two modern works in each of his programs, many of which he already had arranged.

Rev. Dr. Henry Stiles Bradley of Deering street and Mr. and Mrs. George Fletcher West, Western Promenade, have left to spend the remainder of the month at Rangeley.

THIS CLIPPING FROM
WASHINGTON, D. C.
STAR

JUL 13 1924

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PROVIDENCE
RHODE ISLAND
TRIBUNE

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SPRINGFIELD,
MASS.
REPUBLICAN

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The work is very clear. of classic structure, and consists essentially of a formidable progression encompassing two slow movements. Without ever deviating from the picturesque, this strictly musical song keeps an exact parallel with the visual sensations. First, there is a sound of harmonics in the violin while the monster is at rest; then the effort to move necessitates heavy bowing in the double bases; then comes the acceleration of the entire orchestra to reach the song of a train of 300 tons, driven out on a moonlight night at 120 kilometers an hour. This lyric joy is sung by the horns and trombones, above a prodigious letting loose of chords, after which this outburst of dynamics is subdued by powerful forces of restraint, and the end comes in broad and full harmony. This symphony of six minutes is one of the most extraordinary works in contemporaneous music. The physical action is equal to that of the most celebrated orchestral poems, as Tristan and Salome, only here there is no sorrow, and nothing metaphysical. It is classical music where the author knows how to explore unknown regions and experience new joys.

Under the marvelous directing of Koussevitzky the magnitude of the work is apparent from the start. It is the second time that the one who triumphed in "Kiug David" has received popular acclaim.

Recently at the International Music festival at Prague the Pacific Symphony of Honneger proved one of the great successes of the festival.

"How to Educate a Wife," Acco

NEW YORK
WORLD

JUL 13 1924

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Among the group were Agide Jacchia of the Boston Symphony Orchestra and director of the Boston Conservatory of Music, who will make his first visit to his eighty-year-old mother in twelve years. Others who said the one object was a "visit to mother" were Bruno Zirato, who was secretary to Enrico Caruso; Dr. Thomas Marco, Italian Vice Consul in Springfield, Mass., and F. Panciatichi, managing editor of the Corriere D'America.

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SPRINGFIELD,
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FORT WORTH,
TEXAS
TELEGRAM

JUN 22 1924

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THIS CLIPPING FROM
ROCHESTER, N. Y.
TIMES-UNION

JUN 21 1924

PORTLAND,
ME.
TELEGRAM

JUN 22 1924

THIS CLIPPING FROM
PITTSBURG, PA.
GAZETTE TIMES

JUL 6 1924

KUSSEWITSKY TO CONDUCT BOSTON SYMPHONY HERE.

When the Boston Symphony orchestra comes to Pittsburgh this fall it will have at its helm, Sergei Kussewitsky who succeeds the admirable Pierre Monteux as conductor of that organization. Mr. Monteux completed his considerable period of service as head of that organization with a reputation greatly enhanced by the results he has achieved in the face of the most serious obstacles. In the five years that he led the Boston Symphony, Mr. Monteux has seen it grow under his hand from the disorganized and incomplete body which a succession of untoward circumstances gave him, to the orchestra that has shown this season and last the technical capacities and the tonal beauty and brilliancy that bring back the days of its glory and rank it among the greatest organizations of its kind in the world.

Mr. Kussewitsky, one of the most striking figures among European conductors of the day, can count himself most fortunate in the instrument he finds ready to his hand.

To an interviewer in Paris, Mr. Kussewitsky recently gave hints of his projects for next season in this country. They concur with his reputation as an enthusiastic exponent of certain types, at least, of modern music. "I understand America is very fond of modern music, and I am going to introduce to America some modern Russian compositions which I consider most interesting. German music is in decadence now. I don't believe we will get much worth while from Germany in the next few years. The new music will come from Spain, from Russia and from France."

Sergei Kussewitsky was born at Tver, on Northern Russia in 1874, he conducted a tthe age of 12 a little orchestra in the town theater. He was graduated from the Moscow Conservatory at 22, and soon appeared at the Imperial Opera at Moscow as a soloist on the double bass and as the greatest player of this instrument in Europe. Sergei Rachmaninoff was the soloist at Kussewitsky's first concert, introducing on that occasion his Second Piano Concerto in Berlin. This was in 1907. Kussewitsky in the years that followed became famous throughout all Europe. His treatment of the classic masterpieces has often been disputed, his brilliancy as a virtuoso leader everywhere conceded.

Pittsburgh will be given the opportunity of hearing Kussewitsky this year, with the coming of the Boston Symphony.

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BALTIMORE
MD.
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ME.
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80

THIS CLIPPING FROM THE

NEW YORK
N. Y.
TELEGRAM

JUL 1 4 1924

A Dissenter from Stravinsky.

Igor Stravinsky so successfully stampeded musical America last season and the Stravinsky worship blossomed over night into a cult so well-night universal that a single dissenting voice finds its way across the tumult of praise and glorification with a curious and arresting appeal. The voice is that of Jean Marnold, writing in Paris, the European capital of Stravinskyism, in the Mercure de France.

First M. Mangold takes Sergei Koussevitzky, who comes to conduct the Boston Symphony Orchestra next season, to task for feeding up his audiences with certain works of Stravinsky, played over and over again:—"The superannuated 'Fire Bird,' 'Petrouchka,' which is becoming a bore, and 'Le Sacre du Printemps,' which grows more and more indifferent." But Strainvsky is fashionable: "Snobbism swoons at his knees, and an entire evening was devoted to him. The feature of it, among the above-mentioned 'chestnuts, was a concerto for piano accompanied by an orchestra of wood-wind and brass, which seemed to be of the style recently inaugurated by the author in his octet for wind instruments.

"Since those two works are unpublished, one can only carry away an impression of them. Mine was approximately that of something by a Max Reger who had heard a little Schoenberg. I should be very glad to have to contradict myself after reading the works, but I admit that I am very doubtful whether I shall. At no moment of his career, except in certain parts of the 'Nightingale,' was the polyphony of M. Stravinsky interesting. At first he imitated Rimsky and Moussorgsky, breathed in a little of Dubussy and perhaps of M. Ravel, then the shock of M. Schoenberg let loose the 'wallop' of the 'Sacre.'

"His turning backwards now to a verbose and hard pseudo-classicism testifies to the artificial nature of his evolution or, better, to its non-existence. A natural evolution is spontaneous, continuous and logical; the development of M. Stravinsky is always beginning over again in a new way. His originality is deliberate and laborious. His melodic poverty is destructive.

"One can admire in his art an extreme dexterity; one finds in it little of feeling, never intelligence. It is certainly not a primitive art—far from it! —but primary, which, furthermore, is very well suited to the epoch we are traversing, but which will pass away without leaving any more trace than a brilliant meteor, brutal and ephemeral. I write this for eight or ten years hence, and I sign it in complete security."

So M. Marnold in his disbelief throws down the gauntlet to the ultimate judge of all things, time. And still they go on playing Stravinsky!

Avignon it is accompanied by a number of interesting paintings of the early Flemish and Italian schools, including an impressive Vivarini, and there is a most picturesque canvas from the Spanish Mazo. The eighteenth century French school otherwise prevails. On June 25 the Mullers will sell the second part of the pictures from the Oldenbourg Gallery, some of them attractive items of Italian origin, and a quantity of Dutch paintings. Among the latter is an important Rembrandt.

Miss Enid Stoddard will hold an exhibition of her miniatures, previously shown at the Royal Academy in London and at the Salon in Paris, during the month of July at Newport. The event will be under the patronage of a committee of distinguished Newport summer residents. Miss Stoddard's work was recently complimented by Queen Mary of England.

The art chapter of the Adirondacks Mountain Club is giving an exhibition of photographs in the galleries of the National Arts Club, East Twentieth Street and Gramercy Park, the event to close on Wednesday. The majority of subjects, represented both in color and flat tints, portray the beauty spots in the Adirondacks. This is the first exhibition by the club, which plans to make it an annual affair with prize awards.

Apropos of the old masters, students of early Italian art should not fail to read in the current number of "Art in America" the essay in which Mr. Berenson describes a new Botticelli. It is a tiny "Annunciation" in an American collection, that of Mr. Louis Hyde, at Glens Falls, N. Y. The theme is treated, says the critic, with "creative joy of brain and hand," and he lingers with intense appreciation over various passages in the design, one in which

A summer show just opened at the City Club, 55 West Forty-fourth Street, consists of paintings by eleven American artists, lent by courtesy of the Babcock Gallery. Those represented are John E. Costigan. Abbott Graves, H. R. Poore, W. R. Leigh, H. A. Vincent, Paul King, George P. Ennis, Edward Dufner, A. P. Lucas, Sigurd Skou and Richard Kimbel.

In 1875, at Fontainebleau, when Robert Louis Stevenson and Will H. Low were young men together, the artist made an open-air sketch of his friend which is commemorated in the romancer's "Forest Notes." Mr. Low gives a reproduction of it in a little pamphlet he has made, embodying a fragment from the old essay in "Cornhill," a delightful note upon the painting by Christopher Morley, and some brief technical observations of his own. The portrait, at present in Mr. Low's studio at Bronxville, ought some day to be seen in this city. The pamphlet makes a welcome addition to the great mass of Stevensoniana.

Beginning on the 23d there will be on view at the Art Center an exhibition of artistically furnished interiors provided by various decorators. It will have an educational purpose in its endeavor to show that beauty can be attained with economy. The following will co-operate in providing the exhibition: Miss Nancy McClelland, Miss Gheen, Mrs. Marjorie Sill Wickware, Mrs. Agnes Foster Wright and J. R. Bremner.

Carnegie Hall, Wed. Eve., June 25
at 8:15— Song Recital—HIPOLITO
LAZARO
Famous Spanish Tenor, former
Member Metropolitan Opera Co.
TICKETS NOW AT BOX OFFICE.

THIS CLIPPING FROM

ST. PETERSBURG, FLA.

Times

AUG 3 1924

AMERICAN ORCHESTRA PRAISED BY MONTEUX

PARIS, Aug. 2. — Pierre Monteux, who has just returned from America, after five years as conductor of the Boston Symphony, is enthusiastic in his praise of American orchestras, although he deplores the lack of appreciation of American composers. In an interview in Comoedia he says, "Charles Martin Loeffler is a great artist who, in France, would occupy a first place. Ernest Schelling, John Alden Carpenter, Edward Burlingame Hill, Gregory Mason and Henry T. Gilbert also have extraordinary talent." Of his successor, he says: "The Boston Symphony has a great success, which M. Koussevitsky will undoubtedly add to."

THIS CLIPPING FROM

BOSTON, MASS.
GLOBE

AUG 3 1924

Wilhelm Furtwangler, conductor of the Berlin Philharmonic Orchestra, is to appear in New York as guest conductor of the New York Philharmonic Orchestra next season. Mengelberg and Stravinsky are also announced as guest conductors of this orchestra, and the New York Symphony Society is importing Bruno Walter and Golschmann. Boston should hear some of these conductors, though the coming of Koussevitsky to our own orchestra seems to be regarded in New York as a bigger event than the advent of any of these guests.

THIS CLIPPING FROM

WASHINGTON,
D. C.
STAR

AUG 3 1924

MUSIC IN Washington

THERE is compensation for every trial, according to the Good Book, and anticipation of the good things in music that are to come a bit later on should be compensation for these warm summer days, even if De Wolf Hopper operas were not already excellently upholding the cause of music.

First, there are the New York Symphony Orchestra concerts, five in number, as usual, with Bruno Walter announced as guest conductor of one program. High-lights for this series should be the Brahms "Double Concerto" for violin and cello, to be played by Kochanski and Salmond, both heard here last season in admirable programs; Mozart's "Double Concerto" for violin and viola, which is to be presented by Samuel Dushkin and Lionel Tertis, and Walter Damrosch's conducting of Beethoven's "Ninth Symphony," with soloists and chorus.

Among the novelties promised for next season, Geraldine Farrar's revision of Bizet's "Carmen," produced with her own company, sounds interesting. The performance of the "Puppet Opera," brought from Italy, rather piques the curiosity. The concert by Elvira de Hidalgo, who has sung in leading opera houses of Europe for several years and will sing roles in her much-praised Spanish coloratura voice for both Metropolitan and Chicago opera performances, as well as in concert work this year, should prove exceptional.

A piece of news to set Washingtonians rejoicing, even if all else fails, tells of the coming of the Boston Symphony Orchestra, under the direction of the much-heralded Serge Koussevitzsky, for one concert. Considering the persistent effervescence of Parisian audiences this summer over M. Koussevitzsky's programs, particularly those featuring ultra-modern music, this concert should arouse unusual interest.

Many favorite soloists, both vocal and instrumental, are listed for the season, together with combination programs of other artists. Fuller details are given elsewhere on this page.

Then, too, Washington has the added promise of three operatic performances by the Chicago Opera Company in February, with Mary Garden, Rosa Raisa and Chaliapin, to look forward to.

THIS CLIPPING FROM

PORTLAND,
ME.
TELEGRAM

AUG 10 1924

It is said that Chaliapin, the great basso singer, and Konssevitsky, the new Russian leader of the Boston Symphony, never could agree and will not appear on the same program. It is stated that Europe is not big enough to hold the two. And now Koussevitsky is coming to America and Boston Symphony audiences are crazy over Chaliapin, the marvelous song interpreter, so it is affirmed that some effort will be made to amalgamate the opposing elements.

(Other Romeikes May Disappoint)

THIS CLIPPING FROM THE

AUG 11 1924

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The obituary which appeared in Musical America contained special mention of Mrs. Gardner's devotion to music and her encouragement for its promotion. She made the recognition of many great artists possible and her proteges were many. She gave funds toward the education of many young musicians and artists, and all musicians were eager to appear at her musicales, as this meant general recognition of their ability. She was a personal supporter of the Boston Symphony, and though she retired from society some eight years ago after a serious illness, she was still occasionally seen in recent years at Symphony concerts and at performances of the opera. Among some of the notable artists she entertained were Paderewski (it is said that she paid him $3,000 for this appearance); Carmencita, the famous dancer; the famous De Reszkes; John Singer Sargent, the well-known portrait painter; and the Boston Symphony Orchestra was frequently hired to play at her private entertainments.

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Tel. Chelsea 8860

THIS CLIPPING FROM

LOWELL MASS.
COURIER-CITIZEN

AUG 1924

The full Boston Symphony orchestra with its new conductor, Sergei Koussevitsky, will give the first concert on Sunday afternoon, Nov. 2. The orchestra did not visit Lowell last season but in 1922-23 it gave two fine concerts. Mr. Donovan has not fixed upon the soloist for the Lowell concert but he hopes to announce that Raymond Havens, pianist, will be the assisting artist. Mr. Havens has been soloist with the orchestra a dozen or more times, three times under Mr. Donovan's direction, and his work has been warmly approved. It is the policy of the Star series to use instrumentalists as soloists with the orchestra rather than singers and of the instrumentalists preferably a pianist. In 1920, when the Star series first presented concert in Lowell the Boston Symphony orchestra gave a fine concert at the Strand Theatre under its direction. Miss Irma Seydel, violinist, was the soloist on that occasion.

THIS CLIPPING FROM

WILMINGTON,
DEL.
EVERY EVE

AUG 1924

MODERN MUSIC M
TO WIEL

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PRESS

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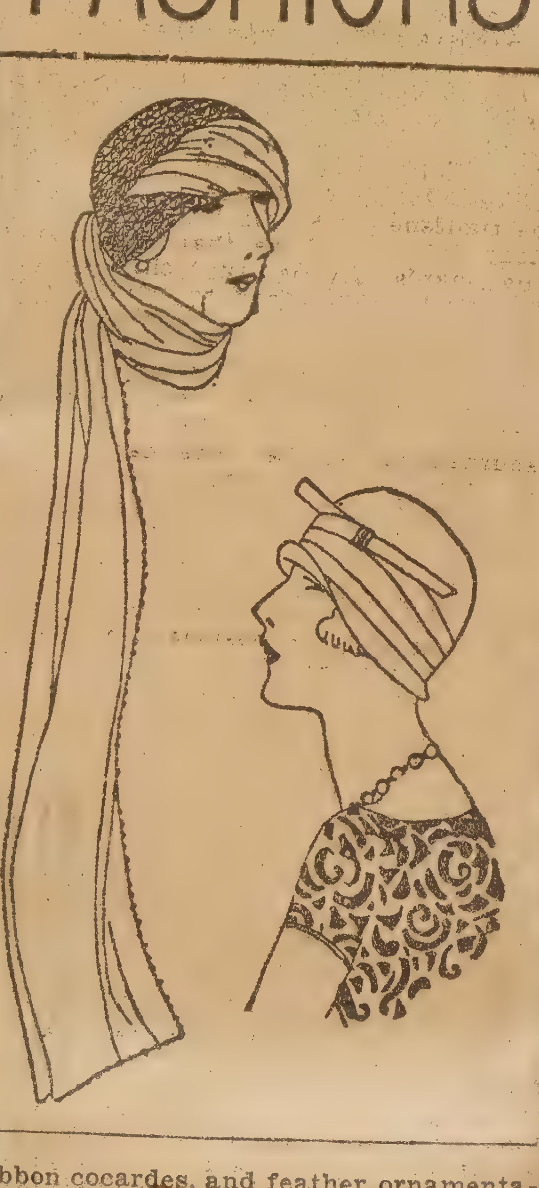
FASHIONS



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PART FIVE

A Leader of True Ability

Trans Aug. 23

Serge Koussevitsky, the Man and the Conductor, Who Comes to Fill the Position of Muck and Monteux When the Symphonic Season Opens in Boston

SERGE KOUSSEVITSKY, who is to take charge of the Boston Symphony Orchestra this winter, was born in Tver (North Russia) in 1874. He received his first musical education at home. What the nature or the extent of it may have been I do not know but at the mature age of twelve he became chef d'orchestre in the theatre of his natal town, a post which he held for two years. His duties were to compose whatever music might be required for the plays put on at the theatre, and to conduct the entr'acts. At fourteen he went to Moscow to continue his studies. According to the regulations of the Conservatoire, the stipendiares of the orchestral class had to choose, for special study, one of the brass instruments or the double bass. Koussevitsky chose the latter, becoming the pupil of the celebrated Rambaussec. On the double bass he soon developed an extraordinary facility: he not only became the double bass soloist in the orchestra of the Imperial Opera at Moscow, but succeeded his teacher as professor of the instrument at the Conservatoire. For ten years he toured Russia and Western Europe as a contrabass virtuoso, and composed a number of works for the instrument—including a concerto—that are now part of the repertoire of every contrabassist.

His main ambition, however, was all along to be a conductor. In 1907 he formed, out of the pupils of the Berlin Hochschule für Musik, an orchestra with which he worked for two years, studying chiefly the classics and Wagner. He returned to Russia in 1909, and organized the Koussevitsky orchestra that soon became so famous: it was made up of the best players from the other Russian orchestras. The men were engaged by the year and were barred from giving their services to any other organization, or at any other concerts than those of the Koussevitsky. For the performance of the choral works given at his Moscow concerts he formed a mixed choir of 250 voices; in Petrograd he used for this purpose the celebrated Archangelesky Choir. The formal Moscow and Petrograd season ending at Easter, Koussevitsky in the spring gave Beethoven festivals, Bach festivals, Tchaikowsky festivals, Rimsky-Korsakov festivals, etc., in the two capitol towns. In the summer for many years he toured the provinces with his orchestra, taking it and various distinguished soloists into villages that not only never heard an orchestra before but not even had seen certain of the instruments; his annual voyages down the Volga with this company of musicians were among the most romantic events of the musical life of our time. In this way he introduced a number of classical and modern works to thousands who otherwise would never have heard a bar of them.

One of his objects throughout his career has been to break away from routine. In those great years between 1907 and the outbreak of the war he introduced a number of novelties, native and foreign, to the Russian public, including works by Debussy, Ravel, Fanelli, Florent Schmitt, Paul Dukas, Roger Ducasse, Bruckner, Mahler, Bantock, Taneiev, Prokoviev and others. He gave Russian audiences their first introduction to Strawinsky's "Le Sacre du Printemps" and Scriabine's Third and Fifth Symphonies ("The Divine Poem" and "Prometheus"). He was first to make a popular success of Scriabine's "Poem of Ecstasy," which till then had not been understood. He gave the still unpublished "Après la lecture d'un Psaume" of Taneiev (for soli, orchestra and chorus), which is as yet unknown in Europe; Rachmaninov's "The Bells"; several early works of Prokoviev; works of the Polish Karlovicz, Szymanovsky, etc.

During the early part of the war he still managed to carry on. Most of the members of his own orchestra had been called up for service; but he continued to give concerts at Moscow and Petrograd with other orchestras, performing such works as the Ninth Symphony and the D-Major Mass of Beethoven, the B-Minor Mass of Bach, and so on. After the revolution in 1917 he was appointed director of the Russian State orchestras. He remained in Russia until 1920, when he left his native country to settle in Western Europe.

In 1921 he founded those Paris concerts of his that are now so famous. During the four years from 1921 to 1924 he has given annually in Paris two seasons of four concerts each, at which he has introduced a large number of Russian and other novelties. The long list of his Parisian first performances includes Debussy's "Sarabande et Danse" (orchestrated by Ravel), Florent Schmitt's "Reves," Milhaud's "Deuxième Suite de Prothée," Honegger's 'Horace Victorieux," "Chant de Joie" and "Pacific," Magnard's Fourth symphony, Bax's "Garden of Fand,' Malipiero's "Pause del Silenzio" and "Impressioni dal Vero," Respighi's "Antiche Danse ed Aeri," Roussel's symphony (op. 23), Gretchaninov's 'Liturgie de St. Jean Chrysostôme," "Liadov's "Kikimora," Rimsky-Korsakov's "La Bataille de Kerjeneitz," "Le Vol du Bourdon" and suite from "Tzar Saltan," Prokoviev's "Symphonie Classique," Second and Third piano concertos, violin concerto, "Scythian Suite," and "Sept, ils sont sept" (for tenor, orchestra and chorus), Scriabine's "Prometheus" and "Poem of Ecstasy," Strawinsky's octet, "Le Sacre du Printemps" and "Le Roi des Etoiles," Tansmann's "Legende," and many other new works and rediscovered or rearranged classics, such as the curious little symphony by Riegel, a Boccherini symphony in D major, Locatelli's great "Symphonie Funèbre," etc., etc. He soon became extremely popular in London, and has conducted in several other English and Scotch towns, in Barcelona, Madrid, Rome, Berlin, Warsaw, etc. At Barcelona he both conducted and staged a number of Russian operas—Rimsky-Korsakov's "Snow Maiden," Tchaikowsky's "Pique-Dame," Moussorgski's 'Boris Godounov," and Borodin's "Prince Igor." In Paris he has given "Boris Godounov" and "Khovantchina."

To this record of the

opportunity that otherwise might not have come their way, partly to prevent the exploitation that people of this kind have sometimes to submit to at the hands of purely commercial publishing houses. More recently the old Russian business of Gutheil & Co. was also taken over. The works published by N. & S. Koussevitzky include some of the chief works of Scriabine (including "Prometheus"); Strawinsky's "Petrouchka," "Le Sacre du Printemps," "Le Rossignol," the octet; the "Chant du Rossignol," "Pulcinella," the chamber music works and (now in the press) "Mavra," the "Symphonies for Wind Instruments," and the piano concerto; Prokoviev's Second and Third piano concertos, the violin concerto, the "Rhapsodie Juive," the "Scythian Suite," the opera "L'Amour des Trois Oranges," the ballet "Chout," etc.; a number of Rachmaninov's works, including the three piano concertos, "The Bells," 'The Island of the Dead," etc.; many works by Gretchaninov, Medtner, Rimsky-Korsakov, Siloti, etc.; and some theoretical treatises, including Rimsky-Korsakov's book on orchestration.

America will find Koussevitzky's musicianship and his orchestral technique equal to any demands that are likely to be made on them. The question is not as to his competence, but what will be thought of his readings. Opinions will differ about him, as they do about every conductor. I can speak only of the impression he has made on myself after experience of him in music of all schools and all orders. He has a volcanic temperament, but I have never yet known it to run away with him. I have often found myself disagreeing with him; but I have never disagreed with him on the score that he had lost control over his own fire. On the contrary, it is precisely when his temperament is at boiling point that his hand on the regulator is steadiest and surest. When I have disagreed with him most acutely has been in moments when, I was pretty certain, the fire had, for purely physical reasons, gone out. I particularly remember a performance of Brahms's Third Symphony in which he took the third movement at so slow a pace that its real character seemed to me to be completely perverted; the gentle, unassuming, half-sad, half-playful poco allegretto became a brooding andante—almost an adagio. I am not in Koussevitzky's secrets. It is just possible that this is really how the third movement strikes him. But until I hear him play it again in the same way I shall prefer to believe the explanation to be simply that he was tired, and had no idea how slow the tempo really was. He takes an enormous amount out of himself when he conducts, and the wonder to me always is how he manages to get through the quantity of work he does, and to keep his nerves so steady and his head so cool through it all.

Richard Strauss once astonished the world by saying à propos of "Tristan," 'Believe me, the brain that could pour out that passionate music must have been as cold as ice." What seems like paradox in this, however, is no more than sober truth. The more an artist is on fire, the cooler have to be the head and hand that direct the fire. Koussevitsky has this central ice in an exaraordinary degree. I believe it would hardly be possible to raise some works to a higher pitch of nervous incandescence than he does; but the nervousness never gets out of hand. It is Koussevitzky's servant, not his master. The excitement is always perfectly under control; one

true nature of hysteria. Koussevitzky keeps the "Poem of Ecstasy" in a perpetual seethe, but there is no chaos in it, rather a cosmic shapeliness and orderliness.

Some of Koussevitzky's tempi may appear on the slow side as measured by the metronome, but one gets no feeling of dragging, because of the intellectual control that sees the end in the beginning, and plans everything perfectly to scale. His "Tristan" Prelude and Liebstode may serve as an example of this. I do not wish, however, to convey the impression that it is only in music of the romantic or nervous order that he shines. His tastes are exceedingly catholic, and I have found his Haydn and his Boccherini as masterly as his Scraibine or Strawinsky. In genuinely classic music, indeed, his plastic line is even surer and firmer than in Romantic. In the latter he seems inclined now and then to "dramatize" more than the music will quite stand. In Strauss's "Don Juan," for instance, many people think that he takes the Donna Anna section rather too slowly. The explanation seems to be that he mentally dramatizes the character. Instead of speaking from the outside he lets it speak for itself. Donna Anna, thus, as it were, states her own case, tells her own story—and takes her own time about it, as she would do on the stage.

Had I the requisite space, I would like to argue again here a thesis I put forward a little while ago when discussing Weingartner's and Koussevitsky's London performances of the ninth symphony—that Koussevitzky's Beethoven is the genuine classic and Weingartner's the Romantic.

The popular belief, of course, is to the contrary—that the sober elderly German shown us in the ordinary German reading is the true Beethoven, while the volcanic spirit that Koussevitsky makes of him is only Koussevitsky himself. I believe this to be a fallacy. The classic is never a classic to himself; he only becomes a classic to later generations. To himself he is a very lively, ardent Romantic. To make for yourself a fancy picture of this classic, a hundred years after his death, and to insist on his behaving himself in the decorous way you think that classics ought to behave, is really to romanticize him. Koussevitsky, by playing the ninth symphony as if it had been written yesterday by a powerful genius whose muscles were twice the size of an ordinary man, gives us, I contend, a Beethoven in which Beethoven would recognize himself. Koussevitsky's reading, therefore is the genuinely classic one; it reproduces for us the vigor and tension the work must have had for its creator and for the men of his day, not this vigor and tension watered and slackened down through a century of false idealization. However, my American friends will soon have plentiful opportunities of deciding this and other questions concerning Koussevitsky for themselves.

ERNEST NEWMAN

[Reprinted from the American Mercury

THIS CLIPPING FROM THE
Providence
R. I.
News
ISSUE OF

AUG 23 1924

MODERN MUSICAL DIRECTOR FAMOUS AS FILM CONDUCTOR

William A. Krauch, who arrived in Providence last week to assume his duties as musical and production director and conductor of the de luxe presentations and of the symphony orchestra at the Modern Theatre, beginning Saturday afternoon, Aug. 30, when that house reopens with "The Sea Hawk," is the foremost musical director in this country. He comes to the Modern Theatre, whose management has placed him under a long-term contract, direct from the Strand Theatre in New York, where he was associate to Conductor Carl Eduard and Managing Director Joe Plunkett.

Professor Krausch has been associate conductor of the Strand Theatre for more than two years. He is a native of Boston, where his family lives. However, he is moving his home to this city next week. He is a master of every musical instrument and has composed many successful symphonies. operettas and popular melodies, although his chief claim to fame is as conductor of symphony orchestras. For some time he was one of the foremost members of the Boston Symphony Orchestra and before that he was conductor and director of the famous Boston Opera Company.

Professor Krauch was born in Boston and received his musical education at the New England Conservatory there and abroad. Following his Boston Symphony engagements he assumed charge of the musical direction of the Orpheum Theater there and later introduced the de luxe presentation idea for the first time at the Park Theatre, also in the Hub city. In 1914 he toured the country as musical director of road shows of the D. W. Griffith picture, "The Birth of a Nation," and from there went to the Winter Garden in New York, where he directed the Winter Garden "Passing Shows" orchestra. From there he went to the Amsterdam Theatre, to become musical director of Flo Ziegfeld's "Follies." From there he went to the Strand Theatre as associate to Conductor Carl Eduard.

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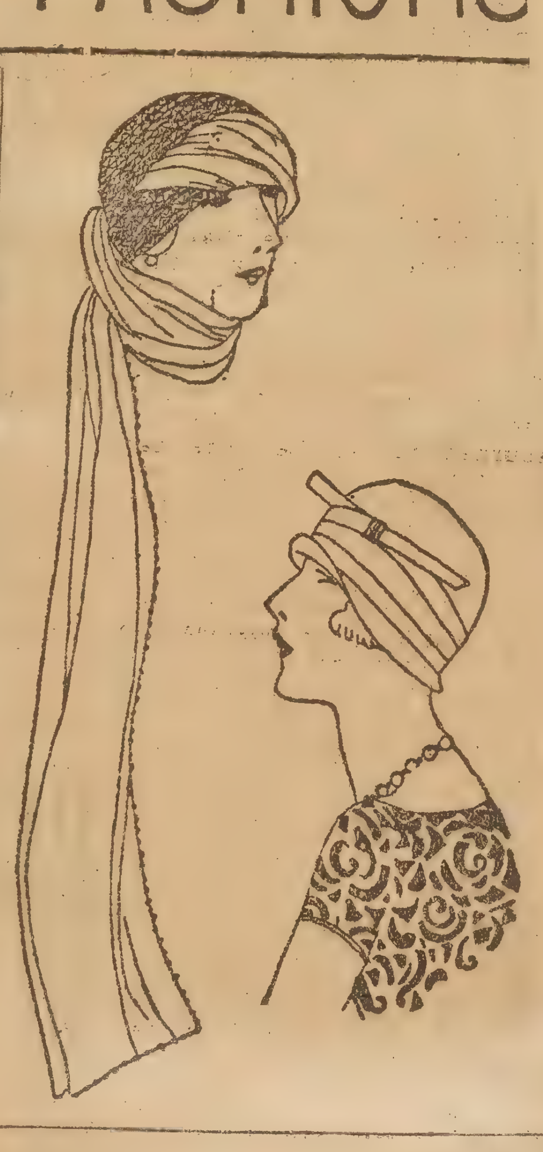

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PART FIVE

Trans. Rel. Aug. 23

A Leader of True Ability

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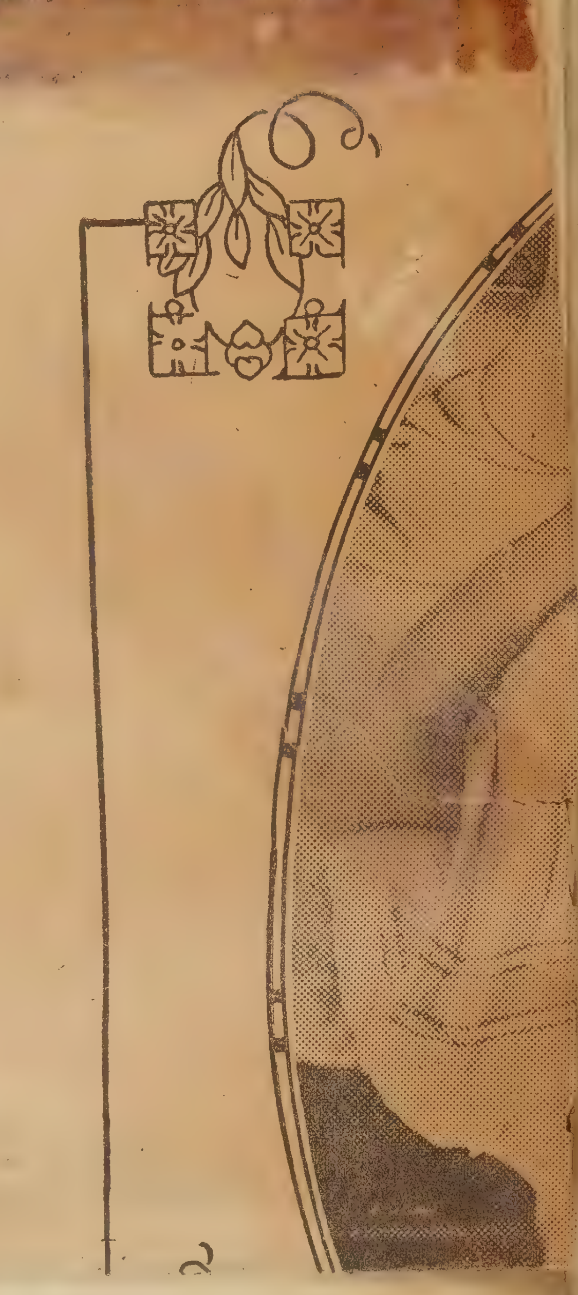

Peters is an artist on his own, having done the scenery and costumes for these two performances as well as for others.

The Pennsylvania Academy of the Fine Arts and the Philadelphia Water Color Club are already announcing that the twenty-second annual exhibition of water colors by living artists will be held at the Academy beginning Nov. 9. Work entered from the city of Boston may be sent directly to the Academy, or be delivered unpacked to Messrs. Doll and Richards, 71 Newbury street, on or before Thursday, Oct. 16. Work delivered to Doll and Richards will, at the discretion of the Academy, be judged in Boston by the Academy water color jury, or will be forwarded at the expense of the Academy to Philadelphia for judgment. Work which does not qualify for the exhibition must be promptly sent for to Messrs. Doll and Richards, upon receipt of notification of the jury's action.

Stained Glass

Mr. Charles J. Connick held Thursday and Friday of this week an informal exhibition of stained glass at his studio in Harcourt street. The complete Chancel window for Harmony Grove Cemetery Chapel, Salem, was displayed. The central lancet of this group was exhibited at the Boston Museum of Fine Arts a short time ago, together with several of the aisle windows of the same chapel.

GIFT OF NEW ENGLAND WOMEN

Kitson's "Pilgrim Maiden" to Be Unveiled by National Society at Plymouth on Sept. 4

The bronze statue of the Pilgrim maiden which will be erected at Plymouth, as a gift from the National Society of New England Women will be unveiled Sept. 4, at 2 P. M., with appropriate ceremonies. Mrs. Eugene J. Grant of Brooklyn, N. Y., president general of the National Society, will present the statue which is to stand in Brewster Park, a small plot of ground back of the postoffice. The statue will be unveiled by Mrs. Richard Henry Green of New York, a past president of the society. Music will be furnished by the Plymouth Band.

A banquet will be served at seven o'clock that evening at Hotel Pilgrim with leaders of various patriotic societies of America as guests of honor. The governors of the New England States and their wives, also past presidents of the National Society have been invited. Boston and Hartford Colonies have charge of the local arrangements. Mrs. Frederick C. Parchert of Brookline is chairman of the banquet and hospitality committee. Tickets for the banquet may be obtained from Mrs. Gilbert Waterhouse, 94 Squantum street, Atlantic. Headquarters will be at Hotel Pilgrim. Those desiring rooms in private homes can obtain them by addressing Mrs. J. R. Fitzgerald, 9 Town square, Plymouth.

The figure will be a noteworthy addition to the collection of memorials erected at Plymouth. It is eight feet six inches in height and rests on a twelve-ton boulder with a concrete foundation. It is designed to commemorate those women and young girls whose courage and fortitude helped to found this republic and whose virtues the National Society wishes to perpetuate. Henry H. Kitson is the sculptor.

NOBODY'LL EVER LIVE TO SEE THAT

[From the Toledo Blade]

What we would like to live long enough to see is a so-called people's friend who doesn't want office.

ful birches and iris and other aquatic plants. Although Mr. Barnard is the possessor of some twenty medals won over a period of five years, his greatest pride is in the fine foundation of the garden itself, the splendid trees and shrubs with the beautiful well-kept lawns.

During the afternoon there will be a concert by the Ipswich Mills band, and there will be fruit, flowers, vegetables, baskets and many other things for sale. A list of those actively interested in making the occasion a success will be announced later.

Dinner Party at "Villa Crest"

"Villa Crest," the home of Mr. and Mrs. Walter D. Denegre in West Manchester, was the scene of a dinner party last night given in honor of house guests from Washington, Mr. and Mrs. Nelson Perin, Mr. and Mrs. Henry Spencer and Mr. and Mrs. Randall Hadner.

Tea Given at "Felsenmeer"

Yesterday afternoon at "Felsenmeer," the Harrison Koons Caner home at Dana's Beach, Manchester, a tea was being given in honor of Dr. and Mrs. G. Colket Caner (Mary Russell Paul), son and daughter-in-law of Mr. and Mrs. Caner.

Brookline Guests en Route West

Mrs. A. G. Lemeris of Clark Road, Brookline, has had as guests her brother and sister-in-law, Mr. and Mrs. William G. Hutchison of Los Angeles, Calif., who have just returned from a seven months' trip abroad, taking the Mediterranean cruise as far as Egypt and the Holy Land and covering Continental Europe and the British Isles. They returned to Los Anegles a few days ago.

Will Soon Go to the Mountains

Mr. and Mrs. Henry V. Cunningham, Miss Winifred A. Cunningham and Henry V. Cunningham, Jr., will leave their cottage on University lane, Manchester, next week, for a trip through the mountains and Maine, returning to the shore for the autumn.

BIG ENOUGH TO BE SAFE

[From the Buffalo Express]

Think of a counterfeit one-dollar bill six feet long by four feet wide. If you think about it twice, the second thought will doubtless be that it is certainly big enough to be safe. That is, no one would be apt to accept it as a genuine issue. But not so the careful and exact Federal authorities.

The dollar, a rug made in Greece and reproducing a silver certificate, with finely woven portraits of Lincoln and Grant, was brought into this country on the liner King Alexander by a Greek merchant, living in Chicago. Seizure was made by Secret Service agents, who refused the name of the rug's owner. The agents explained it was illegal to reproduce currency in any manner.

It is nice to know that our interests are so carefully guarded. But we would get along just as well if our guardian angels were not so foolish sometimes.

Edison at Montpelier

Montpelier, Vt., Aug. 23—Thomas A. Edison, accompanied by Mrs. Edison, has arrived from Portsmouth, N. H. Henry Ford and Harvey S. Firestone, who were with the inventor for the past week during a trip through northern New England, were not with Mr. Edison on this detour. Mr. Edison said he had been watching the country in this vicinity for possibilities of water-power development.

DAYTON
OHIO
JOURNAL

Igor Stravinsky May Direct America's Great Orchestras As Honored Guest Conductor

World's Outstanding Figure in Modern Composition as Composer of Futuristic Music Shows Interest in Proposal to Bring Him to United States.

By PIERRE V. R. KEY.

NEW YORK, June 21.—Quite the most important news musically in a long time is the decision of Igor Stravinsky to visit the United States, as guest coductor with one, or several, of the foremost symphony orchestras. At the moment the negotiations are at a point of suspended animation; but a contract is likely to be signed even as these words are being written. The chief obstacle appears to be the fee which Stravinsky demands. It is fantastic. Like other celebrated foreign musicians, the Russian composer of futuristic music has no slight opinion of his professional worth. No doubt, too, he is well acquainted with the money some of his distinguished confreres have been paid for waving a baton over an American symphony orchestra. So he is proceeding accordingly.

W. A. Brennan, manager of the Boston Symphony, talked with Stravinsky a few weeks ago. Brennan had gone to Europe to complete final arrangements for the coming of the Boston's new conductor, Koussevitsky and meeting the Slav composer he sounded him out concerning a possible visit to the Hub.

Soon the news of this chat became known in those circles where orchestral activities exist, and almost immediately Stravinsky had offers from other sources.

One of these was that the New York Philharmonic, which is forging ahead steadily under the chairmanship of Clarence H. Mackay would get Stravinsky. It would not surprise those in close touch with what is going on in the inside of big music affairs to learn that

106-110 SEVENTH AVE.
NEW YORK
ESTABLISHED 188
AUG 23 1924
From
TRAVELER
Boston, Mass.

A Leader of True Ability

Serge Koussevitzky, the Man and the Conductor, Who Comes to Fill the Position of Muck and Monteux When the Symphonic Season Opens in Boston

SERGE KOUSSEVITSKY, who is to take charge of the Boston Symphony Orchestra this winter, was born in Tver (North Russia) in 1874. He received his first musical education at home. What the nature or the extent of it may have been I do not know, but at the mature age of twelve he became chef d'orchestre in the theatre of his natal town, a post which he held for two years. His duties were to compose whatever music might be required for the plays put on at the theatre, and to conduct the entr'acts. At fourteen he went to Moscow to continue his studies. According to the regulations of the Conservatoire, the stipendiares of the orchestral class had to choose, for special study, one of the brass instruments or the double bass. Koussevitsky chose the latter, becoming the pupil of the celebrated Rambaussec. On the double bass he soon developed an extraordinary facility: he not only became the double bass soloist in the orchestra of the Imperial Opera at Moscow, but succeeded his teacher as professor of the instrument at the Conservatoire. For ten years he toured Russia and Western Europe as a contrabass virtuoso, and composed a number of works for the instrument—including a concerto—that are now part of the repertoire of every contrabassist.

His main ambition, however, was all along to be a conductor. In 1907 he formed, out of the pupils of the Berlin Hochschule für Musik, an orchestra with which he worked for two years, studying chiefly the classics and Wagner. He returned to Russia in 1909, and organized the Koussevitsky orchestra that soon became so famous: it was made up of the best players from the other Russian orchestras. The men were engaged by the year and were barred from giving their services to any other organization, or at any other concerts than those of the Koussevitsky. For the performance of the choral works given at his Moscow concerts he formed a mixed choir of 250 voices; in Petrograd he used for this purpose the celebrated Archangelesky Choir. The formal Moscow and Petrograd season ending at Easter, Koussevitsky in the spring gave Beethoven festivals, Bach festivals, Tchaikowsky festivals, Rimsky-Korsakov festivals, etc., in the two capitol towns. In the summer for many years he toured the provinces with his orchestra, taking it and various distinguished soloists into villages that not only never heard an orchestra before but not even had seen certain of the instruments; his annual voyages down the Volga with this company of musicians were among the most romantic events of the musical life of our time. In this way he introduced a number of classical and modern works to thousands who otherwise would never have heard a bar of them.

One of his objects throughout his career has been to break away from routine. In those great years between 1907 and the outbreak of the war he introduced a number of novelties, native and foreign, to the Russian public, including works by Debussy, Ravel, Fanelli, Florent Schmitt, Paul Dukas, Roger Ducasse, Bruckner, Mahler, Bantock, Taneiev, Prokoviev and others. He gave Russian audiences their first introduction to Strawinsky's "Le Sacre du Printemps" and Scriabine's Third and Fifth Symphonies ("The Divine Poem" and "Prometheus"). He was first to make a popular success of Scriabine's "Poem of Ecstasy," which till then had not been understood. He gave the still unpublished "Après la lecture d'un Psaume" of Taneiev (for soli, orchestra and chorus), which is as yet unknown in Europe; Rachmaninov's "The Bells"; several early works of Prokoviev; works of the Polish Karlovicz, Szymanovsky, etc.

During the early part of the war he still managed to carry on. Most of the members of his own orchestra had been called up for service; but he continued to give concerts at Moscow and Petrograd with other orchestras, performing such works as the Ninth Symphony and the D-Major Mass of Beethoven, the B-Minor Mass of Bach, and so on. After the revolution in 1917 he was appointed director of the Russian State orchestras. He remained in Russia until 1920, when he left his native country to settle in Western Europe.

In 1921 he founded those Paris concerts of his that are now so famous. During the four years from 1921 to 1924 he has given annually in Paris two seasons of four concerts each, at which he has introduced a large number of Russian and other novelties. The long list of his Parisian first performances includes Debussy's "Sarabande et Danse" (orchestrated by Ravel), Florent Schmitt's "Reves," Milhaud's "Deuxième Suite de Prothée," Honegger's 'Horace Victorieux," "Chant de Joie" and "Pacific," Magnard's Fourth symphony, Bax's "Garden of Fand," Malipiero's "Pause del Silenzio" and "Impressioni dal Vero," Respighi's "Antiche Danse ed ...ri," Roussel's symphony (op. 23,

...aninov's 'Liturgie de St. Jean Chrysostôme," "Liadov's "Kikimora," Rimsky-K...akov's "La Bataille de Kerjeneitz," "Le Vol du Bourdon" and suite from "Tsar Saltan," Prokoviev's "Symphonie Classique," Second and Third piano concertos, violin concerto, "Scythian Suite," and "Sept, ils sont sept" (for tenor, orchestra and chorus), Scriabine's "Prometheus" and "Poem of Ecstasy," Strawinsky's octet, "Le Sacre du Printemps" and "Le Roi des Etoiles," Tansmann's "Legende," and many other new works and rediscovered or rearranged classics, such as the curious little symphony by Riegel, a Boccherini symphony in D major, Locatelli's great "Symphonie Funèbre," etc., etc. He soon became extremely popular in London, and has conducted in several other English and Scotch towns, in Barcelona, Madrid, Rome, Berlin, Warsaw, etc. At Barcelona he both conducted and staged a number of Russian operas—Rimsky-Korsakov's "Snow Maiden," Tchaikowsky's "Pique-Dame," Moussorgski's 'Boris Godounov," and Borodin's "Prince Igor." In Paris he has given "Boris Godounov" and "Khovantchina."

To this record of the external life of

NEW YORK
EVENING SUN
AUG 23 1924

Prima Donnas of the Baton.

New York's admiration for the orchestra conductor, which has been growing during recent seasons, ought to be gratified during the coming year. If the efforts of the symphonic orchestras to prevent their listeners from growing weary of one man direction do not succeed, it will not be from the lack of conductors engaged for the purpose. The Philharmonic Society has engaged to preside over its concerts **WILLEM MENGELBERG**, **WILLEM VAN HOOGSTRATEN**, **HENRY HADLEY**, **IGOR STRAVINSKY** and **WILHELM FURTWÄNGLER**. There are thus two Dutchmen, a Russian and a German among the five conductors who will be in charge of the concerts of the orchestra, with one American in the person of Mr. **HADLEY**. New York audiences are not likely to lay much stress on nationality in artistic performances, but there are few who will not be glad to know that one native conductor appears in this list.

WALTER DAMROSCH heads the conductors of the Symphony Orchestra, of course, with **BRUNO WALTER** and **VLADIMIR GOLSCHMANN** to assist him in the course of the season, while **JOSEF STRANSKY** will remain at the conductor's desk at the concerts of the State Orchestra. ...

...nay not be significant of mental ...tates consequent upon the war.

We have heard, too, more about the ...idden mainspring of motive. Aldous ...uxley presents motive powerfully, because concealed, as in life, under an ...nigmatic face. On its appearance a ...ew years ago "The Gioconda Smile" ...arked the author's ability to build up ... crime, to execute it, to fix the doubly ...uilty criminal in the final offhand ...aragraph or so, and all with a psychological insight the more admirable on ...ach rereading. I am sorry Mr. Huxley did not expand into a novelette this ...tory motivating murder through love.

Supernatural Elements.

In these grimmer tales the war is reflected in "My Son, My Son" . . . by St. John Lucas. Its detailed realism ...rows out of first hand knowledge, and ...s a true record of the war seen consistently from one man's angle it will hold its place with other documents of the period. Its length alone—15,000 words—creates a depth with consequent force and validity rarely attained by the very brief story. Its end balances the realistic horrors of a shell hole in the vision of supernatural beauty granted the mortally wounded hero, who 'saw that each poor shattered body had a woman to watch over it—a mother, a wife, or a lover. . . . Last of all, he looked at the German. Even for him, the reviled enemy, there was a woman who loved him, and presently the others went to her one by one and took her hand." The charity of the concluding vision is written in a post war spirit.

This instance of the supernatural is only one of several. For the same reason that recent fiction not infrequently relegates death to the transient and the incidental, it exalts not so much the or-

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opportunity that otherwise might not have come their way, partly to prevent the exploitation that people of this kind have sometimes to submit to at the hands of purely commercial publishing houses. More recently the old Russian business of Gutheil & Co. was also taken over. The works published by N. & S. Koussevitzky include some of the chief works of Scriabine (including "Prometheus"); Strawinsky's "Petrouchka," "Le Sacre du Printemps," "Le Rossignol," the octet; the "Chant du Rossignol," "Pulcinella," the chamber music works, and (now in the press) "Mavra," the "Symphonies for Wind Instruments," and the piano concerto; Prokoviev's Second and Third piano concertos, the violin concerto, the "Rhapsodie Juive," the "Scythian Suite," the opera "L'Amour des Trois Oranges," the ballet "Chout," etc.; a number of Rachmaninov's works, including the three piano concertos, "The Bells," 'The Island of the Dead," etc.; many works by Gretchaninov, Medtner, Rimsky-Korsakov, Siloti, etc.; and some theoretical treatises, including Rimsky-Korsakov's book on orchestration.

America will find Koussevitzky's musicianship and his orchestral technique equal to any demands that are likely to be made on them. The question is not as to his competence, but what will be thought of his readings. Opinions will differ about him, as they do about every conductor. I can speak only of the impression he has made on myself after experience of him in music of all schools and all orders. He has a volcanic temperament, but I have never yet known it to run away with him. I have often found myself disagreeing with him; but I have never disagreed with him on the score that he had lost control over his own fire. On the contrary, it is precisely when his temperament is at boiling point that his hand on the regulator is steadiest and surest. When I have disagreed with him most acutely has been in moments when, I was pretty certain, the fire had, for purely physical reasons, gone out. I particularly remember a performance of Brahms's Third Symphony in which he took the third movement at so slow a pace that its real character seemed to me to be completely perverted; the gentle, unassuming, half-sad, half-playful poco allegretto became a brooding andante—almost an adagio. I am not in Koussevitzky's secrets. It is just possible that this is really how the third movement strikes him. But until I hear him play it again in the same way I shall prefer to believe the explanation to be that he was tired, and had no idea how slow the tempo really was. He takes an enormous amount out of himself when he conducts, and the wonder to me always is how he manages to get through the quantity of work he does, and to keep his nerves so steady and his head so cool through it all.

Richard Strauss once astonished the world by saying à propos of "Tristan," 'Believe me, the brain that could pour out that passionate music must have been as cold as ice." What seems like paradox in this, however, is no more than sober truth. The more an artist is on fire, the cooler have to be the head and hand that direct the fire. Koussevitsky has this central ice in an exaraordinary degree. I believe it would hardly be possible to raise some works to a higher pitch of nervous incandescence than he does; but the nervousness never gets out of hand. It is Koussevitsky's servant, not his master. The excitement is always perfectly under control; one great plastic line runs round and through

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In g... classic music, indeed, his plastic line is even surer and firmer than in Romantic. In the latter he seems inclined now and then to "dramatize" more than the music will quite stand. In Strauss's "Don Juan," for instance, many people think that he takes the Donna Anna section rather too slowly. The explanation seems to be that he mentally dramatizes the character. Instead of speaking from the outside he lets it speak for itself. Donna Anna, thus, as it were, states her own case, tells her own story—and takes her own time about it, as she would do on the stage.

Had I the requisite space, I would like to argue again here a thesis I put forward a little while ago when discussing Weingartner's and Koussevitsky's London performances of the ninth symphony—that Koussevitsky's Beethoven is the genuine classic and Weingartner's the Romantic.

The popular belief, of course, is to the contrary—that the sober elderly German shown us in the ordinary German reading is the true Beethoven, while the volcanic spirit that Koussevitsky makes of him is only Koussevitsky himself. I believe this to be a fallacy. The classic is never a classic to himself; he only becomes a classic to later generations. To himself he is a very lively, ardent Romantic. To make for yourself a fancy picture of this classic, a hundred years after his death, and to insist on his behaving himself in the decorous way you think that classics ought to behave, is really to romanticize him. Koussevitsky, by playing the ninth symphony as if it had been written yesterday by a powerful genius whose muscles were twice the size of an ordinary man ...

... for its creator and for the men of ...lay, not this vigor and tension watered ... slackened down through a century of ... idealization. However, my American ...ds will soon have plentiful opportuni... of deciding this and other questions ...erning Koussevitsky for themselves.

ERNEST NEWMAN

...eprinted from the American Mercury for September]

THIS CLIPPING FROM
WASHINGTON,
D. C.
STAR
AUG 24 1924

Music in Washington

S. I. S.

* * * *

ANOTHER believer in music of a lighter type is Serge Koussevitzky, one of the most popular directors in Europe, who is coming to this country to be director of the Boston Symphony Orchestra during the coming season. He is reported, in an interview with the Paris correspondent of The Evening Star and the North American Newspaper Alliance, to have expressed himself convinced that much that is worthy can be found even in jazz. He stated that he heard an American jazz orchestra play several compositions, which, as he termed them, were truly good.

Koussevitzky is a believer in modern music as well as in the classics. He plans to have his orchestra play, during the approaching season, numbers of compositions that are still in the manuscript stage. He believes that cotemporary composers are as able as those who have gone before. He expects that he will find here composers who, a century from now will be ranked by music lovers as the equals of Mozart and Beethoven.

His attitude will no doubt win him a great following among those who believe in present-day writers. Surely such compositions as those given at the series in the Freer Art Gallery that were among the Berkshire Festival winners cannot be denied the highest approval. If Koussevitzky uncovers works on a par with these and should they prove to be of American origin, his popularity here will no doubt parallel that which has been his in Europe, where he is acclaimed for his democracy as well as for his musicianship.

ST. PAUL, MINN.
PIONEER PRESS
AUG 24 1924

KOUSSEVITZKY ACCEPTS SYMPHONY ENGAGEMENT

Serge Koussevitzky, who comes to America this season as conductor of the Boston Symphony Orchestra.

BOSTON, MASS.
POST
AUG 28 1924

THE SYMPHONY CONDUCTOR

After Monteux, Koussevitzky. The waning of summer is a reminder that it will not be long before the gifted Russian conductor will be weighed in the scales of popular approval or disapproval. His predecessor, coming to an orchestra disorganized and faltering, faced an easier test. Koussevitzky comes to replace a leader who had recalled memories of the great days of old, who had won great popularity by actual achievement.

The Russian, whose career is interestingly outlined by Ernest Newman, a well known English critic, in the September Mercury, has been almost spectacularly successful in Russia and England, in France and Spain. Mr. Newman says that he has a volcanic temperament but that he keeps it under control alwwys. His readings are original, provocative. They seldom arouse indifference. They win a hearer or they repulse him. They should make the Symphony programmes of the approaching winter memorable.

THIS CLIPPING FROM
PITTSBURGH,
PA.
POST
AUG 25 1924

Great Attractio... Taylor Thom...

DUSOLINA GIANNINI WITH DE GOGORZA DEC. 11, SOPRANO
OLGA SAMAROFF PIANIST NOV. 20

Edith Taylor Thomson's Pittsb... concerts, which succeeded the ... concerts two seasons ago in Pittsb... will begin at Carnegie Music H... Thursday evening, October 23, and ... a series of five attractions four wil... presented at Carnegie Music Hall ... the fifth and final attraction of ... season will be presented at S... Mosque. The opening attraction in ... series will be a song recital by M... Sigrid Onegin, one of the most fam... of living contraltos. Gifted wit... glorious voice and fine stage pres... Mme. Onegin, who made her P... burgh appearance last season as ... ist with the Boston Symphony Orc... tra, will be warmly welcomed in ... her first recital here. *Mme. On... made her operatic debut with Ca... in "Carmen" in 1913, and though ...* was her third appearance on any st... she won critical Stuttgart at once ... her rich and flexible voice, her ... matic fire and her youth.

Olga Samaroff, an American pian... trained entirely in her own count... and who now stands as one of t... world's greatest pianists, will be t... second attraction in the series, appea... ing at Carnegie Music Hall on Th... day evening, November 20. Despite ... Russian name, which is that of h... maternal great-grandmother, ... Samaroff is the daughter of an offic... in the United States army and w... born at the army post of San Anto...

At the third concert, which ta... place at Carnegie Music Hall on Th...

ST. PAUL, MINN.
PIONEER PRES...
AUG 24 192...

"LOVE A WEE BIT OF IRISH,"
"LOVE WILL LEAD THE W...
"HEART O' MINE," "THE NEARE...
...'s new songs are those of ...
LIFE
LOVE
ROMANCE
HUM...
By Harry Chapm...
HEART O...
IN THE ROMANTIC...
JO...
R...
THE YOUN...
AUGU...
MAIL ORDERS NOW—SEAT SA...
POPULAR MAT. WED.
Nights 50c to $2.00. Labor Day and
WEEK BEG. SUN
METROPOLI...

82

100-110 SEVENTH AVE.
NEW YORK
ESTABLISHED 188
AUG 23 1924
From
TRAVELER
Boston, Mass.

A Leader of True Ability

Serge Koussevitsky, the Man and the Conductor, Who Comes to Fill the Position of Muck and Monteux When the Symphonic Season Opens in Boston

SERGE KOUSSEVITSKY, who is to take charge of the Boston Symphony Orchestra this winter, was born in Tver (North Russia) in 1874. He received his first musical education at home. What the nature or the extent of it may have been I do not know, but at the mature age of twelve he became chef d'orchestre in the theatre of his natal town, a post which he held for two years. His duties were to compose whatever music might be required for the plays put on at the theatre, and to conduct the entr'acts. At fourteen he went to Moscow to continue his studies. According to the regulations of the Conservatoire, the stipendiares of the orchestral class had to choose, for special study, one of the brass instruments or the double bass. Koussevitsky chose the latter, becoming the pupil of the celebrated Rambaussec. On the double bass he soon developed an extraordinary facility: he not only became the double bass soloist in the orchestra of the Imperial Opera at Moscow, but succeeded his teacher as professor of the instrument at the Conservatoire. For ten years he toured Russia and Western Europe as a contrabass virtuoso, and composed a number of works for the instrument—including a concerto—that are now part of the repertoire of every contrabassist.

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NEW YORK
EVENING SUN
AUG 23 1924

Prima Donnas of the Baton.

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WALTER DAMROSCH heads the conductors of the Symphony Orchestra, of course, with **BRUNO WALTER** and **VLADIMIR GOLSCHMANN** to assist him in the course of the season, while **JOSEF STRANSKY** will remain at the conductor's desk at the concerts of the State Orchestra. **ERNEST SCHELLING** will conduct the concerts for children which the Philharmonic Society sponsored last year. These conductors will succeed one another at the concerts of the various orchestras which have engaged them, since the idea of one master of the baton remaining in charge of an orchestra's activities all through a season does not appear consistent with the musical taste of the day.

These ten conductors are to be permanently attached to the city's orchestras. Yet they will not be the only musicians to stand in front of their forces and reveal their readings of classic composers or their interpretations of the tempestuous moderns. Much as conductors may be desired by New York's musical audiences, there are also conductors who seek the approval of the metropolis. So from the distant regions of Lake Erie there will come the Cleveland Orchestra with **NIKOLAI SOKOLOFF** to give the metropolis a new taste of his mettle, while from Lake Michigan **OSSIP GABRILOWITSCH** will journey to the more academic regions of West Fifty-seventh street that the Detroit Orchestra may show what it can do even so far from home. **SERGEI KOUSSEVITZKY** will interpret some of the modern composers when he comes here with the Boston Symphony Orchestra, and **LEOPOLD STOKOWSKI** will probably perform the same office by these interesting musicians of the younger generation with the Philadelphia Orchestra as his medium.

Of the conductors there is still not and end. **ARTUR BODANZKY** will depart from the more garish delights of the Metroploitan to guide the Friends of Music through some trange and rarely heard scores, while **GEORGES BARRERE** will conduct his little orchestra in chamber music and some novelties requiring no more complicated forces. The American National Orchestra will have **HOWARD BARLOW** to show how much progress this training school for musicians has made. Then **ALBERT COATES**, already admired here, may be counted on to bring down the Rochester Philharmonic for this city to hear, and no doubt **HENRI VERBRUGGHEN** will journey from Minneapolis with the orchestra he has trained there. So the forthcoming musical season will not be lacking in these prima donnas of the baton. They are indeed more familiar and numerous today than any other kind of first ladies of music, as **HANS VON BÜLOW** called them.

THIS CLIPPING FROM
WASHINGTON,
D. C.
STAR
AUG 24 1924

MUSIC IN Washington

* * * *

ANOTHER believer in music of a lighter type is Serge Koussevitzky, one of the most popular directors in Europe, who is coming to this country to be director of the Boston Symphony Orchestra during the coming season. He is reported, in an interview with the Paris correspondent of The Evening Star and the North American Newspaper Alliance, to have expressed himself convinced that much that is worthy can be found even in jazz. He stated that he heard an American jazz orchestra play several compositions, which, as he termed them, were truly good.

Koussevitzky is a believer in modern music as well as in the classics. He plans to have his orchestra play, during the approaching season, numbers of compositions that are still in the manuscript stage. He believes that cotemporary composers are as able as those who have gone before. He expects that he will find here composers who, a century from now will be ranked by music lovers as the equals of Mozart and Beethoven.

His attitude will no doubt win him a great following among those who believe in present-day writers. Surely such compositions as those given at the series in the Freer Art Gallery that were among the Berkshire Festival winners cannot be denied the highest approval. If Koussevitzky uncovers works on a par with these and should they prove to be of American origin, his popularity here will no doubt parallel that which has been his in Europe, where he is acclaimed for his democracy as well as for his musicianship.

ST. PAUL, MINN.
PIONEER PRESS
AUG 24 1924

KOUSSEVITZKY ACCEPTS SYMPHONY ENGAGEMENT

Serge Koussevitzky, who comes to America this season as conductor of the Boston Symphony Orchestra.

---

the contrary, it is precisely when his temperament is at bo[illegible] point that his hand on the regula[illegible] steadiest and surest. When I hav[illegible]reed with him most acutely has be[illegible]oments when, I was pretty certain [illegible]ad, for purely physical reasons [illegible] I particularly remember a [illegible] of Brahms's Third Symphony in [illegible]k the third movement at so s[illegible]at its real character seemed [illegible] completely perverted; the ge[illegible]ing, half-sad, half-playful [illegible] became a brooding andante-[illegible] adagio. I am not in Kouss[illegible]ets. It is just [illegible] how the third [illegible]ut until hear [illegible] same wa I shall [illegible]anation t [illegible]d had no

In genuinely classic music, indeed, his plastic line is even surer and firmer than in Romantic. In the latter he seems inclined now and then to "dramatize" more than the music will quite stand. In Strauss's "Don Juan," for instance, many people think that he takes the Donna Anna section rather too slowly. The explanation seems to be that he mentally dramatizes the character. Instead of speaking from the outside he lets it speak for itself. Donna Anna, thus, as it were, states her own case, tells her own story—and takes her own time about it, as she would do on the stage.

Had I the requisite space, I would like to argue again here a thesis I put forward a little while ago when discussing Weingartner's and Koussevitsky's London performances of the ninth symphony—that Koussevitsky's Beethoven is the genuine classic and Weingartner's the Romantic.

The popular belief, of course, is to the contrary—that the sober elderly German shown us in the ordinary German reading is the true Beethoven, while the volcanic spirit that Koussevitsky makes of him is only Koussevitsky himself. I believe this to be a fallacy. The classic is never a classic to himself; he only becomes a classic to later generations. To himself he is a very lively, ardent Romantic. To make for yourself a fancy picture of this classic, a hundred years after his death, and to insist on his behaving himself in the decorous way you think that classics ought to behave, is really to romanticize him. Koussevitsky, by playing the ninth symphony as if it had been written yesterday by a powerful genius whose muscles were twice the size of an ordinary man

for its creator and for the men of lay, not this vigor and tension watered slackened down through a century of idealization. However, my American ds will soon have plentiful opportuniof deciding this and other questions erning Koussevitsky for themselves.

ERNEST NEWMAN

eprinted from the American Mercury for September]

BOSTON, MASS.
POST
AUG 28 1924

THE SYMPHONY CONDUCTOR

After Monteux, Koussevitzky. The waning of summer is a reminder that it will not be long before the gifted Russian conductor will be weighed in the scales of popular approval or disapproval. His predecessor, coming to an orchestra disorganized and faltering, faced an easier test. Koussevitzky comes to replace a leader who had recalled memories of the great days of old, who had won great popularity by actual achievement.

The Russian, whose career is interestingly outlined by Ernest Newman, a well known English critic, in the September Mercury, has been almost spectacularly successful in Russia and England, in France and Spain. Mr. Newman says that he has a volcanic temperament but that he keeps it under control alwwys. His readings are original, provocative. They seldom arouse indifference. They win a hearer or they repulse him. They should make the Symphony programmes of the approaching winter memorable.

THIS CLIPPING FROM
PITTSBURGH,
PA.
POST
AUG 25 1924

Great Attractions
Taylor Thomson

DUSOLINA GIANNINI WITH DE GOGORZA DEC. 11, SOPRANO, OLGA SAMAROFF PIANIST NOV. 20, RUTH S

Edith Taylor Thomson's Pittsburgh concerts, which succeeded the concerts two seasons ago in Pittsburgh will begin at Carnegie Music Hall Thursday evening, October 23, and in a series of five attractions four will be presented at Carnegie Music Hall and the fifth and final attraction of the season will be presented at Syria Mosque. The opening attraction in this series will be a song recital by Mme. Sigrid Onegin, one of the most famous of living contraltos. Gifted with a glorious voice and fine stage presence Mme. Onegin, who made her Pittsburgh appearance last season as soloist with the Boston Symphony Orchestra, will be warmly welcomed in this her first recital here. *Mme. Onegin made her operatic debut with Caruso in "Carmen" in 1913, and though it was her third appearance on any stage she won critical Stuttgart at once by* her rich and flexible voice, her dramatic fire and her youth.

Olga Samaroff, an American pianist, trained entirely in her own country, and who now stands as one of the world's greatest pianists, will be the second attraction in the series, appearing at Carnegie Music Hall on Thursday evening, November 20. Despite her Russian name, which is that of her maternal great-grandmother, Mme. Samaroff is the daughter of an officer in the United States army and was born at the army post of San Antonio.

At the third concert, which takes place at Carnegie Music Hall on Th

ST. PAUL, MINN.
PIONEER PRESS
AUG 24 1924

"HEART O' MINE," "THE NEAREST WAY" "LOVE WILL LEAD THE WAY" "LOVE A WEE BIT OF IRISH"
Chapman's new songs are those of
LIFE LOVE ROMANCE HUM
By Harry Chapman
HEART O
IN THE ROMANTIC
JO
THE YOUN
AUGU
METROPOLI
WEEK BEG. SUN
POPULAR MAT. WED.
Nights 50c to $2.00. Labor Day and
MAIL ORDERS NOW—SEAT S

THIS CLIPPING FROM
PITTSBURGH,
PA.
POST

AUG 25 1924

Great Attractions in Edith Taylor Thomson's Concer

DUSOLINA GIANNINI WITH DE GOGORZA DEC. 11. SOPRANO · OLGA SAMAROFF PIANIST NOV. 20 · RUTH ST. DENIS DANCER MOSQUE FEB. 28. · SIGRID ONEGIN CONTRALTO OCT. 23

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At the third concert, which takes place at Carnegie Music Hall on Thursday evening, December 11, two artists of note will be presented, one, Dusolina Giannini, soprano, as yet unknown to Pittsburgh, the other Emile de Gogorza, baritone, a well-known favorite. Giannini is one of the few artists of the world who achieved fame at her first public appearance. Owing to the illness of Miss Anna Case, soloist for the concert of the Schola Cantorum in New York, in March, 1922, Miss Giannini was permitted by her illustrious teacher, Marcella Sembrich, to fill the vacancy. Her success on that occasion is world history and she awoke next morning to find herself famous.

Mischa Elman, distinguished Russian violinist, will be the attraction at the fourth concert in the series. Since he first came to America Elman has held a place all his own, and his name stands high among the violinists of the world. Great beauty of tone and splendid technique distinguish his playing, and his pitch is impeccable. His concert will be at Carnegie Music Hall, Thursday evening, February 12.

The fifth and closing attraction of the series will be given at Syria Mosque. Ruth St. Denis, Ted Shawn and the famous Denishawn Dancers will present the program. Pittsburgh knows this fine organization, but has yet to learn its artistic merit, for never before has it been presented in an auditorium where proper scenic effects are possible. The dance program will be given on Saturday evening, February 28.

ST. PAUL, MINN.
PIONEER PRESS

AUG 24 1924

NOTED RUSSIAN MUSICIAN IS TO DIRECT BOSTON SYMPHONY

Serge Koussevitzky Reveals Interesting Personality in Discussing His Musical Aspiration, Trials and Successes.

Paris, France, Aug. 23.—"What I hope to do in America is to show the public that masterpieces of music are being written today as powerful, stirring, and beautiful as the greatest of the past," says Serge Koussevitzky, the Russian conductor who will lead the Boston Symphony Orchestra this coming season.

"I will present in Boston music never heard before," he said, "music which now exists only in manuscripts which I have in my keeping."

Music lovers in the French capital have gone mad over the Russian leader.

But it is not alone for his introduction of new composers that they storm the doors of the Theatre Nationale de l'Opera for all his concerts.

America may be sure that Koussevitzky will present its musical public with auditions of the older classics, without a trace of modernity in his reading of them, their historic beauties reproduced painstakingly and enthusiastically.

America also may be sure that this man will be engaged during his entire stay in America on a passionate hunt for musical genius resident or native in the new world.

"Jazz music" (he was answering a query). "I like all good music. And several Americans have written jazz which is truly good.

"I was in London recently," he continued, "and dropped in late at night for something to eat at a supper club where dancing was going on. There was an orchestra of American boys there. The oldest could not have been more than 30. Some of those boys were improvising as they went along, and they were great players. I stayed until a shockingly late hour. Those boys were fine musicians, but I learned that they were not particularly notable among America's jazz musicians—just a group of college students from one of your Western states."

Mr. Koussevitzky is married. His wife is musical. Mrs. Koussevitzky is the sort of person to whom the young Russian composers dedicate

stopped at every big city and many small towns. The peasants would flock to the river from villages for miles back into the country which few Europeans have ever seen. And I took them the best that exists in music, new and old. Debussy, Ravel, Florent Schmitt, P. Dukas, Roger Ducasse, Elgar, Richard Strauss. I made them known in villages where there isn't any modern life as Europe and America know it.

"They were marvelous, those journeys. They are not possible any more."

When he was fourteen, he entered the conservatoire of the Moscow Philharmonic Society as a student of composition and orchestral conducting. In order to qualify for a scholarship he studied the double bass and became such a master of that resounding instrument that upon the termination of his study he obtained a post at the Moscow Imperial Opera. For several years thereafter he appeared in the principal cities of Russia as a double bass virtuoso.

He never lost sight of his real aim, to conduct a great orchestra. In 1909, after an intensive study of the interpretation of classics and moderns in an orchestra formed by him in Berlin from students of the Berlin High School of Music, he returned to Russia and established his own symphony orchestra in Moscow. This body of musicians quickly became famous all over Russia so that its appearance in Petrograd was always one of the great events of the court season. It was with this group of players with which Koussevitzky toured the Volga.

Then came the war. The first revolution, that of 1917, did not disturb him. He was appointed general conductor of the Russian State Orchestra by the provisional government established by Kerensky. This orchestra formerly was the court orchestra.

Then came the Bolshevik uprising.

"Life in Russia is impossible," he concludes.

THIS CLIPPING FROM
NEW YORK
TRIBUNE

JUN 22 1924

The Russians Invade America; Some of Their Plans Disclosed

Intrepid Secret Agent, in Guise of Music Reporter, Learns From Stravinsky and Koussevitzky What They Intend to Do to Us Next Season

By F. D. Perkins

PARIS.

Igor Stravinsky, who has just launched his new piano concerto upon the loudly approving musical public of Paris, intends to visit America next winter—or, at least, he was proposing to do so on the morning of Memorial Day. The exact details have not yet been decided, but Mr. Stravinsky expects to arrive next January or February. He would appear, presumably, as pianist, and also as conductor in his own numbers; for, as he remarked to the writer, he considered himself to be, on the whole, the best interpreter of his own orchestral compositions.

* * *

The amazing Russian, a slim, spare, white-flanneled figure on this warm Paris morning, lost a slightly languid air when he spoke of his music, talking of his works and his views with a notable confidence, as one who knew just what he was doing, and why. Interested in hearing about the success of "Le Sacre du Printemps" in New York, he pointed out that, since the completion of that work, he had radically changed the character of his compositions. He now used far smaller bodies of instruments, he said, and produced music of a more classic form, not drawing on external sources (such as a "program") for his emotion, but letting the emotion which lay in the music itself suffice. Of works in this latest manner, which might be considered to have been developed by 1920, Mr. Stravinsky gave the following list:

Symphonies for wind instruments;

Concerto for four-stringed instruments (played in America by the Flonzaley Quartet);

Opera, "Mavra";

Octuor for wind instruments;

Concerto for piano, "followed by harmonic orchestra."

This "orchestre d'harmonie" called for in the concerto was, Mr. Stravinsky emphasized, a type of orchestra separate and distinct from the symphony orchestra, and not merely an incomplete one. He outlined three kinds of orchestras—the symphonic, the harmonic and the fanfare, this last consisting of brass and percussion instruments. The Paris critics, discussing the première of the concerto on May 22, talked of the "harmonic orchestra" of wind and percussion (reinforced by double basses) as "a symphony orchestra minus strings"—which was wrong, according to the composer. People were used to seeing strings playing alone, and could talk readily of a string orchestra. "But when they hear works for wind instruments alone they ask, 'Where are the bows?'—which is foolish."

* * *

Moreover, Mr. Stravinsky does not like the idea of strings in a piano concerto. "Strings and piano, a sound scraped and a sound struck, do not sound well together; piano and wind, sounds struck and blown, do." He cited his "Noces," recently introduced at the Théâtre des Champs Elysées by the Daghileff Ballet Russe, as an example of his latest style. With its four pianos and percussion, all instruments which are struck, it certainly agrees with this principle.

Commenting on the somewhat classical flavor which had appeared in some of his latest works—the frequent fuguos in the concerto, for instance, which contained a strong hint of Bach—Mr. Stravinsky remarked that he did not wax classical for the sake of classicism. "The word 'classic,'" he said, "signifies nothing. 'Petrushka' is now a classic. I do not copy a thing because it is classic; I copy Bach because I like him, because he interests me. Bach is the greatest composer I know."

He noted, however, a certain objection to his use of such forms. The critics would allow classic forms to be expressed through the medium of a composer like César Franck, but they expected Stravinsky to be "modern" in the manner of "Le Sacre du Printemps." "But," he said, "I know what is sound and have more respect for what is so than they. I have no great respect for habit."

* * *

Whatever the first impression of public or critics regarding a new Stravinsky work might be, the composer's remarks implied that there was actually nothing unfinished or experimental in a new composition after it had left his hand. The piano concerto, for instance, may, in his view, be called perfect in that it is complete. "It is perfection," he said, "in the sense that it cannot be improved upon."

The form and instrumentation of Stravinsky to go on composing works of massive size. They feared modern music; but, he said, "The modern will become old." There was much discussion, he remarked, about each of his new works, but so far he had made no mistakes; the ultimate verdict had been in his favor. But the reluctance remained.

* * *

For "Le Sacre" Stravinsky had delved, he said, into the bowels of the earth. "But now I build cottages, houses, factories. Instead of a miner I have become an architect"—this is, in short, the difference between the Stravinsky of 1912 and of 1924.

After a busy season as conductor and pianist in various parts of Europe, the composer plans to leave his rooms in the Paris house of the Pleyel Piano Company for a short vacation. He will then resume his composition and prepare for his American visit, which, whatever the outcome, should be interesting. In this connection it should be observed that Stravinsky speaks a little, though not very much, English.

The various reports which have reached America concerning Serge Koussevitzky, who will make his American début at the head of the Boston Symphony Orchestra next fall, have, on the whole, pictured him as distinctly a modernist. But Mr. Koussevitzky, in his opening words to your correspondent, hastened to remove any fears that his audiences in Carnegie and Symphony halls are to have a season exclusively devoted to Stravinsky, Schönberg, Milhaud, Honegger, Bartok and their contemporaries, with a little Strauss or Debussy thrown in from time to time as a sop to the ultraconservatives.

* * *

"The fear that I shall play nothing but modern music is unfounded," said the Russian conductor. "I love classical music and romantic music. But movement is the principal thing in art; one cannot live forever with Beethoven, Brahms, Schumann, Mendelssohn, etc. Such music is basic, and we must play it from time to time, but there is something beautiful in modern music which cannot be passed by."

Boston Symphony subscribers will not have all-Stravinsky programs, nor yet those of the time-honored Beethoven-Tchaikovsky-Wagner type, though there undoubtedly will be a plentiful meed of music by each of these composers. There would be, said Mr. Koussevitzky, one or two modern works in each of his programs, many of which he already had arranged.

For various novelties which he intends to give in 1924-'25, Mr. Koussevitzky has the exclusive rights of performance. These include Serge Prokofieff's "Scythian Suite," Ravel's orchestration of Moussorgsky's series of piano pieces, "Pictures From an Exposition," and a symphonic poem by Arthur Honegger entitled "Pacific No. 231," the Pacific in question being an express locomotive. "What I have sought in the 'Pacific,'" says M. Honegger in a program note for the first performance of the composition under Mr. Koussevitzky this spring, "is not an imitation of the noises of a locomotive, but the translation of a visual impression and physical enjoyment by a musical construction. It begins with the objective contemplation, the tranquil contemplation of the machine at rest"; then the engine starts and attains speed until M. Honegger is experiencing "the lyric state, the feeling of the 300-ton train launched in the middle of the night at 120 kilometers an hour."

* * *

Between Mr. Koussevitzky and his secretary, it was revealed that the conductor began his professional career in 1906 at the Hochschule, in Berlin, then directed by Joachim, where pupils of the baton could practice with an orchestra—for a consideration. After two years there he made his debut with the Berlin Philharmonic Orchestra in 1908 at a concert in which Sergi Rachmaninoff was the soloist in a concerto of his own. The next year Koussevitzky appeared in London, making various appearances with the London Symphony Orchestra from 1909 to 1912.

On the stand Mr. Koussevitzky is comparatively conservative in his motions, with characteristic but not extravagant gestures. Generally he stands straight, making somewhat short, decisive motions with his arms—one hand occasionally upraised as if to halt traffic, while, in more emotional passages, he will bend and straighten in a straight up and down motion. He barely, if ever, sways from side to side, or rises to his toes. On the whole, while his conducting in the last two Paris concerts (May 22 and

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THIS CLIPPING FROM
ALBANY
NEW YORK
JOURNAL

JUL 22 1924

SERGEI KOUSSEVITZKY

Probably no newcomer to America next season is awaited with greater anxiety than Koussevitzky, the conductor of the Boston Symphony orchestra. Mr. Koussevitzky is counted in Europe as an ultra-modern, and his Paris concerts this spring have included many of the latest compositions, but that Boston will not have too heavy a diet of this type of music is the opinion of Olin Downes, who writes the following letter from Paris to the New York "Times."

Paris, May 30.—It is probable that Sergei Koussevitzky, when he comes to America next spring as conductor of the Boston Symphony orchestra, will not give programs of the extremely brilliant and ultra-modern quality that he has been giving this spring in Paris. Mr. Koussevitzky has been told that Americans do not like too much pepper where orchestral music is concerned, and he is inclined to be cautious in this direction. Moreover, he himself is a man of very catholic tastes, who is not by nature an exponent of any one school, past or present, or clique, wherever it may be. Here he arranges lists calculated to appeal to a highly sophisticated public, alert for the latest musical sensation, and composers who, whatever their eventual importance in history, are representatives of the most "advanced" tendencies in this art. In America Mr. Koussevitzky plans carefully balanced programs of classic and modern music, with a good admixture of new compositions, only a few of which he is willing to announce before he reaches Boston; it is not only in Paris that conductors strive to anticipate each other in the production of new works. He hopes, however, that when he does perform unknown compositions in America he will find a following for them. This was said in a conversation with a certain wistfulness and naivete. Mr. Koussevitzky has yet to discover that in Boston it is customary to keep abreast of everything of importance that is produced in the field of orchestral music and that the public in New York often accepts what it gets when it finds no means of becoming articulate as to what it wants. But these are things that concern the future.

All of which is interesting to Albanians for the great Boston orchestra with Koussevitzky conducting will be presented here during the coming season by Ben Franklin.

THIS CLIPPING FROM THE
TIMES

JUL 1924
18

Pierre Monteux, who has been the conductor of the Boston Symphony orchestra for the past five seasons, has returned to France. The eminent French conductor when interviewed in Paris spoke in the highest terms of American orchestras. On the other hand he deplored the lack of appreciation of American composers. Monsieur Monteux considers Charles Martin Loefler a great artist who, in France, would occupy a first place. Ernest Schelling, John Alden Carpenter, Edward Burlingame Hill, Gregory Mason and Henry T. Gilbert are also named by the conductor as composers of extraordinary talent.

ician, who directs the Boston or-
stra during spring and summer.
jazz score to the Boston Sym-
ny would be like fitting a round
in a square hole," he added.

8-46

THIS CLIPPING FROM THE
TORONTO
CANADA
World
ISSUE OF
JUL 13 1924

MUSIC

NEW CONDUCTOR OF BOSTON BAND

Serge Koussevitzky is to be the next conductor of the Boston Symphony Orchestra, as the successor to Pierre Monteaux. He will cross the ocean this summer to assume his duties in the fall. Koussevitsky appears to be the musical craze of the moment in London. His conducting seems to appeal strongly to the Britishers, and one finds many references to him in the English musical press these days. The following items of Koussevitzkiana possess, accordingly, more than the usual amount of interest.

Music at Breakfast.

At the breakfast-table, Diana reads the morning paper con amore. Her sympathies flow in many channels and she is the partisan of many causes. But unfortunately sympathies beget antipathies. To enjoy some things one must dislike others. Thus Diana is apt to become waspish. So it was that she put down her coffee-cup with a snort—rather a gracious snort—and declared that the man was a fool. Presence of mind prompted me to declare that men are unwise and curiously planned.

"Just listen to this criticism of Koussevitsky," she said without paying any attention to my remark.

Now, one of the rules, more golden than the journey to Samarcand, on which the domestic felicity of our household reposes, is that no reading aloud from the newspapers is ever permitted at breakfast.

Of this I reminded Diana. "Don't be silly, Jack. You know perfectly well I made the rule because you would keep on bothering me with the quotations of your silly stocks. I must read you what they say about the poor man."

Feeling that, although we were in 1924, the moralities were not thus to be trifled with, I put the matter plainly before Diana:

"My Dear, why the rule was made is immaterial. The point is that it exists—that for this house it is a rule of condcct resting on general consent. As such it belongs to morality, and for you to read me what a critic says of Koussevitsky would be an immoral act. Besides, I can guess what it is. A magnetic personality with a disregard for tradition; a musical Trotsky who treats tempi like the bourgeois they are; and gingers up Beethoven and the Choral Symphony in defiance of every tradition that comes from Germany."

"Those beastly old Germans, how I hate them!" said Diana.

Conscience whispered that it was wrong thus to exploit human passious. So I reminded Diana that just now it was some nameless critic against whom her hate had been directed.

"I don't hate him really," she said, "and I suppose anyone who is a critic and has to listen to all sorts of terrible people becomes a dried-up old fossil. Only I should like musical criticism to tell me about my own feelings, instead of worrying about dynamics and tonalities and tempi. I don't mind a bit when Koussevitsky conducts Beethoven whether he follows the tradition of Bulow or Wagner, or whoever it is. All I know is that I've been in heaven and I expect lots of other people have too. And I'd like to read someone who would remind me of it and tell me what it's like, just to see if we agree."

"What you want, my dear, is a critic who will describe the adventures of his soul among the masterpieces."

My originality impressed her, and she clapped her hands. "How clever you are, Jack. That's it exactly. Why won't they tell us about them?"

"Perhaps they have no adventures."

"Or no souls."

"It may be so," I agreed, "or possibly their adventures are not of the sort one writes about."

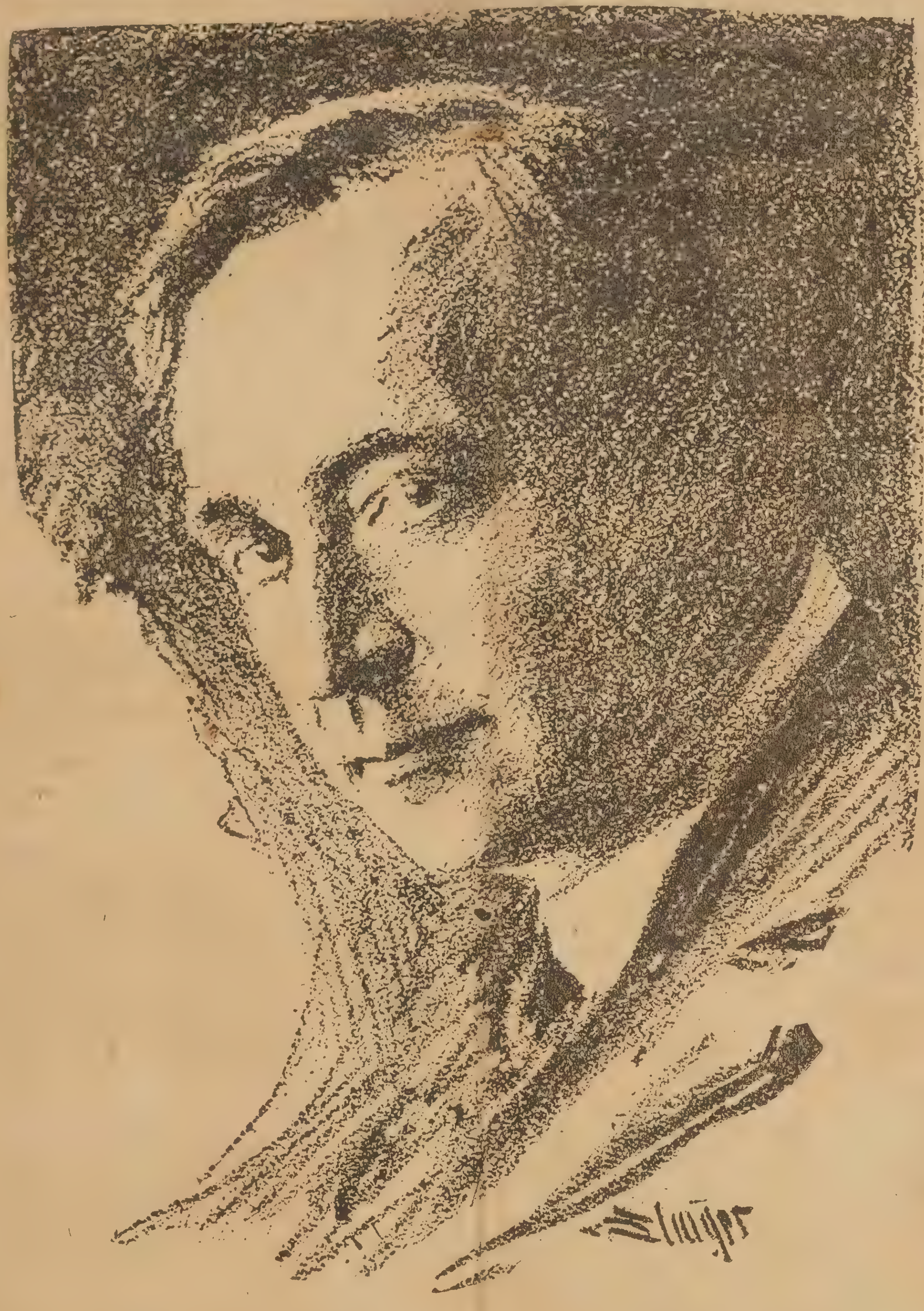
"Oh, I am sure I could write about mine," said Diana. "Supposing it's the Choral Symphony with dear old Koussevitsky conducting. The first movement is solemn, a sort of Sunday in heaven, and nobody is quite certain whether they like it or not—that's why one doesn't know when it begins whether it's in the major or minor. On the whole, they are rather subdued. But it all changes in the Scherzo. Koussevitsky makes one sure that this is just the kind of music the angels to-day are dancing to. It's a sort of heavenly jazz, jazz in excelsis. There the drums inherit eternal life. Or rather they jump right into it, and perfectly naturally too. They don't even have to repent.

"You remember, Jack, how it begins?" I nodded—"by the strings leaping down an octave. After a bar of silence they make another spring. Again there is silence. Then, when you're expecting the strings a third time, the drums jump down their octave with a tremendous bang and the whole orchestra follows. [illegible] tiful twittering [illegible] for the [illegible] old-fashioned angels, I expect—till that octave-leap comes back again and again [illegible] to say that they [illegible] in heaven. [illegible] makes you see [illegible] is a place where [illegible] on springing about. [illegible] flutes, oboes and clarinets [illegible] heavenly new tune—it really [illegible] heavenly,' although it's also rather jaunty. And in the middle the oboes and clarinets sing a little song—God's very near just then—and only the wicked old bassoon, who hops up and down in counterpoint, suggests that St. Peter is sometimes a little careless. He isn't wicked really, though, and shows it by leading off in the slow movement where everybody is very good. Next. . . ."

But at that moment the telephone bell rang and brought Diana abruptly to earth. Meanwhile I am praying that musical criticism will continue to be written by the objective male. [John Layer in The London Morning Post.]

A Little Thought.

HE COMES TO BOSTON



Serge Koussevitzky is the brilliant young conductor who will take charge of the destinies of the Boston Symphony Orchestra in the Autumn. In Europe, they regard him as a personality, and his debut on this side of the Atlantic will be awaited with great interest. Will he restore the Boston Orchestra to its premier position among the bands of this continent?

A WARLIKE WALTZ

A strange story is told by the Matin, Paris. In the War Museum at Roveroto is a sheet of music containing the words and notes of a waltz by Chiappona. The title is "Blanca." And why should this be in a museum devoted to the war? This sheet of music is in reality a cryptogram, for which the notes of the scale are used. To decipher, it was necessary to have a key, not musical, known only to a certain number. This waltz was widely circulated in the Italy under Austrian rule. The message read: To-morrow war will be definitely declared against Austria. May God aid Italy!"

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image. That is the way of Koussevitsky and of Busoni. The value of such performances will vary generally in proportion to the musical sensibility of the executant anc, for each of us individually according to the amount of sympathy we have for his particular point of view.

"The second way is to keep strictly to the score and to give the music as it is written. Here the value of the performances depends upon the ability of the executant to transform the letter into the expressive spirit of the music. It is the way of Weingartner. It involves the complete fusion of the strong personality of the performer into the music—and I would dispute any suggestion that Weingartner has any less individuality than Koussevitsky—and it seems to me the more difficult, as it is the less showy, task. Let me illustrate my meaning; One of the most difficult things in violin playing is the production of octaves absolutely in tune. When it is done it sounds so simple that a violinist of great and deserved reputation said that he never played them quite in tune, because the audience would fail to recognize the difficulties he was overcoming. Even so, it takes a keener attention and a finer perception to appreciate the sensitive balance and the true expression of the composer's ideas through the subservience of the executant than to be captured by sensational contrasts and new readings. . . .Koussevitsky undoubtedly puts infinitely more passion into any performance he gives and he raises his audience at the time to a higher pitch of excitement. But for many of us Weingartner is the more profound, the more moving."

THIS CLIPPING FROM THE
CAMDEN,
N. J.
JUL - 1924

AMERICAN ORCHESTRAS PRAISED BY MONTEUX

Paris, July 17.—Pierre Monteux, who recently returned from America, after five years as conductor of the Boston Symphony is enthusiastic in his praise of American orchestras, although he deplores the lack of appreciation of American composers.

In an interview in Comoedia he says, "Charles Martin Loeffler is a great artist who, in France, would occupy a first place. Ernest Schelling, John Alden Carpenter, Edward Burlingame Hill, Gregory Mason and Henry T. Gilbert also have extraordinary talent."

Of his successor, he says: "The Boston Symphony has a great success, which M. Koussevitsky will undoubtedly add to."

Tel. Chelsea 8860

THIS CLIPPING FROM
LOUISVILLE, KY.
HERALD
SEP - 1924

Koussevitsky Arrives.

Serge Koussevitsky, who is to succeed Pierre Monteux as conductor of the Boston Symphony Orchestra, arrived in New York a few days ago, en route to the Hub city which will be his music headquarters for the next five years.

Much has been written about this Russian, who achieved fame first as a virtuoso player of the double-bass. Altho he began to conduct at the age of 12 it was not until the Russian State Orchestra in 1917 that Koussevitsky found a real opportunity to develop.

Compelled, with the fall of Kerensky, to flee his country, Koussevitsky went to Paris, and there, as well as in London and other British Isle centers, he attracted attention—chiefly for his readings of modern orchestra scores.

There has been much speculation over what Koussevitsky will do in his new post, where his predecessors have been well-schooled classicists. He is of good height and physique, with a strong and expressive face and hair turning to gray. Koussevitsky is 50, and vital. He said he had brought with him a number of modern novelties, and that he is looking forward with keen interest to his stay in this country.

Bostonians will have their first opportunity to judge of their new musician at the first concert of the Boston Symphony on October 10. Koussevitsky's New York debut will take place on Thanksgiving night.

(Other Romeikes May Disappoint)

THIS CLIPPING FROM THE
[illegible]
SEP 4 1924

The degree to which interest in symphonic music in America has grown, was evidenced on March 30, when the Boston Symphony Orchestra was obliged to give no less than two full performances of Beethoven's Ninth Symphony, to accommodate all who wished to hear it.

Philadelphia has settled its orchestral difficulties, although it required two months to do it. The men get something like $20,000 a year more, although the management does not say which men get it or how it is distributed. Stokowski will return next year, and he will conduct before the same orchestra and not have to develop a new one.

85

[illegible] Sept.

SERGE KOUSSEVITZKY

IN the autumn of 1924 Serge Koussevitzky, called the most striking figure and dominant personality in the orchestral concerts of London and Paris, will come to America for the first time, to be the conductor of the Boston Symphony Orchestra. He is described as a leader of rare magnetism and forcefulness, and as an artist of impassioned convictions.

Mr. Koussevitzky's earlier career in Russia was perhaps most conspicuous in the famous orchestra which he organized in Moscow. He assembled his country's best musicians, subsidized them, that his hand might be entirely free, and drilled them into a remarkable organization. In Moscow and Petrograd, Beethoven and Bach festivals figured among his concerts. He likewise championed music of genius from living composers. It was also characteristic of him to travel all over Russia with his orchestra, bearing symphonic music to parts where it had never been heard. He even chartered a steamer and, sailing the length of the Volga, gave concerts in town after town.

It was in 1920 that circumstances took him westward. In Paris he organized what have come to be known broadly as the "Koussevitzky Concerts" which for the last four seasons have been the most prominent in that city. In London he has made a similarly vivid

THE DITSON NOVELTY LIST

impression, particularly as guest conductor of the London Symphony Orchestra. He has likewise appeared as guest over numerous other European orchestras. He has occasionally conducted opera, notably at the Grand Opera in Paris and in Barcelona.

Serge Koussevitzky will be the first Russian to lead the Boston Symphony Orchestra. It is claimed that he is the only truly great conductor whom as yet America has not heard.

When interviewed in Paris last spring by Olin Downes, critic on the "New York Times," he said, "I am neither a modernist nor classicist in my musical preferences. The works of the great classic masters are absolutely indispensable to me, as musician and in my life. But music is not a static art, and it is as necessary for us to know what is being done as it is to know and admire what has been done." Obviously the Boston Orchestra's programs, both in Boston and elsewhere, will be stimulating and interesting in more ways than one under Mr. Koussevitzky's baton.

Rep

American Mercury
Sept.

THE ARTS AND SCIENCES

Music

KOUSSEVITZKY

By Ernest Newman

Serge Koussevitzky, who is to take charge of the Boston Orchestra this Winter, was born in Tver (North Russia) in 1874. He received his first musical education at home. What the nature or the extent of it may have been I do not know, but at the mature age of twelve he became *chef d'orchestre* in the theatre of his natal town, a post which he held for two years. His duties were to compose whatever music might be required for the plays put on at the theatre, and to conduct the entr'actes. At fourteen he went to Moscow to continue his studies. According to the regulations of the Conservatoire, the stipendiares of the orchestral class had to choose, for special study, one of the brass instruments or the double-bass. Koussevitzky chose the latter, becoming the pupil of the celebrated Rambaussec. On the double-bass he soon developed an extraordinary facility: he not only became the double-bass soloist in the orchestra of the Imperial Opera at Moscow, but succeeded his teacher as professor of the instrument at the Conservatoire. For ten years he toured Russia and Western Europe as a contrabass virtuoso, and composed a number of works for the instrument—including a concerto—that are now part of the répertoire of every contrabassist.

His main ambition, however, was all along to be a conductor. In 1907 he formed, out of the pupils of the Berlin Hochschule für Musik, an orchestra with which he worked for two years, studying chiefly the classics and Wagner. He returned to Russia in 1909, and organized the Koussevitzky Orchestra that soon became so famous: it was made up of the best players from the other Russian orchestras. The men were engaged by the year, and were barred from giving their services to any other organization, or at any other concerts than those of Koussevitzky. For the performance of the choral works given at his Moscow concerts he formed a mixed choir of 250 voices; in Petrograd he used for this purpose the celebrated Archangelsky Choir. The formal Moscow and Petrograd seasons ending at Easter, Koussevitzky, in the Spring, gave Beethoven festivals, Bach festivals, Tchaikovsky festivals, Rimsky-Korsakov festivals, etc., in the two capital towns. In the Summer, for many years, he toured the provinces with his orchestra, taking it and various distinguished soloists into villages that had not only never heard an orchestra before but had not even seen certain of the instruments; his annual voyages down the Volga with this company of musicians were among the most romantic events of the musical life of our time. In this way he introduced a number of classical and modern works to thousands who would otherwise never have heard a bar of them.

One of his objects throughout his career has been to break away from routine. In those great years between 1907 and the outbreak of the war he introduced a number of novelties, native and foreign, to the Russian public, including works by Debussy, Ravel, Fanelli, Florent Schmitt, Paul Dukas, Roger Ducasse, Bruckner, Mahler, Bantock, Taneiev, Prokoviev and others. He gave Russian audiences their first introduction to Strawinsky's "Le Sacre du Printemps" and Scriabine's Third and Fifth symphonies ("The Divine Poem" and "Prometheus"). He was the first to make

"Tristan" Prelude and Liebestod may serve as an example of this. I do not wish, however, to convey the impression that it is only in music of the Romantic or nervous order that he shines. His tastes are exceedingly catholic, and I have found his Haydn and his Boccherini as masterly as his Scriabine or Strawinsky. In genuinely classic music, indeed, his plastic line is even surer and firmer than in Romantic. In the latter he seems inclined now and then to "dramatize" more than the music will quite stand. In Strauss's "Don Juan," for instance, many people feel that he takes the Donna Anna section rather too slowly. The explanation seems to be that he mentally dramatizes the character. Instead of describing it from the outside, he lets it speak for itself. Donna Anna thus, as it were, states her own case, tells her own story—and takes her own time about it, as she would do on the stage.

Had I the requisite space, I would like to argue again here a thesis I put forward a little while ago when discussing Weingartner's and Koussevitzky's London performances of the Ninth symphony—that Koussevitzky's Beethoven is the genuine classic and Weingartner's the Romantic.

The popular belief, of course, is to the contrary—that the sober, elderly German gentleman shown us in the ordinary German reading is the true Beethoven, while the volcanic spirit that Koussevitzky makes of him is only Koussevitzky himself. I believe this to be a fallacy. The classic is never a classic to himself; he only becomes a classic to later generations. To himself he is a very lively, ardent Romantic. To make for yourself a fancy picture of this classic, a hundred years after his death, and to insist on his behaving himself in the decorous way you think that classics ought to behave, is really to romanticize him. Koussevitzky, by playing the Ninth symphony as if it had been written yesterday by a powerful genius whose muscles were twice the size of those of the ordinary man, gives us, I contend, a Beethoven in which Beethoven would recognize himself. Koussevitzky's reading, therefore, is the genuinely classic one; it reproduces for us the vigor and the tension the work must have had for its creator and for the men of his day, not this vigor and tension watered and slackened down through a century of false idealization. However, my American friends will soon have plentiful opportunities of deciding this and other questions concerning Koussevitzky for themselves.

THIS CLIPPING FROM

NEW YORK
TIMES

SEP 6 1924

Boston Symphony's Concerts.

The forty-fourth season of the Boston Symphony Orchestra will begin Oct. 10 under the direction of Serge Koussevitzky, the Russian conductor. There will be twenty-four Friday afternoon concerts and twenty-four Saturday evening concerts. Rachmaninoff, Stravinsky and Prokofieff, each of them famous as pianist, will appear in their own works. The assisting soloists will be Margaret Matzenauer, Alfred Cortot, Serge Prokofieff, Albert Spalding, Igor Stravinsky, Serge Rachmaninoff, Guy Maier Lee Pattison, and others to be announced.

THIS CLIPPING FROM

NEW YORK
TRIBUNE

SEP 6 1924

Serge Koussevitsky Sails

From The New York Herald Tribune's Paris Bureau

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PARIS, Sept. 5.—Serge Koussevitsky sailed to-day to take up the direction of the Boston Symphony Orchestra, with which this noted leader has signed a six-months' contract. "I must return to Paris in the spring, as I have promised to give the usual series of concerts," he said.

"Americans have a real ear for music, and as this is developed along the right direction, jazz is going to find its prestige rapidly diminished," he added.

THIS CLIPPING FROM THE

Journal
Jersey City N.J.

SEP 1924

Q.—How long has the Boston Symphony Orchestra been in existence? J. M.

A.—The Boston Symphony Orchestra completed its forty-second year last spring.

THIS CLIPPING FROM THE

Press
Asbury Park N.J.

SEP 6 1924

Q. How long has the Boston Symphony orchestra been in existence?—J. M.

A. The Boston Symphony orchestra completed its forty-second year last spring.

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As the Door Swings Open Upon Music

Koussevitzky, Newcomers and New Courses for the Forty-Fourth Year of Symphony Concerts

TODAY Mr. Koussevitzky is taking ship at Cherbourg on the way to his new post as conductor of the Boston Symphony Orchestra. A week hence, he is expected at Symphony Hall. From the one date or the other, chroniclers may reckon the beginning of "the reign of the Russians," as a few wits are already naming it. To Mr. Koussevitzky—they have discovered—will be added three other Russians among the "assisting artists" for the new season: Rakhmaninov as pianist and composer; Stravinsky as composer and pianist; Prokofiev as both and, possibly, conductor in his own music. They have heard also that the programs will contain more than one new piece from Russian hands. Hence their nimble exercise in phrase-making for the smiles of all within earshot. The pastime is innocent and a pretty provocation to those who still complain that Mr. Koussevitzky is a Russian. He is—it is true—by the accident of birth (which is chance for us all), by residence in his younger years, by the earlier practise of his profession. No sooner, however, had he risen in it than he became the cosmopolitan, the individualist, that in these days, nearly all eminent conductors are. In his turn Mr. Koussevitzky has traversed the concert-halls of Europe from Moscow to Madrid. When Russia became a troubled and precarious dwelling-place for the arts, he transferred himself to Paris. Thence, and from London in equal measure, his renown has spread through the western world. As Russian conductor, it might barely have heeded him. As cosmopolitan conductor, it sets him in the first rank of these days.

* * *

Now, in plain fact, conducting is a highly individualized calling. Not from the passport and the records that assign him a nationality proceed a conductor's eminence and vogue. The sources of his merits, the springs of his power, are within himself as musician, poet, stimulant and authority upon the orchestra before him and the audience behind him. By the understanding and imagination that possess him, so does he give forth music in his own image as well as that of the composer. Mr. Koussevitzky is not a high-placed conductor because he happens to be Russian by antecedents, but by the mettle he has proved in a dozen corners, as an Irishman might say, of this round world. And on no other ground, or for no other occasion was he called to Symphony Hall. All this is to write the very primer of musical understanding. Yet there were those who believed—and may still believe—that only a German can truthfully and eloquently translate Beethoven into sound or that a Parisian is necessarily a notable conductor, because the French armies were among the victors in the late war. Near neighbors are those who await with an air of mistrust and foreboding the waving of a Russian baton over the Boston Symphony Orchestra. Some of these even call the engagement of Mr. Koussevitzky a "mystery"—as though the trustees were misled into the choosing of a conductor of the first rank, who should be also, since Americans exact it, vivid "personality."

As groundless are the repeated alarms over Mr. Koussevitzky as a fanatical, forth-putting modernist. In these times eminent conductors are seldom fanatics for anybody or anything. Rather, they are, musically, broad-minded, open-minded, discerning and balanced. They are even aware that an audience is—an audience, especially through a series of fifty concerts in the same city to the same public. Incredible as to some it seems, Mr. Koussevitzky passions himself for the classic masters of music. As Mr. Newman has said in these columns, he would set his Bach, Beethoven and Mozart newly aglow, in the ardors, bright or deep, large and full, with which they wrote. He conceives them as eager spirits outpouring themselves upon our time as well as upon their own day. With this intensified life they must warm orchestra and audience as they have already kindled his own responsive and transmitting powers. From this impassioning of the classics, more than from any other merit, has sprung Mr. Koussevitzky's great reputation in Europe. Therewith do his band and his hearers feel him most. Yet he discriminates while he burns. If he would have his Beethoven incandescent and his Brahms beating high, he is as eager in another vein for the modelling and the chiselling, the suavity and sensibility, the pellucid mood and course, the play of sentiment, the darts of fervor, in eighteenth-century music. More: he rediscovers and reanimates it, choosing from the shadowy neglected nooks as well as from the sunny high places. For within these forms and surfaces—he would persuade us—there is still the pulse of life.

By the same token, a conductor of Mr. Koussevitzky's intensities is little likely to overlook the romantics of music from Schubert, Berlioz and Schumann through Wagner, Chaikovsky and Strauss. They recur upon his programs in Europe. They invite his visioning and dramatizing powers. With them, he can be architect for line and poet for picture and passion. The discerning and good-willed Monteux erased Chaikovsky's tone-poem of Francesca and Paolo from his programs for last winter, because Mr. Koussevitzky excels in it. From London to Moscow his version of Strauss's "Don Juan" remains a tingling memory. In a nearly opera-less city like Boston, he may go open-armed to Wagner. A Russian outflinging himself upon Chaikovsky and Rimsky—there has been none such hereabouts in this symphonic day—should not fail of excitements where audiences thrill to relative calm. The romantics of Friday and Saturday at Symphony Hall bid fair next season to have their fill, with Mr. Koussevitzky as minister. Nay: even the exacting Francophiles may anticipate contentedly. No less a master of line and edge, the new conductor stirs to Ravel. Another turn and his sensibility joins hands with Debussy's.

* * *

Yet Mr. Koussevitzky remains the dreaded—and dreadful—modernist; wheras on that score he is not one jot more menacing to the peace of Symphony Hall than was the now haloed Monteux. No conductor, unless he work in a provincialized Germany, may shut his ears to the music written in this, our immediate, day, or close his doors when a Stravinsky or a Honegger, out of an innovating generation, knocks at them. Symphony concerts have their classics—so far in perpetuity. They have as well their established moderns, who may or may not endure the sifting years. Neither the one nor the other is in the least peril at Symphony Hall or any other concert-room. Record has yet to name the conductor who, in human nature, would not prove his particular and pervading quality in both. They prove—and display—him; while with the modernists the composer usually comes uppermost for execration, or applause. Not many of us have a warrantable notion how much or how little Mr. Koussevitzky admires his newcomers. Because they have sometimes preponderated through four grouped and specially schemed concerts in Paris is no sign that they will also overweigh twenty-four pairs of concerts under the different conditions of Boston.

Here, none the less, the modernists will surely be heard in full and also just, desert, not merely because Mr. Koussevitzky is responsive voice to them, but because he is in artist's and musician's honor bound to find place for the new ways and the new works. Irritated ears and angry tongues to the contrary notwithstanding, a renowned conductor may not now "turn down" Stravinsky or Honegger, the new Italians and Englishmen, the newer Russians and Czechs, and still look himself honestly in the face. Like or mislike it, the day of rejection and silence is overpast. The innovators and "come-outers" have won their right to hearing, and heard they will be, as part of the progress, the pleasure, the pains and the penalties of music coursing through our day. The listeners may welcome or resent; but still the tide will flow. No conductor—least of all an alert and eager Koussevitzky—and no audience, may escape it. Yet Boston, it is the silly custom to say, "is different." Not a whit. The public of Symphony Hall that cannot abide the modernists is no larger and no more vocal with woe and menace than it is in New York or Paris or London. Beside it, in all four cities, the curious, interested, exhilarated, believing minority is the same "obnoxious" fraction—or faction. Yet the conductors, and not least Mr. Koussevitzky, somehow minister to it and somehow prevail. As some say strangely, they believe they are serving both the present and the future of the music.

* * *

So stand the signs of the times at Symphony Hall for a public that is to be thrice blessed in the coming of a conductor of the first rank in both Western and Eastern Europe; a classicist, a romanticist and a modernist justly and discerningly fused; in passion for his music yet in wrought design unfolding it, courting power yet also courting sensibility. Four times blessed is Mr. Koussevitzky coming in his turn to an unchanged orchestra bestowed upon him in new flower and eager to be extended—at last—to the top of its bent. A fifth blessing is his in the full authority over the matter and the manner of the concerts that is the theory, practice, tradition and pride of Henry Higginson's orchestra. At the very beginning Mr. Koussevitzky elects to exercise it. He will have no decorative "soloists"; no intensive and expansive "assisting artists" fondly fancying that a Symphony Concert is service and setting to their powers and "personality." Instead his "soloists" will come to play music they have themselves composed or to fit into schemes and pieces of the conductor's own choice and devising. For the while, they are Rakhmaninov, Stravinsky and Prokofiev for their own piano-pieces; Mr. Spalding for Respighi's new Concerto for Violin; Mr. Cortot, Messrs. Maier and Pattison and Mme. Matzenauer for other purposes not yet disclosed. . . . Once more, expectancy is the word.

H. T. P.

ONDUCTOR AND SOLOISTS OF SYMPHONY CONCERT SEASO

ALBERT SPALDING
VIOLINIST

SERGEI RACHMANINOFF,
PIANIST
© KUBEY-REMBRANT STUDIOS

MARGARET MATZENAUER
CONTRALTO

ALFRED CORTOT,
PIANIST
KUBEY-REMBRANT STUDIOS

SERGE PROKOFIEFF,
PIANIST

SERGE KOUSSEVITZKI
CONDUCTOR

THIS CLIPPING FROM
SAN FRANCISCO, CALIF.
~~CHRONICLE~~
Bulletin
SEP 6 1924

BOSTON SYMPHONY LEADER

By ALLEN RAYMOND

Paris Correspondent of The Bulletin and the North American Newspaper Alliance.

"WHAT I hope to do in America is to show the public that masterpieces of music are being written today as powerful, stirring, and beautiful as the greatest of the past," says Serge Koussevitzky, the Russian conductor who will lead the Boston Symphony Orchestra this coming season.

"I will present in Boston music never heard before," he said, "music which now exists only in manuscripts which I have in my keeping, music written by men now living, who will rank as high a century from now as Mozart and Beethoven. Some of it shall be America's first."

I have seen how Koussevitzky's music has been received in Paris. Music lovers have gone mad over the Russian leader, literally frenzied in their idolatry

"I will do in the new world what I have done in the old," was his reply to a request for an outline of his plans.

In the old world he has become known as a hunter for musical talent, and a patron of young composers. He believes there is genius in America, and he hopes to ferret it out.

"Jazz music?" (He was answering a query.) "I like all good music. And several Americans have written jazz which is truly good. Besides writing it, your nation seems to have a talent for playing it.

Likes Jazz Band.

"I was in London recently. There was an orchestra of American boys there. The oldest could not have been more than 30. I had a table near them, where I could hear them and watch them individually. Some of those boys were improvising as they went along, and they were great players. I let my supper get cold listening to them.

Serge Koussevitzky, who comes to America this season as conductor of the Boston Symphony Orchestra.

—Photo by Lipnitzki, Paris.

"Life in Russia is impossible," he concludes. "There is no chance for artistic endeavor. I tried. I gave concerts in rooms that were freezing. The brass players had to wear mittens. You can't do it. It's impossible. Everything has gone to pieces."

There was a story floating about Paris that Koussevitzky and his compatriot, the basso Chaliapin, had quarreled over Bolshevism. Chaliapin managed to get along well with the Soviet chiefs. Koussevitzky left the country rather than try to carry on artistic endeavor under what he felt were impossible conditions. Koussevitzky denies the quarrel.

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THIS CLIPPING FROM
BOSTON, MASS.
POST

Transcript

SEP 6 1924

As the Door Swings Open Upon Music

Koussevitzky, Newcomers and New Courses for the Forty-Fourth Year of Symphony Concerts

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* * *

Now, in plain fact, conducting is a highly individualized calling. Not from the passport and the records that assign him a nationality proceed a conductor's eminence and vogue. The sources of his merits, the springs of his power, are within himself as musician, poet, stimulant and authority upon the orchestra before him and the audience behind him. By the understanding and imagination that possess him, so does he give forth music in his own image as well as that of the composer. Mr. Koussevitzky is not a high-placed conductor because he happens to be Russian by antecedents, but by the mettle he has proved in a dozen corners, as an Irishman might say, of this round world. And on no other ground, or for no other occasion was he called to Symphony Hall. All this is to write the very primer of musical understanding. Yet there were those who believed—and may still believe—that only a German can truthfully and eloquently translate Beethoven into sound or that a Parisian is necessarily a notable conductor, because the French armies were among the victors in the late war. Near neighbors are those who await with an air of mistrust and foreboding the waving of a Russian baton over the Boston Symphony Orchestra. Some of these even call the engagement of Mr. Koussevitzky a "mystery"—as though the trustees were misled into the choosing of a conductor of the first rank, who should be also, since Americans exact it, vivid "personality."

As groundless are the repeated alarms over Mr. Koussevitzky as a fanatical, forth-putting modernist. In these times eminent conductors are seldom fanatics for anybody or anything. Rather, they are, musically, broad-minded, open-minded, discerning and balanced. They are even aware that an audience is—an audience, especially through a series of fifty concerts in the same city to the same public. Incredible as to some it seems, Mr. Koussevitzky passions himself for the classic masters of music. As Mr. Newman has said in these columns, he would set his Bach, Beethoven and Mozart newly aglow, in the ardors, bright or deep, large and full, with which they wrote. He conceives them as eager spirits outpouring themselves upon our time as well as upon their own day. With this intensified life they must warm orchestra and audience as they have already kindled his own responsive and transmitting powers. From this impassioning of the classics, more than from any other merit, has sprung Mr. Koussevitzky's great reputation in Europe. Therewith do his band and his hearers feel him most. Yet he discriminates while he burns. If he would have his Beethoven incandescent and his Brahms beating high, he is as eager in another vein for the modelling and the chiselling, the suavity and sensibility, the pellucid mood and course, the play of sentiment, the darts of fervor in eighteenth-century music. More- upon his programs in Europe. They invite his visioning and dramatizing powers. With them, he can be architect for line and poet for picture and passion. The discerning and good-willed Monteux erased Chaikovsky's tone-poem of Francesca and Paolo from his programs for last winter, because Mr. Koussevitzky excels in it. From London to Moscow his version of Strauss's "Don Juan" remains a tingling memory. In a nearly opera-less city like Boston, he may go open-armed to Wagner. A Russian outflinging himself upon Chaikovsky and Rimsky—there has been none such hereabouts in this symphonic day—should not fail of excitements where audiences thrill to relative calm. The romantics of Friday and Saturday at Symphony Hall bid fair next season to have their fill, with Mr. Koussevitzky as minister. Nay: even the exacting Francophiles may anticipate contentedly. No less a master of line and edge, the new conductor stirs to Ravel. Another turn and his sensibility joins hands with Debussy's.

* * *

Yet Mr. Koussevitzky remains the dreaded—and dreadful—modernist; whereas on that score he is not one jot more menacing to the peace of Symphony Hall than was the now haloed Monteux. No conductor, unless he work in a provincialized Germany, may shut his ears to the music written in this, our immediate, day, or close his doors when a Stravinsky or a Honegger, out of an innovating generation, knocks at them. Symphony concerts have their classics—so far in perpetuity. They have as well their established moderns, who may or may not endure the sifting years. Neither the one nor the other is in the least peril at Symphony Hall or any other concert-room. Record has yet to name the conductor who, in human nature, would not prove his particular and pervading quality in both. They prove—and display—him; while with the modernists the composer usually comes uppermost for execration or applause. Not many of us have a warrantable notion how much or how little Mr. Koussevitzky admires his newcomers. Because they have sometimes preponderated through four grouped and specially schemed concerts in Paris is no sign that they will also overweigh twenty-four pairs of concerts under the different conditions of Boston.

Here, none the less, the modernists will surely be heard in full and also just, desert, not merely because Mr. Koussevitzky is responsive voice to them, but because he is in artist's and musician's honor bound to find place for the new ways and the new works. Irritated ears and angry tongues to the contrary notwithstanding, a renowned conductor may not now "turn down" Stravinsky or Honegger, the new Italians and Englishmen, the newer Russians and Czechs, and still look himself honestly in the face. Like or mislike it, the day of rejection and silence is overpast. The innovators and "come-outers" have won their right to hearing, and heard they will be, as part of the progress, the pleasure, the pains and the penalties of music coursing through our day. The listeners may welcome or resent; but still the tide will flow. No conductor—least of all an alert and eager Koussevitzky—and no audience, may escape it. Yet Boston, it is the silly custom to say, "is different." Not a whit. The public of Symphony Hall that cannot abide the modernists is no larger and no more vocal with woe and menace than it is in New York or Paris or London. Beside it, in all four cities, the curious, interested, exhilarated, believing minority is the same "obnoxious" fraction—or faction. Yet the conductors, and not least Mr. Koussevitzky, somehow minister to it and somehow prevail. As some say strangely, they believe they are serving both the present and the future of the music.

* * *

So stand the signs of the times at Symphony Hall for a public that is to be thrice blessed in the coming of a conductor of the first rank in both Western and Eastern Europe; a classicist, a romanticist and a modernist justly and discerningly fused; in passion for his music yet in wrought design unfolding it, courting power yet also courting sensibility. Four times blessed is Mr. Koussevitzky coming in his turn to an unchanged orchestra bestowed upon him in new flower and eager to be extended—at last—to the top of its bent. A fifth blessing is his in the full authority over the matter and the manner of the concerts that is the theory, practice, tradition and pride of Henry Higginson's orchestra. At the very beginning Mr. Koussevitzky elects to exercise it. He will have no decorative "soloists"; no intensive and expansive "assisting artists" fondly fancying that a Symphony Concert is service and setting to their powers and "personality." Instead his "soloists" will come to play music they have themselves composed or to fit into schemes and pieces of the conductor's own choice and devising. For the while, they are Rakhmaninov, Stravinsky and Prokofiev for their own piano-pieces; Mr. Spalding for Respighi's new Concerto for Violin; Mr. Cortot, Messrs. Maier and Pattison and Mme. Matzenauer for other purposes not yet disclosed. . . . Once more, expectancy is the word.

H. T. P.

PLAYS IN PROSPECT

THIS CLIPPING FROM
BOSTON, MASS.
CHRISTIAN SCIENCE MONITOR

SEP 6 1924

Few Soloists for Boston Symphony

SERGE KOUSSEVITZKY will begin his tenure as conductor of the Boston Symphony Orchestra with a reform. That is, he will ameliorate the nuisance of "assisting artists."

Traditionally, a long list of soloists for the season should have been announced by this time. Instead, the management of Symphony Hall today makes known the names of five soloists, two of whom are paired, and three visiting composers who will appear in works of their own, with the orchestra this season. Whether the composers are to conduct their works or to perform solo parts in them is not revealed. It is also said that other soloists will be added to the list, but that the number of them will by no means reach the customary 17 or so.

Further, it is indicated that soloists hereafter will not be brought forward as high lights of a program filled out with orchestral works, but rather will be regarded as filling an important but not a predominant rôle in programs essentially orchestral.

Doubtless former leaders of the orchestra would have liked to institute this reform, but dared not quite make the plunge. Mr. Koussevitzky, who is sailing today for the United States, has made his decision known in advance.

Probably most of the regular attendants at symphony concerts in Boston will welcome the change. It is true that there is a considerable number of listeners who display far greater interest in the personality of a soloist than in the musical content of a symphony. But it is also possible that they are more clamorous than numerous. Certainly there are very many symphony concert-goers who care more for symphonic music, with just representation of the concerto form, than for a long succession of soloists who more or less overshadow more important musical matters. Unquestionably the new policy will be an artistic advance, and doubtless its achievement will convert many who offhand would not want to yield up the soloist habit.

Particularly, the announced soloists are Margaret Matzenauer, mezzo-soprano; Albert Spalding, violinist; Alfred Cortot, pianist, and Guy Maier and Lee Pattison, performers of music for two pianos.

The composers who will appear with the orchestra either as conductors or as pianists in works of their own are Igor Stravinsky, Serge Prokofieff and Serge Rachmaninoff; all, it will be noted, countrymen of the conductor, who is the first Russian to direct the Boston orchestra.

The personnel of the orchestra remains as Pierre Monteux left it for the season of 1924-1925, which opens Oct. 10.

L. A. S.

BOSTON, MASS.
POST

Sept [illegible]

KOUSSEVITZKY SAILS FOR HUB

Symphony's Conductor Thinks Jazz Will Diminish

PARIS, Sept. 5.—Serge Koussevitzky sailed today to take up the direction of the Boston Symphony Orchestra, with which this noted leader has signed a six months' contract.

"I must return to Paris in the spring as I have promised to give the usual series of concerts," he said. "Americans have a real ear for music, and as this is developed along the right direction, jazz is going to find its prestige rapidly diminished," he added.

THIS CLIPPING FROM THE

SEP 6 1924

MISS CURRAN BRINGS TWO ORCHESTRAS

Under the direction of Gerrude Cu.ran, Paul Whi[illegible] and his far-famed orchestra will give a concert in Utica this season at the Avon Theater. The date for this attraction has not yet been decided.

Miss Curran will also bring the Boston Symphony Orchestra sometime this fall or winter. Uticans will look forward to these two banner engagements with exceptional interest.

THIS CLIPPING FROM

News

SEP 6 1924

Q. How long has the Boston Symphony Orchestra been in existence? J. M.

A. The Boston Symphony Orchestra completed its forty-second year last spring.

(Other Romeikes May Disappoint)

THIS CLIPPING FROM THE

SEP 6 1924

BOSTON SYMPHONY COMING TO UTICA THIS SEASON

The Boston Symphony Orchestra is scheduled to make a local appearance during the coming season, under the auspices of Miss Gertrude Curran. This aggregation of orchestral artists is making an extensive tour during the coming months. Mr. Brennan, manager, has been in town, interviewing the local manager concerning the engagement.

THIS CLIPPING FROM
BUFFALO, N. Y.
NEWS

SEP 6 1924

NEW LEADER OF BOSTON SYMPHONY OFF FOR U. S.

Special Cable (Copyright) Buffalo Evening News.

PARIS, Sept. 6.—Serg Koussevitiky sailed yesterday to take up the direction of the Boston Symphony orchestra with which this noted leader has signed a six months contract.

"I must return to Paris in the spring as I have promised to give the usual series of concerts," he said. "Americans have a real ear for music, and as this is developed along the right direction, jazz is going to find its prestige rapidly diminished," he added.

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New Boston Symphony Conductor, Koussevitz

Famous Musician Likes American "Jazz"---His Programmes Outlined

Everybody wants to know about Koussevitzky—

What will he do when he comes to Boston?

What does he think of jazz and Americans?

What does he look like, how does he conduct, what is he like in private life, and hundreds of other such questions.

For the great Serge Koussevitzky has just sailed from France to take charge of the Boston Symphony Orchestra, and he will be here this week.

Today the Sunday Post, through its correspondent in Paris, reveals Koussevitzky in the first interview that he has given regarding his coming to Boston.

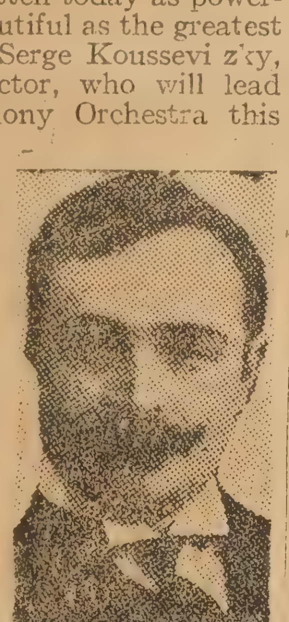
This is an intimately human sketch of the great musician whose coming is the greatest musical sensation in years.

BY ALLEN RAYMOND

(*Paris correspondent of the Boston Post and the North American Newspaper Alliance.*)

Paris, Sept. 6.

"What I hope to do in America is to show the public that masterpieces of music are being written today as powerful, stirring and beautiful as the greatest of the past," says Serge Koussevitzky, the Russian conductor, who will lead the Boston Symphony Orchestra this coming season.



Koussevitzky

In the twilight shadow of his Paris home, looking down through the trees upon the peaceful Seine, he outlined for readers of the Sunday Post his plans and hopes for his approachig career across the Atlantic.

"I will present in Boston music never heard before," he said; "music which now exists only in manuscripts which I have in my keep-keeping; music written by men now living who will rank as high a century from now as Mozart and Beethoven. I have given some of their music to Paris. You have seen how it has been received. Some of it shall be America's first."

I have seen how Koussevitzky's music has been received in Paris. Music lovers in the French capital have gone mad over the Russian leader, literally frenzied in their idolatry.

But it is not alone for his introduction of new composers that they storm the doors of the Theatre Nationale de l'Opera for all his concerts.

America may be sure that Koussevitzky will present its musical public with auditions of the older classics, without a trace of modernity in his reading of them, their historic beauties reproduced painstakingly and enthusiastically, exactly as the modern Russian believes the older masters wished them rendered.

America also may be sure that this man will be engaged during his entire stay in America on a passionate hunt for musical genius resident or native in the new world.

"I will do in the new world what I have done in the old," was his reply to a request for an outline of his plans.

In the old world he has become known as a hunter for musical talent, and a patron of young composers. He believes there is genius in America, and he hopes to ferret it out. The breadth of territory which his search will cover may be indicated by an incident he told the interviewer.

Jazz Music

"Jazz music?" (He was answering a query.) "I like all good music. And several Americans have written jazz which is truly good. Besides writing it, your nation seems to have a talent for playing it.

"I was in London recently, and dropped in late at night for something to eat at a supper club where dancing was going on. There was an orchestra of American boys there. The oldest could not have been more than thirty. I had a table near them where I could hear them and watch them individually. Some of those boys were improvising as they went along, and they were great players.

"I let my supper get cold listening to them. I stayed until a shockingly late hour. Those boys were fine musicians, but I learned that they were not particularly notable among America's jazz musicians—just a group of college students from one of your Western States."

Mr. Koussevitzky is a man of one passion, music. He is a man of no hobbies. Over and above his talents, his outstanding quality is enthusiasm. He is as enthusiastic over the subject he expounds from his conductor's platform as is Billy Sunday over his. (Their methods of exposition differ.)

Music has been practically his entire life since the age when most boys are playing marbles. At the age of 12 he conducted a provincial theatre orchestra in Russia, and was a composer. Today he is 52 years old.

His Wife Also Musical

Mr. Koussevitzky is married. His wife is musical. Mrs. Koussevitzky is the sort of person to whom the young Russian composers dedicate their most ambitious works. A species of goddess, for Scriabine, Strawinsky and their fellows. She has great sympathy for them, is a tireless listener, an able and appreciative critic. She is more than well-to-do. She has published the music of more than one hungry genius, and has supplied food to many others.

In appearance, manner and dress, Mr. Koussevitzky might be a successful middle-aged business man, a forceful figure of no eccentricities, of middle height, stocky, un-athletic. Only his eyes inform you he is not. Few business men have eyes glowing with such dark, strange fires as his, when enthusiasm is flaming in them. They are the eyes of a young reformer, an evangelist.

Would Appreciate Billy Sunday

The fact is, Mr. Koussevitzky IS an evangelist and a showman. He would appreciate both Billy Sunday and P. T. Barnum. This is what he told his interviewer of a trip he used to take in pre-war Russia, with an orchestra of 100 players, in a steamboat on the Volga:

"I carried music through a vast section of Russia," he said. "Once every two years before the war I used to charter a big steamer, and make a journey of 2500 miles. We stopped at every big city and many small towns. We sent men ahead to advertise that we were coming. The peasants would flock to the river from villages for miles back into country which few Europeans have ever seen. And I took them the best that exists in music, new and old. Debussy, Ravel, Florent Schmitt, P. Ducas, Roger Ducasse, Fanelly, Elgar, Richard Strauss! I made them known in villages where there isn't any modern life as Europe and America know it.

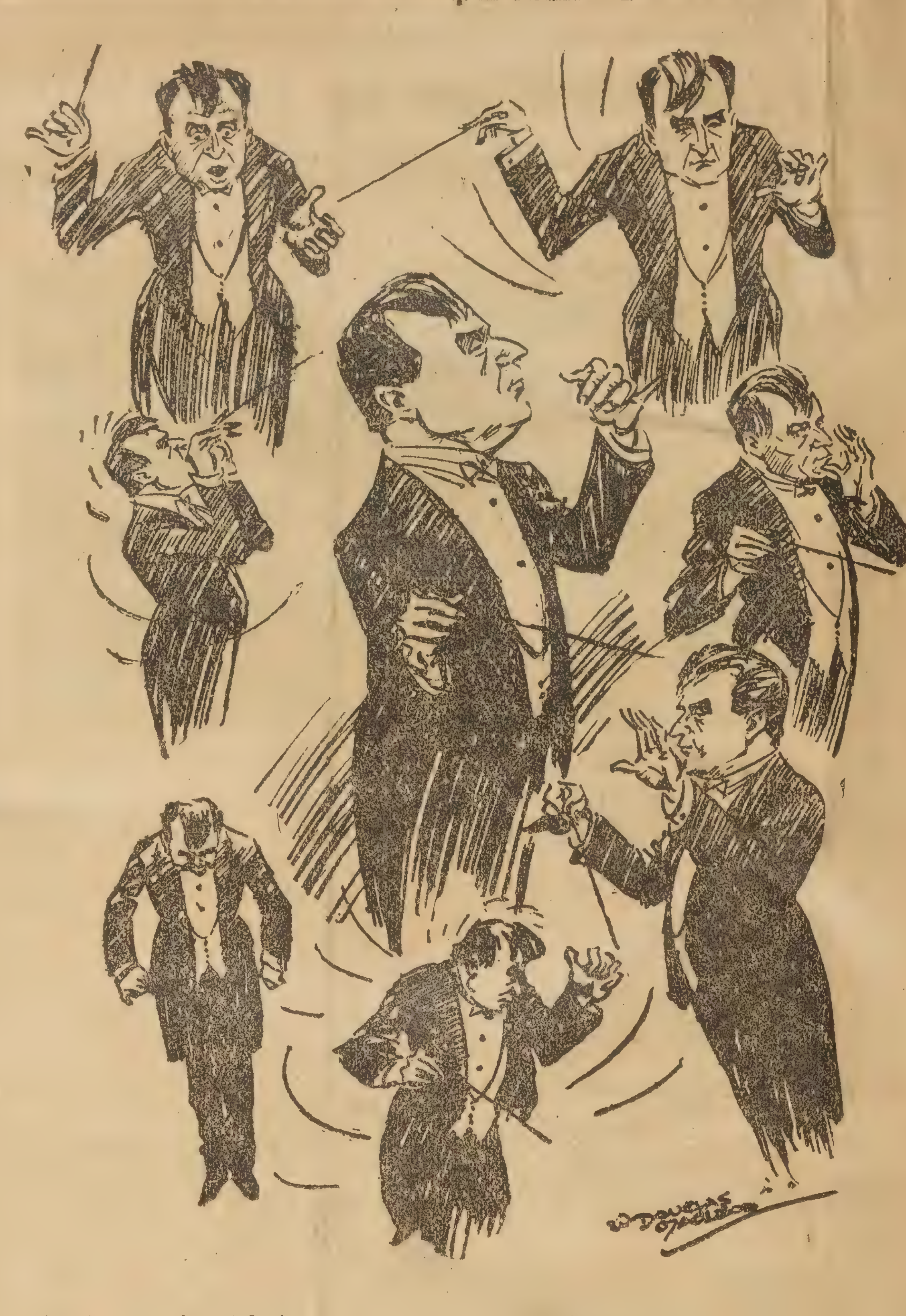
"I took them into the back country and gave them to hundreds of thousands of Russian people, scattered over an area of 500,000 square miles. You should have seen them come to see and to hear us. And on these trips I found musicians who are now playing in the great capitals.

"They were marvellous, those journeys. They are not possible any more."

There is a pardonable pride that glows through the musician's story of his pre-war missionary tours. There is no doubt that Koussevitzky, like other artists, is an egotist, but his is not a blatant egotism. It is the self-confidence and pride of a man who has demonstrated his abilities, and who is enthusiastic over the place of music in the general scheme of things.

Music is the most important thing in the world to him. Therefore, it must count for a great deal with society at large.

As a small boy, he says, the orchestras he heard in Tver, the north Russian community where he was born, exerted an impelling fascination over him. His family were mercantile, middle-class folk, who were fond of music. It was early the centre of his existence, and though he experimented with various instruments when a boy, he always intended to direct an orchestra as his life work.



An impression of the great composer-conductor, Serge Koussevitzky, who is coming to lead Symphony Orchestra this season. This cartoon is from the Glasgow Evening News, Scotland, and shows the great conductor's varying moods.

When he was 14, he entered the Conservatoire of the Moscow Philharmonic Society as a student of composition and orchestral conducting. In order to qualify for a scholarship he studied the double-bass, and became such a master of that resounding instrument that upon the termination of his study he obtained the post of double-bass soloist at the Moscow Imperial Opera. For several years thereafter he appeared in the principal cities of Russia as a double-bass virtuoso.

He never lost sight of his real aim, the conduct of a great orchestra. In 1909, after an intensive study of the interpretation of classics and moderns in an orchestra formed by him in Berlin, from students of the Berlin High School of Music, he returned to Russia and established his own symphony orchestra in Moscow. This body of musicians quickly became famous all over Russia, so that its appearance in Petrograd was always one of the great events of
season.
It was with this group of p
which Koussevitzky toured
Then came the war. The f
tion, that of 1917, did not d
He was appointed general c
the Russian State Orchest
Provisional government est
Kerensky. This orchestra fo
the Court Orchestra.
Then came the Bolshevik
"I am not a politician," sa
poser and conductor, speakin
am not an economist."
Then he pauses. He does
into the diatribes agains
regime, which explode from
Russian colony in Paris.
broods.

Players Wore Mit

"Life in Russia is imp
concludes. "There is no
artistic endeavor. I tried.
certs in rooms that were fr
brass players wore mittens.
do it. It's impossible. Ev
gone to pieces."
There was a story floating
that Koussevitzky and his
the basso, Chaliapine, ha
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to get along well with the S
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His Opinion on Chali

"Chaliapine is a great ar
great Russian," he says. Wh
the basso met upon the Place
just in front of the Cafe de l
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ally fell upon each other
Shortly thereafter, Koussevitz
orchestra in the Opera when C
appeared, and led it in eac
basso's appearances thereafter.
The union of the two popular
in one performance almost caus
The prices were quadrupled, an
mob stormed the doors trying
I doubt if Koussevitzky e
relled with anyone on Bolshevis
thing else aside from music.
lies all his interest, and all his
of getting excited.
He is interested in choral
well as orchestral, and in the
the two. In Moscow he orga
choir of 250 voices to give chor
in conjunction with his sy
orchestra.

Always Seeking New M

His chief interest undoubted
the discovery of new music and
it known to the public. He int
Debussy into Russia, and twice
the great Frenchman to Mosc
Petrograd to conduct his own
Many of the Debussy works i

ESTABLISHED 1881
From
ADVERTISER, 24
Boston, Mass.

Famous Soloists for Symphony Season

SERGE KOUSSEVITZKY sailed to assume his duties as conductor of the Boston Symphony Orchestra. The season will open with the concerts on October 10 and 11. There is only one change in the personnel of the famous orchestra. A new second harpist is coming.

For the regular series of 24 pairs of concerts all Friday afternoon seats have been resubscribed. Some Saturday evening seats are still available.

The soloists will be chosen according to the new conductor's plan to preserve the symphonic integrity of the programs. Each artist will appear in a certain orchestral score of importance with a solo part for which his genius is particularly suited.

Three composers, who are also pianists and conductors, will appear in works of their own. These are Rachmaninoff, Stravinsky and Prokofieff. Igor Stravinsky is coming to America for the first time this season. Serge Prokofieff is one of the most talented of the younger Russian artists.

Margaret Matzenaur, Albert Spalding, Alfred Cortot and Maier and Lee Pattison are also among the soloists already chosen.

PITTSBURG, PENN.
PRESS
SEP 7 1924

RECITAL COURSE HOLDS MANY FAMOUS ARTISTS

The May Beegle concert offices will open for business tomorrow, when subscriptions will be received for attractions in the various courses under this management. An unusually attractive list is announced for the 1924-25 season, including a recital course in Syria mosque with the following star attractions: Alma Gluck, De Pachmann, Hidalgo, Pavlowa and Ballet Russe, Zimbalist, Martinelli and Maria Jeritza.

A series of symphony orchestra concerts will also be given at the mosque, presenting six of the world's greatest organizations Friday nights and Saturday matinees. The orchestras to be heard include th Boston, Detroit, New York Philharmonic, Cleveland, Cincinnati and Minneapolis. Noted soloists will be featured during the season with the various orchestras, engagements already having been made of Elsa Alsen, Wagnerian opera soprano; Viola Mitchell, violinist, and Maier, Pattison and Shattuck, pianists.

Miss Beegle also announces for Carnegie music hall three stellar attractions opening, on Wednesday, Nov. 26, with Rachmaninoff, followed by Fritz Kreisler and Geraldine Farrar, who with her company will give an operatic fantasie of "Carmen," with costumes, scenery, ballet and orchestra.

The season will open on Monday night, Oct. 20, with a recital by Alma Gluck, who returns after an absence of three seasons. Detailed announcements of all attractions will be mailed on request.

Sept 7

SYMPHONY ORCHESTRA SEASON AND SOLOISTS

The Boston Symphony Orchestra will open its 44th season in Symphony Hall on Oct 10 and 11. The Friday seats have all been resubscribed for. Saturday seats not thus taken are now on sale. Their number is considerably fewer than at this time last year.

The orchestra retains without change in personnel. The new interest is in the conductor, Serge Koussevitzky, who will be the first Russian to lead the Boston Symphony Orchestra. Mr Koussevitzky sailed for America yesterday, and not long after arriving will assemble the orchestra for rehearsal.

Serge Koussevitzky has been active during the past Spring and Summer months appearing as guest conductor of the London Symphony Orchestra at the "Concerts Koussevitzky" in Paris, and presiding over performances of Russian opera at the Grand Opera House there.

During the several years that this conductor has been heard in western Europe, he has been one of the most talked-about of European celebrities. His brilliant and forceful leadership is much remarked upon, and likewise, his evident sympathy, conviction and range as an interpretative artist. It was in his native Russia that Koussevitzky first became well known as a conductor.

His principal achievement there was the orchestra which he organized in Moscow and with which he traveled the length and breadth of his country, making symphonic music known in many parts where it had never been heard. At this time, as also later, he has been as eager to perform the established "classic" repertory as the music of living composers. It is since 1920 that he has become the dominant figure in the concert halls of London and Paris.

The list of soloists now announced is only partial and will be added to later. In choosing these assisting artists, the conductor is planning carefully to preserve the symphonic integrity of the programs. In this interest, each artist will appear in a certain orchestral score of importance with a solo part for which his genius is particularly suited.

Three composers who are also brilliant pianists and experienced as conductors will appear in works of their own. These are, Rachmaninoff, Stravinsky, Prokofieff. Serge Rachmaninoff has appeared several times as soloist with the Boston Symphony Orchestra. His undisputed eminence as a piano virtuoso by no means over-shadows his importance as the composer of numerous scores, both orchestral and in smaller forms.

Igor Stravinsky is to come to America for the first time. To the daring score "Le Sacre du Printemps," which was performed at these concerts last season, and such famous ballets as "Petrouchka" and the "Fire Bird" he has recently added a concerto for pianoforte and orchestra in which he appeared at the "Concerts Koussevitzky" last Summer with great success.

Serge Prokofieff has been called the most talented of the younger generation of Russian composers, and is likewise a pianist of remarkable ability. He first came to America in 1918. Several of his works have been performed in this country, notably his satiric opera, "The Love for the Three Oranges," which was produced by the Chicago Opera Company.

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THIS CLIPPING FROM

PITTSBURG, PENN.
PRESS

SEP 7 1924

ORCHESTRA SERIES CONDUCTORS AND ARTISTS

THE most auspicious program yet announced will be given this season by the Pittsburgh Orchestral association, bringing to the city the leading orchestras of the nation. Above are pictured the conductors and a part of the artists who will be heard as soloists with this year's program.

To the upper left is shown Serge Kousseviszky, the brilliant new conductor of the Boston Symphony, who will be heard for the first time this season. The upper center is Viola Mitchell, Pittsburgh violinist, whose artistic playing has resulted in her engagement with the Cincinnati Symphony as soloist; to the upper right is Elsa Alsen, dramatic soprano, formerly of the Wagnerian Opera Co., who comes as soloist with the Cleveland Symphony.

The center left is Fritz Reiner, conductor of the Cincinnati Symphony the center view, Henri Vergrugghen, conductor of the Minneapolis Symphony, and to the center right, Arthur Shattuck, piano soloist with the Detroit Symphony. The lower left shows Nikolai, the admirable conductor of the Cleveland Symphony; the lower center, Ossip Gabrilowitsch, conductor of the Detroit Symphony, and to the lower right Willem Mengelberg, conductor of the New York Philharmonic. The concerts will be under the local management of May Beegle, with the following dates announced: The Boston Symphony, Nov. 14 and 15; the Cleveland Symphony, Dec. 12 and 13; the Cincinnati Symphony, Jan. 16 and 17; the Minneapolis Symphony, Feb. 6 and 7; the New York Philharmonic, March 13 and 14, and the Detroit Symphony, March 27 and 28.

THIS CLIPPING FROM

CLEVELAND,
OHIO
~~TIMES~~
Plain Dealer

SEP 7 1924

Koussevitzky, Coming to Boston, Tells of His Aims

BY ALLEN RAYMOND,
Paris Correspondent of The Plain Dealer and the North American Newspaper Alliance.

PARIS.—"What I hope to do in America is to show the public that masterpieces of music are being written today as powerful, stirring, and beautiful as the greatest of the past," says Serge Koussevitsky, the Russian conductor who will lead the Boston Symphony orchestra this coming season.

SERGE KONSEVITSKY

"I will present in Boston music never heard before," he said, "music which now exists only in manuscripts which I have in my keeping, music written by men now living who will rank as high a century from now as Mozart and Beethoven. I have given some of their music to Paris. You have seen how it has been received. Some of it shall be America's first."

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"Jazz music?" (He was answering a query). "I like all good music. And several Americans have written jazz which is truly good. I was in London recently, and dropped in late at night at a supper club. There was an orchestra of American boys there. The oldest could not have been more than 30. Some of those boys were improvising as they went along, and they were great players. I let my supper get cold listening to them. I stayed until a shockingly late hour. Those boys were fine musicians, but I learned that they were not particularly notable among America's jazz musicians—just a group of college students from a western state."

Mr. Koussevitzky is a man of one passion, music, and no hobbies. Music has been practically his entire life. At 12 he conducted a provincial theater orchestra in Russia, and was a composer. He is 52 now.

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BOSTON, MASS.
GLOBE

SEP 7 1924

SYMPHONY ORCHESTRA SEASON AND SOLOISTS

The Boston Symphony Orchestra will open its 44th season in Symphony Hall on Oct 10 and 11. The Friday seats have all been resubscribed for. Saturday seats not thus taken are now on sale. Their number is considerably fewer than at this time last year.

The orchestra retains without change in personnel. The new interest is in the conductor, Serge Koussevitzky, who will be the first Russian to lead the Boston Symphony Orchestra. Mr Koussevitzky sailed for America yesterday, and not long after arriving will assemble the orchestra for rehearsal.

Serge Koussevitzky has been active during the past Spring and Summer months appearing as guest conductor of the London Symphony Orchestra at the "Concerts Koussevitzky" in Paris, and presiding over performances of Russian opera at the Grand Opera House there.

During the several years that this conductor has been heard in western Europe, he has been one of the most talked-about of European celebrities. His brilliant and forceful leadership is much remarked upon, and likewise, his evident sympathy, conviction and range as an interpretative artist. It was in his native Russia that Koussevitzky first became well known as a conductor.

His principal achievement there was the orchestra which he organized in Moscow and with which he traveled the length and breadth of his country, making symphonic music known in many parts where it had never been heard. At this time, as also later, he has been as eager to perform the established "classic" repertory as the music of living composers. It is since 1920 that he has become the dominant figure in the concert halls of London and Paris.

The list of soloists now announced is only partial and will be added to later. In choosing these assisting artists, the conductor is planning carefully to preserve the symphonic integrity of the programs. In this interest, each artist will appear in a certain orchestral score of importance with a solo part for which his genius is particularly suited.

Three composers who are also brilliant pianists and experienced as conductors will appear in works of their own. These are, Rachmaninoff, Stravinsky, Prokofieff. Serge Rachmaninoff has appeared several times as soloist with the Boston Symphony Orchestra. His undisputed eminence as a piano virtuoso by no means over-shadows his importance as the composer of numerous scores, both orchestral and in smaller forms.

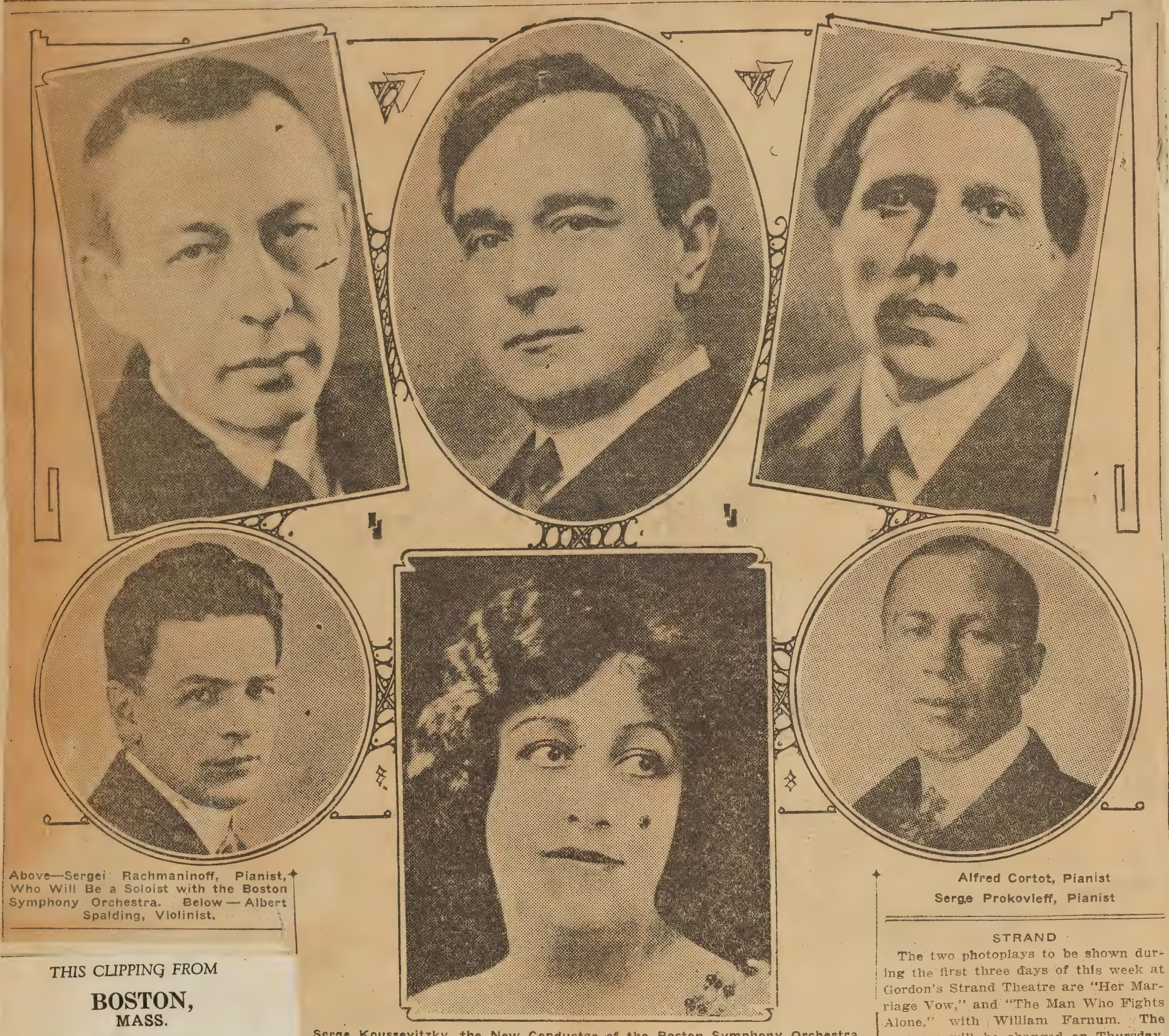
Igor Stravinsky is to come to America for the first time. To the daring score "Le Sacre du Printemps," which was performed at these concerts last season, and such famous ballets as "Petrouchka" and the "Fire Bird" he has recently added a concerto for pianoforte and orchestra in which he appeared at the "Concerts Koussevitzky" last Summer with great success.

Serge Prokofieff has been called the most talented of the younger generation of Russian composers, and is likewise a pianist of remarkable ability. He first came to America in 1918. Several of his works have been performed in this country, notably his satiric opera, "The Love for the Three Oranges," which was produced by the Chicago Opera Company. His Scythian Suite and his tone poem, "Sept 'ils sont Sept" have attracted a great deal of attention in Europe under the baton of Mr Koussevitzky.

The remaining artists have appeared on former occasions as soloists with this orchestra. They are Margaret Matzenaur, the Wagnerian mezzo-soprano of the Metropolitan Opera Company; Albert Spalding, the distinguished American violinist, and Alfred Cortot, who is considered the greatest pianist of France; likewise Guy Maier and Lee Pattison, who will appear in music for two pianos, with orchestra.

THE SUNDAY HERALD, BOSTON. SEPTEMBER 7, 1924

and Music by Philip



Above—Sergei Rachmaninoff, Pianist, Who Will Be a Soloist with the Boston Symphony Orchestra. Below — Albert Spalding, Violinist.

Serge Koussevitzky, the New Conductor of the Boston Symphony Orchestra
Margaret Matzenauer, Soprano

Alfred Cortot, Pianist
Serge Prokovieff, Pianist

STRAND

The two photoplays to be shown during the first three days of this week at Gordon's Strand Theatre are "Her Marriage Vow," and "The Man Who Fights Alone," with William Farnum. The program will be changed on Thursday.

THIS CLIPPING FROM
BOSTON,
MASS.
HERALD

SEP 7 1924

Announce Season Plans of Boston Symphony Orchestra

Serge Koussevitzky sailed for Amer ca yesterday (Sept. 6) to assume his duties as the new conductor of the Boston Symphony orchestra. Not long after arriving in America he will assemble the orchestra for rehearsal and prepare for the opening of the season which will take place in Symphony hall on Oct. 10 and 11. The orchestra to which Mr. Koussevitzky comes retains unchanged the personnel which met with such high and general praise last season.

For the regular series of 24 pairs of concerts all seats for the Friday afternoons have been resubscribed. Those for the Saturday evenings which have not been thus taken are now on sale—their number is considerably less than at this time last year.

In recent months, Serge Koussevitzky has been appearing notably as guest conductor of the London Symphony orchestra, and while in Paris he has been leading the "Concerts Koussevitzky" and Russian operas at the Grand Opera. In the last several years Mr. Koussevitzky has been probably the most talked about conductor in that part of the world. He is described as having all of the qualities of great leadership and as having the sympathies, convictions and range of the universal artist.

Serge Koussevitzky's first conspicuous activities as a conductor were in ussia, where as a young man he or ized his own orchestra in Moscow. came to be greatly admired in his try and looked upon as a propa st for symphonic music, for he led to many remote parts of Rus ith his orchestra, making known the established "classic" repertory, and the music of living composers as well.

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THIS CLIPPING FROM
PHILADELPHIA, PA.
BULLETIN

SEP 8 1924

SYMPHONY LEADER SAYS JAZZ IS GOOD

Russian Artist Who Will Conduct Boston Orchestra, Hunts "American Beethoven"

BRINGS NEW MUSIC

LIKES AMERICAN MUSIC

SERGE KOUSSEVITZKY
Russian composer, coming to this country to conduct the Boston Symphony Orchestra, says American jazz is good music.

Paris, Sept. 8.—The approaching arrival in America of Serge Koussevitzky, the Russian conductor who will lead the Boston Symphony Orchestra this season, turns attention not only to the man himself but to what he, as a seeker after new genius, hopes to find in America.

Exponent of both the classic and the modern, he will search for talent—or better—and with no bias against jazz he may be the first to find an American Beethoven.

"What I hope to do in America is to show the public that masterpieces of music are being written today as powerful, stirring and beautiful as the greatest of the past," says Koussevitsky.

"I will present in Boston music never heard before," he said, "music which now exists only in manuscripts which I have in my keeping, music written by men now living who will rank as high a century from now as Mozart and Beethoven. I have given some of their music to Paris. Some of it shall be America's first.

"Jazz music?" "I like all good music. And several Americans have written jazz which is truly good. Besides writing it the Americans seem to have a talent for playing it.

"I was in London recently, and dropped in at a supper club where dancing was going on. There was an orchestra of American boys there. The oldest could not have been more than thirty. Some of those boys were improvising as they went along. Those boys were fine musicians, but I learned they were not particularly notable among American's jazz musicians—just a group of college students from one of your western States."

Mr. Koussevitzky is a man of one passion, music. Over and above his talents, his outstanding quality is enthusiasm. Music has been practically his entire life since the age when most boys are playing marbles. At twelve he conducted a provincial theatre orchestra in Russia, and was a composer. Today he is fifty-two.

Mr. Koussevitsky is married. His wife is musical. Mrs. Koussevitzky is the sort of person to whom the young Russian composers dedicated their most ambitious works.

In appearance, manner and dress, Mr. Koussevitzky might be a successful middle-aged business man—a forceful figure of no eccentricities, of middle height, stocky, un-athletic. But few business men have eyes glowing with such dark strange fires as his, when enthusiasm is flaming in them. They are the eyes of a young reformer, an evangelist.

"I carried music through a vast section of Russia," he said. "Once every two years before the war I used to charter a big steamer and make a journey of 2,500 miles. We stopped at every big city and many small towns. We sent men ahead to advertise that we were coming. The peasants would flock to the river from villages for miles back into the country. And I took them the best that exists in music, new and old."

As a small boy, he says, the orchestras he heard in Tver, the north Russian community where he was born, exerted an impelling fascination over him. His family were mercantile, middle class folk who were fond of music. It was early the centre of his existence, and though he experimented with various instruments when a boy he always intended to direct an orchestra as his life work.

When he was fourteen, he entered the conservatoire of the Moscow Philharmonic Society as a student of composition and orchestral conducting. In order to qualify for a scholarship he studied the double bass and became such a master of it that upon the termination of his study he obtained the post of double bass at the Moscow Imperial Opera. For several years thereafter he appeared in the principal cities of Russia as a double bass virtuoso.

In 1909, after an intensive study of the interpretation of classics and moderns in an orchestra formed by him in Berlin from students of the Berlin High School of Music, he returned to Russia and established his own symphony orchestra in Moscow. This body of musicians quickly became famous all over Russia so that its appearance in Petrograd was always one of the great events of the court season. It was with this group of players with which Koussevitzky toured the Volga.

Then came the war. The first revolution, that of 1917, did not disturb him. He was appointed general conductor of the Russian State Orchestra by the provisional government established by Kerensky. This orchestra formerly was the court orchestra. Then came the Bolshevik uprising.

"I am not a politician," says the composer and conductor, speaking of it. "I am not an economist."

Then he pauses. He does not launch into the diatribes against the new regime which explode from most of the Russian colony in Paris. He sits and broods.

"Life in Russia is impossible," he concludes. "There is no chance for artistic endeavor. I tried. I gave concerts in rooms that were freezing. The bass players wore mittens. You can't do it. It's impossible. Everything has gone to pieces."

He is interested in choral music as well as orchestral, and in the union of the two. In Moscow he organized a choir of 250 voices to give choral works in conjunction with his symphony orchestra.

His chief interest undoubtedly is in the discovery of new music and making it known to the public. He introduced Debussy into Russia and twice invited the great Frenchman to Moscow and Petrograd to conduct his own works. Many of the Debussy works in Koussevitzky's library are annotated by Debussy's own hand.

Koussevitzky was the warm friend, the discoverer, and patron of Scriabin. The composer always considered Koussevitzky the best interpreter of his works. Koussevitzky was the first to perform Scriabin's "Prometheus" poem.

As part of his work in the field of new music, Koussevitzky and his wife are the publishers of l'Edition Russe de Musique, which they began in Moscow in 1909 and now continue in Paris. The aim of this publishing business is to print the music of young Russians of talent, who otherwise might have difficulty in getting their works printed.

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THIS CLIPPING FROM THE

SEP 1924

Much interesting information concerning Serge Koussevitzky, who takes charge of the Boston Symphony orchestra this winter, is given by Ernest Newman in the American Mercury. This eminent Russian musician received his early training at home; that is, before he entered his teens, for at the age of twelve he was orchestra leader in his native town and for two years he composed whatever music was needed for the plays and conducted the orchestra between the acts.

By this time he had attained size enough to play the double-bass without a step ladder, so off he went to Moscow to continue his studies at the conservatory where stipendiares of the orchestral class had to choose it or one of the brass instruments. It was but a short time before he developed extraordinary facility with the double-bass, became soloist in the Imperial Opera at Moscow, and succeeded his teacher, the celebrated Rambaussec, as professor at the conservatory. He toured Europe as a soloist and composed a number of works for that instrument, including a concerto, which are in the repertory of every contrabassist of ability.

His main ambition, however, was all along to be a conductor. In 1907 he formed, out of the pupils of the Berlin Hochschule fur Musik, an orchestra with which he worked for two years, studying chiefly the classics and Wagner. He returned to Russia in 1909, and organized the Koussevitzky orchestra that soon became so famous; it was made up of the best players from the other Russian orchestras. The men were engaged by the year and were barred from giving their services to any other organization or at any other concerts than those of Koussevitzky.

For the performance of the choral works given at his Moscow concerts he formed a mixed choir of 250 voices; in Petrograd he used for this purpose the celebrated Archangelsky choir. The formal Moscow and Petrograd seasons ending at Easter. Koussevitzky, in the spring, gave Beethoven festivals, Bach festivals, Tchaikovsky festivals, Rimsky-Korsakov festnvals, etc., in the two capital towns.

In the summer for many years he toured the provinces with his orchestra, taking it and various distinguished soloists into villages that had not only never heard an orchestra before, but had not even seen certain of the instruments; his annual voyages down the Volga with this company of musicians were among the most romantic events of the musical life of our time. In this way he introduced a number of classical and modern works to thousands who would otherwise never have heard a bar of them.

One of the objects of Koussevitzky has been breaking through routine. In the years between 1907 and the outbreak of the war, he introduced many novelties, native and foreign, to the Russian public, including Stravinsky's "Le Sacre du Printemps" and Scriabine's third and fifth symphonies. He managed to carry on during the war, and after the 1917 revolution he was appointed director of the Russian state orchestras and remained as such until 1920, when he left his native land and in 1921 founded those Paris concerts of his that are now so famous.

In Paris, as elsewhere, Koussevitzky was not bound by custom, and during the four years from 1921 to 1924 has given annually two seasons of four concerts each, at which he has introduced an enormous number of new works and rediscovered or rearranged classics. He has also been very popular in London and in the big cities of continental Europe, and in Barcelona staged and conducted a number of Russian operas. Of his conducting, Mr. Newman says:

"America will find Koussevitzky's musicianship and his orchestral technique equal to any demands that are likely to be made on them. The question is not as to his competence, but what will be thought of his readings. Opinions will differ about him, as they do about every conductor. I can speak only of the impression he has made on myself after experience of him in music of all schools and all orders. He has a volcanic temperament, but I have never yet known it to run away with him. I have often found myself disagreeing with him; but I have never disagreed with him on the score that he had lost control over his own fire."

"On the contrary, it is precisely when his temperament is at boiling point that his hand on the regulator is steadiest and surest. When I have disagreed with him most acutely has been in moments when, I was pretty certain, the fire had, for purely physical reasons, gone out. I particularly remember a performance of Brahms's Third Symphony in which he took the third movement at so slow a pace that its real character seemed to me to be completely perverted; the gentle, unassuming, half-sad, half-playful poco allegretto became a brooding andante—almost an adagio. I am not in Koussevitzky's secrets.

"It is just possible that this is really how the third movement strikes him. But until I hear him play it again in the same way I shall prefer to believe the explanation to be simply that he was tired and had no idea how slow the tempo really was. He takes an enormous amount out of himself when he conducts, and the wonder to me always is how he manages to get through the quantity of work he does and to keep his nerves so steady and his head so cool through it all."

THIS CLIPPING FROM
NEW YORK

SEP 8 1924

Koussevitzky

Boston, the Hub, has made another revolution. Serge Koussevitzky, famed Russian conductor, a prophet of the new, a patron of the unknown, will direct the Boston Symphony this Winter. Last season it was Pierre Monteux, volcanic, sensational, whose introduction of Stravinsky's *Sacre du Printemps* was a dramatic event. Now comes a man whom they heralded in Moscow with bombs and cheers and acclaimed in Paris with appreciation even more explosive. What will he do? Great words thunder in the index.

"What I hope to do in America is to show the public that masterpieces of music as stirring, as beautiful as the greatest of the past are being written today. I will present, in Boston, music never heard before, music which exists only in manuscripts which I have in my keeping, music written by men now living who will rank as high a century from now as Mozart or Beethoven!" No enemy to Jazz is Koussevitzky. It is stated of him that in London one night, stopping at a supper-club for a bite, he heard some young Americans rendering their native melodies. He listened; his bite grew cold. "I like good music," said he.

Koussevitzky has always been more concerned with the reality of achievement than with the appearance of it. For diverse interests he substitutes his great and lonely passion; he indulges no hobbies, tolerates in himself no eccentricities. In countenance, he is grave; in dress and manner, he resembles a cosmopolitan man of business. Only his hands and eyes admit the implication that this business has to do with Art. He was born in Tver, in Northern Russia, and received his first employment as double bass in the Moscow Imperial Opera. He rose to become a conductor and toured Europe with his orchestra. Revolt he has always accepted; even Revolution, with red flags and black drums, did not stop his music. He gave concerts in deserted places, when it was so cold that the brass players had to wear mittens.

In France, he was famed as a hunter after talent and a friend of young composers. He introduced Paris to the works of several excellent musicians, hitherto unheard-of; his wife, known as one of the most charming women in Moscow, shared this interest. To her were dedicated the works of such young Russians as Scriabin and Stravinsky. With bread and meat she fed the inspiration of more than one hungry genius who discovered, during the War, that Art was long and food was short.

In spite of his amenity to what is untried, Koussevitzky takes no liberties with the classics. There is no trace of modernity in his reading of them, just as there is no affected classicism in his reading of the moderns. It is his theory that when one listens to a piece of music, one listens to a period of history, and if the background is anachronistic, one hears nothing. With scrupulous regard, he presents the works of the old masters as he believes they would wish them presented. Now he is looking for the American Beethoven.

THIS CLIPPING FROM
PHILADELPHIA, PA.
BULLETIN

SEP 10 1924

JAZZ AND THE CLASSICS

A distinguished Russian composer, coming here to conduct so severely a classical organization as the Boston Symphony Orchestra, admits that he finds jazz pleasing to the ear. SERGE KOUSSEVITSKY'S musical mind may be more attuned to the music of BRAHMS and BEETHOVEN, RIMSKY-KORSAKOW and TSCHAIKOWSKY, but he does not hesitate to say that some jazz may be truly good and that he believes some Americans have a talent for playing it.

Therein he sums up the whole case, for who will dispute so high an authority as M. SERGE? The classics, as all the world knows, can sound more cacophonous than jazz when they are badly played. The real complaint against the syncopated dance strain that is America's own is not that it is inherently bad, although a lot of muddled music has masqueraded as jazz, but that it makes so strong a bid for the amateur pianist, second-rate fiddler and the saxophone sheik. Good jazz, well played, is not, after all, the kind of music that will ever pass out of popular favor.

SUN
ss Pittsburgh, Pa.

SEP 12 1924

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Jazz and the Classics.

(From the Philadelphia Bulletin.)

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* * *

Bolshevist World Rule

THIS CLIPPING FROM THE
BOSTON
MASS.
EVENING GLOBE

SEP 12 1924

KOUSSEVITZKY LANDS IN N Y

New Conductor of Boston Symphony Orchestra

NEW YORK, Sept 12—Serge Koussevitzky, one of the greatest musical directors in Europe, arrived today on the Aquitania to become conductor of the Boston Symphony Orchestra, the first Russian to attain this honor. The first concert under him will be produced Oct 20 at Boston.

Born in Tver, North Russia, in 1874, Koussevitzky remained in the homeland until 1920, becoming leader of Russia's greatest musical organizations, the Koussevitzky Orchestra of Moscow.

In the past four years he has appeared as guest conductor of the London Symphony Orchestra, as well as in Barcelona, Madrid, Rome and Berlin.

THIS CLIPPING FROM THE

SEP 1924

Serge Koussevitzky, who will conduct the ~~Boston~~ Symphony this coming season, hopes to "ferret out" new music by unknown American composers, according to Allan Raymond, Paris correspondent of the North American Newspaper Alliance.

"In the Old World," says Mr. Raymond, "Koussevitzky is known as a hunter for musical talent and a patron of young composers. He believes there is genius in America," Mr. Raymond quotes Koussevitzky as saying: "What I hope to do in America is to show the public that masterpieces of music are being written today as powerful, striring and beautiful as the greatest of the past. I will present in Boston music never heard before, music which now exists only in manuscript which I have in my keeping, music written by men now living who will rank as high a century from now as Mozart or Beethoven. I have given some of their music to Paris. Some of it shall be America's first. I like all good music, and several musicians have written jazz which is truly good.

Weingartner and Koussevitzky

W. H. HADDON SQUIRE

London, May 2.

BY A happy combination of fortuitous circumstances London concert-goers have had recently an opportunity of comparing the art of two great conductors — Weingartner and Koussevitzky. Both, within a few days, conducted the Ninth Symphony; and perhaps many, if not most, of their listeners summed up a striking contrast in methods by the words "classical" and "romantic"; meaning, as one critic put it, that Weingartner conformed to a tradition, while Koussevitzky "made a personal matter of the work."

Each performance, in its way, justified the conception behind it, and was admittedly a fine one. Partisanship, however, will "out-vociferize even sound itself," and there has been much argument, public and private, as to which was the finer of the two interpretations.

Ludwig Wittgenstein has declared that most propositions and questions which have been written about philosophical matters are not false but senseless. "We cannot, therefore, answer questions of this kind at all, but only state their senselessness." Subservience to words used more or less vaguely, and a misunderstanding of the logic of language, justify the same form of reply to most of the questions propounded by writers on æsthetics. The time-worn antithesis of "classical" and "romantic" has today no meaning. Its fallaciousness had been exposed even before Cyril Scott pointed out, some years ago, that classicalism is based, at any rate in music, upon a gigantic misconception —the misconception that any great genius was ever classical in his own day. "No composer of the first rank has ever adhered to traditions; he has always overstepped them, and hence every masterpiece is the result of romanticism. Indeed, what pedants call classicalism is nothing but that transformation apparently brought about when the dust of years settles on what was once a romantic masterpiece."

Case Understated

Musical thought moves so rapidly now, Scott seems to have understated his case. In music, as literature, there are men who have seen their works transformed from romantic masterpieces into classics almost before the dust which they stirred up had settled down again. Stravinsky's "Petrouchka" and "Le Sacre du Printemps" were, one might almost say, born classics. "Classical" and "romantic," then, are labels like those used by the shopkeeper—adjectives that have a forced relation to the thing they are added to. It matters little whether these labels are stuck on works or artists.

When critics and admirers praise either Weingartner or Koussevitzky by disparaging the other, one is tempted to ask with Tchekhoff: "If criticism, on the authority of which you rely, knows what you and I don't know, why has it up till now not spoken? Why does it not reveal the truth and the immutable laws? If it knew, believe me, it would long ago have shown us what to do . . . But criticism maintains a dignified silence or gets out of it with idle trashy babble. If it seems to you authoritative it is because it is stupid, conceited, impudent and clamorous; because it is an empty barrel one cannot help hearing."

Tchekhoff, it will be seen, did not mince matters. His own standard was delightfully simple: "I divide all works into two classes; those I like and those I don't. I have no other criterion, and if you ask me why I like Shakespeare and don't like Zlatovratsky, I don't venture to answer."

"Right" and "Wrong" Readings

If those who accuse Weingartner of being too quiet or Koussevitzky of over-vehemence are questioned, it soon becomes apparent that the "right" interpretation is the one they like and the "wrong" the one they don't. Their belief that there is a single immutably "right" reading for every work is, of course, pure delusion. A dozen great conductors will give us a dozen different Ninth Symphonies, each, judged by any existing canons of criticism, as "right" as the others. Beauty is infinitely various. In every case, as Arthur Symons says of dissimilar forms of interpretive art, the beauty is different, but, once we have really attained beauty, there can be no question of superiority. "Beauty is always equally beautiful; the degrees exist only when we have not yet attained beauty." Interpretation is itself one of the paradoxes of musical art, being actually a special form of creation. The great interpreter re-creates for us a Ninth Symphony perhaps even more wonderful than that heard by Beethoven when he wrote it.

Some people, again, are inclined to make a habit of confusing composers with their statues. They approach and interpret the music of Bach and Beethoven, for example, as if it were written by marble busts; the fiery intensity of a Koussevitzky shocks them as the rugged force of Beethoven himself would have done. But then, classical composers rarely, if ever, live classical lives.

If Weingartner's art is sometimes labeled "objective" and Koussevitzky's "subjective," there has at least been one occasion when the latter's rôle was reversed. After the performance of a new Stravinsky work the composer complained bitterly that Koussevitzky had ruined the effect by playing it "with expression." The reply was that so far from playing the work with expression, neither he nor the orchestra knew whether they were playing the right notes. Yet, somehow, one can imagine Koussevitzky playing even wrong notes with expression. . . .

THIS CLIPPING FROM
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SEP 12 1924

GREAT MUSICIAN ON VISIT TO AMERICA

NEW YORK, Sept. 12. — Serge Koussevitzky, one of the greatest musical directors in Europe, arrived today on the Aquitania to become conductor of the Boston Symphony Orchestra, the first Russian to attain this honor. In the last four years he has appeared as guest conductor of the London Symphony Orchestra, as well as in Barcelona, Madrid, Rome and Berlin.

THIS CLIPPING FROM
Telegraph
Harrisburg Pa

SEP 12 1924

Jazz and the Classics

[From the Philadelphia Bulletin]

A distinguished Russian composer, coming here to conduct so severely a classical organization as the Boston Symphony Orchestra, admits that he finds jazz pleasing to the ear. Serge Koussevitsky's musical mind may be more attuned to the music of Brahms and Beethoven, Rimsky-Korsakow and Tschaikowsky, but he does not hesitate to say that some jazz may be truly good and that he believes some Americans have a talent for playing it.

Therein he sums up the whole case, for who will dispute so high an authority as M. Serge? The classics, as all the world knows, can sound more cacophonous than jazz when they are badly played. The real complaint against the syncopated dance strain that is America's own is not that it is inherently bad, although a lot of muddle music has masqueraded as jazz, but that it makes so strong a bid for the amateur pianist, second-rate fiddler and the saxophone sheik. Good jazz, well played, is not, after all, the kind of music that will ever pass out of popular favor.

THIS CLIPPING FROM
BOSTON, MASS.
CHRISTIAN SCIENCE MONITOR

12 1924

BOSTON SYMPHONY LEADER ARRIVES

NEW YORK, Sept. 12 (AP)—Serge Koussevitzky, one of the greatest directors in Europe, arrived today on the Aquitania to become conductor of the Boston Symphony Orchestra, the first Russian to attain this honor. The first concert under him will be produced Oct. 20 at Boston.

Born in Tver, North Russia, in 1874, Koussevitzky remained in the homeland until 1920, becoming leader of Russia's greatest musical organization, the Koussevitzky Orchestra of Moscow.

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NEW YORK
ESTABLISHED 1881
From SEP 12 1924
TRAVELER
Boston, Mass.

BOSTON SYMPHONY DIRECTOR ARRIVES

Serge Koussevitzky First Russian to Lead Players

NEW YORK, Sept. 12—Serge Koussevitzky, one of the greatest musical directors in Europe, arrived today on the Aquitania to become conductor of the Boston Symphony orchestra, the first Russian to attain this honor. The first concert under him will be produced Oct. 20, at Boston.

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THIS CLIPPING FROM

SEP 1924

Big Orchestra Leader Calls Jazz Music Good

New Conductor of Boston Symphony Is Bringing America Music Never Heard Here Before—Started Career On Bull Fiddle.

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The approaching arrival in America of Serge Koussevitzky to become conductor of the Boston Symphony orchestra turns attention not only to the man himself but to what he, as a seeker after new genius, hopes to find in America. Exponent of both the classic and the modern, he will search here for talent—or better—and with no bias against jazz he may be the first to find an American Beethoven. Mr. Koussevitzky's following in Europe is of the enthusiastic sort usually created only by opera stars.

By ALLEN RAYMOND,

Paris Correspondent of the Scranton Times and the North American Newspaper Alliance.

Paris, Sept. 13.—"What I hope to do in America is to show the public that masterpieces of music are being written today as powerful, stirring, and beautiful as the greatest of the past," says Serge Koussevitzky, the Russian conductor, who will lead the Boston Symphony orchestra this coming season.

—Photo by Lipnitzki, Paris.

SERGE KOUSSEVITZKY,

Comes To America This Season As Conductor of the Boston Symphony Orchestra.

In the twilight shadow of his Paris home, looking down through the trees upon the peaceful Seine, he outlined for readers of The Times his plans and hopes for his approaching career across the Atlantic.

"I will present in Boston music never heard before," he said, "music which now exists only in manuscripts which I have in my keeping, music written by men now living who will rank as high a century from now as Mozart and Beethoven. I have given some of their music to Paris. You have seen how it has been received. Some of it shall be America's first."

I have seen how Koussevitzky's music has been received in Paris. Music lovers in the French capital have gone mad over the Russian leader, literally frenzied in their idolatry.

But it is not alone for his introduction of new composers that they storm the doors of the Theater Nationale de l'Opera for all his concerts.

America may be sure that Koussevitzky will present its musical public with auditions of the older classics, without a trace of modernity in his reading of them, their historic beauties reproduced painstakingly and enthusiastically, exactly as the modern Russian believes the older masters wished them rendered.

America also may be sure that this man will be engaged during his entire stay in America on a passionate hunt for musical genius resident or native in the new world.

"I will do in the new world what I have done in the old," was his reply to a request for an outline of his plans.

In the old world he has become known as a hunter for musical talent, and a patron of young composers. He believes there is genius in America, and he hopes to ferret it out. The breadth of territory which his search will cover may be indicated by an incident he told the interviewer.

"Jazz music?" (he was answering a query). "I like all good music. And several Americans have written jazz which is truly good. Besides writing it, your nation seems to have a talent for playing it.

Finds Jazz Band Splendid.

"I was in London recently, and dropped in late at night for something to eat at a supper club where dancing was going on. There was an orchestra of American boys there. The oldest could not have been more than thirty. I had a table near them where I could hear them and watch them individually. Some of those boys were improvising as they went along, and they were great players. I let my supper get cold listening to them. I stayed until a shockingly late hour. Those boys were fine musicians, but I learned that they were not particularly notable among America's jazz musicians—just a group of college students from one of your western states."

Mr. Koussevitzky is a man of one passion, music. He is a man of no hobbies. Over and above his talents, his outstanding quality is enthusiasm. He is as enthusiastic over the subject he expounds from his conductor's platform as is Billy Sunday over his. (Their methods of exposition differ.)

Music has been practically his entire life since the age when most boys are playing marbles. At the age of twelve he conducted a provincial theater orchestra in Russia, and was a composer. Today he is fifty-two years old.

Mr. Koussevitzky is married. His wife is musical. Mrs. Koussevitzky is the sort of person to whom the young Russian composers dedicate their most ambitious works. A species of goddess, for Scriabin, Stravinsky and their fellows. She has great sympathy for them, is a tireless listener, an able and appreciative critic. She is more than well-to-do. She has published the music of more than one hungry genius, and has supplied food to many others.

In appearance, manner and dress, Mr. Koussevitzky might be a successful middle-aged business man—a forceful figure of no eccentricities, of middle height, stocky, unathletic. Only his eyes inform you he is not: few business men have eyes glowing with such dark strange fires as his, when enthusiasm is flaming in them. They are the eyes of a young reformer, an evangelist.

The fact is, Mr. Koussevitsky is an evangelist, and a showman. He would appreciate both Billy Sunday and P. T. Barnum.

This is what he told his interviewer of a trip he used to take in prewar Russia with an orchestra of 100 players, in a steamboat on the Volga.

Carried Music to Millions.

I carried music through a vast section of Russia," he said. "Once every two years before the war I used to charter a big steamer and make a journey of 2,500 miles. We stopped at every big city and many small towns. We sent men ahead to advertise that we were coming. The peasants would flock to the river from villages for miles back into country which few Europeans have ever seen. And I took them the best that exists in music, new and old. Debussy, Ravel, Florent Schmitt, P. Dukas, Roger Ducasse, Elgar, Richard Strauss. I made them known in villages where there isn't any modern life as Europe and America know it.

"I took them into the back country and gave them to hundreds of thousands of Russian people, scattered over an area of 500,000 square miles. You should have seen them come to see and hear us! And on these trips I found musicians who now are playing in the great capitals.

"They were marvelous, those journeys. They are not possible any more."

There is a pardonable pride that glows through the musician's story of his prewar missionary tours. There is no doubt that Koussevitzy, like other artists, is an egotist, but his is not a blatant egotism. It is the self confidence and pride of a man who has demonstrated his abilities and who is enthusiastic over the place of music in the general scheme of things.

Music is the most important thing in the world to him. Therefore it must count for a great deal with society at large.

As a small boy, he says, the orchestras he heard in Tver, the north Russian community where he was born, exerted an impelling fascination over him. His family were mercantile, middle class folk who were fond of music. It was early the center of his existence, and though he experimented with various instruments when a boy he always intended to direct an orchestra as his life work.

When he was fourteen, he entered the conservatoire of the Moscow Philharmonic society as a student of composition and orchestral conducting. In order to qualify for a scholarship he studied the double bass and became such a master of that resounding instrument that upon the termination of his study he obtained the post of double bass soloist at the Moscow Imperial opera. For several years thereafter he appeared in the principal cities of Russia as a double bass virtuoso.

Established Own Orchestra.

He never lost sight of his real aim, to conduct a great orchestra. In 1909, after an intensive study of the interpretation of classics and moderns in an orchestra formed by him in Berlin from students of the Berlin High School of Music, he returned to Russia and established his own symphony orchestra in Moscow. This body of musicians quickly became famous all over Russia so that its appearance in Petrograd was always one of the great events of the court season. It was with this group of players with which Koussevitzky toured the Volga.

Then came the war. The first revolution, that of 1917, did not disturb him. He was appointed general conductor of the Russian State orchestra by the provisional government established by Kerensky. This orchestra formerly was the court orchestra.

Then came the Bolshevik uprising.

"I am not a politician," says the composer and conductor, speaking of it. "I am not an economist."

Then he pauses. He does not launch into the diatribes against the new regime which explode from the most of the Russian colony in Paris. He sits and broods.

"Life in Russia is impossible," he concludes. "There is no chance for artistic endeavor. I tried. I gave concerts in rooms that were freezing. The brass players wore mittens. You can't do it. It's impossible. Everything has gone to pieces."

There was a story floating about Paris that Koussevitzky and his compatriot, the basso, Chaliapin, had quarreled over Bolshevism. Chaliapin managed to get along well with the soviet chiefs. Koussevitzky left the country rather than try to carry on artistic endeavor under what he felt were impossible conditions. Koussevitzky denies the quarrel.

"Chaliapin is a great artist and a great Russian," he says. When he and the basso met upon the Place de l'Opera, just in front of the Cafe de la Paix, for the first time since 1920, the two literally fell upon each other's necks. Shortly thereafter Koussevitzky led the orchestra in the opera when Chaliapin appeared, and led it in each of the basso's appearances thereafter.

The union of the two popular favorites in one performance almost caused a riot. The prices were quadrupled, and still the mob stormed the doors trying to get in.

I doubt if Koussevitzky ever quarreled with anyone on bolshevism, or anything else aside from music. Therein lies all his interest and all his capability of getting excited.

New Finds Chief Interest.

He is interested in choral music as well as orchestral, and in the union of the two. In Moscow he organized a choir of 250 voices to give choral works in conjuncton with his symphony orchestra.

His chief interest undoubtedly is in the discovery of new music and making it known to the public. He introduced Debussy into Russia and twice invited the great Frenchman to Moscow and Petrograd to conduct his own works. Many of the Dabussy works in Koussevitzky's library are annotated by Debussy's own hand.

Koussevitzky was the warm friend, the discoverer, and patron of Scriabin. The composer always considered Koussevitzky the best interpreter of his works. Koussevitzky was the first to perform Scriabin's "Prometheus" poem.

As part of his work in the field of new music Koussevitzky and his wife are the publishers of l'Edition Russe de Musique, which they began in Moscow in 1909 and now continue in Paris. The aim of this publishing business is to print the music of young Russians of talent, who otherwise might have difficulty in getting their works printed. The recommendation of Koussevitzky is sufficient to make a sale of it once published in France.

This publishing business has printed the works of Stravinsky, Serge Gretchaninoff and the famous "Treaty of Orchestration" of Rimsky-Korsakoff.

Mr. Koussevitzky gave me a list of the music which he was the first to perform in Paris and which he will bring to America. Very little of it has been heard in the United States, but some of it has been heard in London, where Koussevitzky has acted as guest conductor of the London Symphony Orchestra; in Manchester and Liverpool, where he has conducted the Philharmonic Society; and in Edinburgh and Glasgow, where he conducted the Scottish Symphony Orchestra. He is taking all of these scores to Boston, and probably most, if not all, will be played there. But Mr. Koussevitzky says that he will not force any particular kind of music down the throats of his listeners. He will experiment to find what his audiences like.

N.Y. Times Sat. Sept 13

C AMU

SERGEI KUSSEVITSKY, CONDUCTOR, ARRIVES

Russian Who Is to Lead Boston Symphony Orchestra, on His First Visit to America.

A DIRECTOR AT 12 YEARS

He Brings Many New Compositions to Introduce Here After He Has Studied Our Tastes.

Sergei Kussevitsky, the Russian conductor who will lead the Boston Symphony Orchestra this season, arrived in New York yesterday morning on the Aquitania. Mr. Kussevitsky, accompanied by his wife, was met by William Brennan, manager of the orchestra. Later in the day they went to Boston. Mrs. Kussevitsky, who is also an excellent musician, is her husbands partner in the publishing business, "L'Edition Russe de Musique," which they founded together, particularly with the purpose of assisting young Russian composers.

The conductor's quick gestures and conversation, principally in French, showed his interest and almost child-like enthusiasm on his first visit to America.

He is a man of 50, of good height and figure, with thick, graying hair and mobile. expressive features. His manner is genial. He is full of questions as to the taste of American audiences and reiterated former statements that he had many new compositions to introduce in America, but would ascertain public taste before making final decisions about his programs. He is also, he said, particularly desirous of investigating the works of American composers.

He could not yet announce in detail his programs for either New York or Boston, but added that he had so much new music with him that his problem would be to condense rather than expand the lists he had partially prepared.

Most of Mr. Kussevitsky's conversation was carried on by gestures and a few disjointed phrases, his wife, who speaks English, translating for him.

The conductor, too, had a brilliant career. He was born in Tver, in the northern part of Russia in 1874. His first musical instruction was given him in his home. His progress was so precocious that at the age of 12 he became conductor, for two years, in the theatre of his native town. He had not only to conduct, but to compose music for the dramas performed in the theatre.

At 14 Kossevitsky entered the Moscow conservatory. There he became a pupil on the double-bass of Rambaussec and developed such virtuosity on this clumsy instrument that he succeeded his professor as teacher of it at the Conservatoire and later became the most famous double-bass virtuoso in the world.

All along, however, he had ambitions to become a conductor. In 1907 he formed an orchestra from the pupils of the Hochschule in Berlin, with which he worked two years, studying chiefly the classics and Wagner. Returning to Russia in 1909 he organized the Kussevitsky Orchestra, which soon became famous, and also gave performances at his Moscow concerts with a chorus of 250 voices. In the Summer, for many years, he toured the provinces with his orchestra and inauguarated the series of famous tours of the ports of the Volga. For these tours he engaged a special ship with a platform at the back and sailed from port to port, introducing in many places that had never heard an orchestra the work of great masters.

At the time of the Russian Kerensky revolution of 1917 Kussevitsky was appointed general conductor of the Russian State Orchestra, this orchestra having formerly been the court orchestra of the Czar. With the Bolshevik uprising he was forced to fly to Paris. Since then he has been very active as a guest conductor in London and English provinces, in Scotland, and in Paris, where in the last five seasons the Kussevitsky concerts at the opera have become more and more the musical "rage."

Kussevitsky has been much discussed in Europe for his interpretation of the classics as well as his virtuoso reading of modern music.

Kussevitsky will appear for the first time in America in Symphony Hall, Boston, Oct. 10, at the opening Boston Symphony concert of the season. His first New York appearance with the Boston Symphony will be in Carnegie Hall on Thanksgiving evening.

DR. ALEXIS CARREL RETURNS

THIS CLIPPING FROM
BOSTON, MASS.
GLOBE

SEP 13 1924

BOSTON TO BE CENTER FOR MODERN MUSIC

Koussevitzky, New Conductor of Symphony Orchestra, Arrives—Says American Jazz Is Interesting, But Will Soon Pass

SERGE KOUSSEVITZKY.

Boston is to be the world center for modern music if the plans of Serge Koussevitzky, new conductor of the Boston Symphony Orchestra, are carried out. Conductor Koussevitzky is the apostle of modern music—an international modern music, with no emphasis placed on any one school or any favored composer—he explained last night to reporters who were the first to greet the new conductor at the house he has taken for the season at 122 Pond st, Jamaica Plain.

Mr Koussevitzky arrived in the United States yesterday morning. He landed in New York from the Aquitania and boarded a train immediately to Boston. At the Back Bay station he was met and taken at once to the beautiful house where he will make his Boston home. In spite of his hard day—for it is quite nerve-racking for a man to make his first trip to the United States, go to Boston and settle in a new home, all within 24 hours—Mr Koussevitsky did not show any bad effects from his arduous day.

Talks Through Interpreter

He was sparkling with enthusiasm and energy as he met the reporters, answered their questions through an interpreter, Dr Vladimir Zederbaum. Mr Koussevitzky speaks only the sketchiest English, but he can talk Russian, French and German fluently.

The new conductor is probably one of the most delightful musicians that Boston has welcomed for many years. He radiates personal magnetism and charm. His infectious smile took all sting out of his refusals to go very deeply into his plans for the Symphony. "You must wait and see," was all he would say.

He admitted that Scriabine's "Poem de l'Extase" would be included in his first concert, and then, with his eyes roguish, he explained to one young woman reporter just what he planned to give at his second and third concerts. He carefully selected all the compositions in which she had showed an interest, and she was going into extasies of rapture over the fact that he shared her musical tastes, when he burst into laughter and she realized that he was gently "spoofing" her.

Paris Stands First

Mr Koussevitzky admitted that Paris, at present, stands first in its modern musical concerts. The conductor himself was noted in Paris for his remarkable concerts of modern music. After he left Russia, due to the political disturbances, Mr Koussevitzky conducted concerts all over Europe. He was considered one of the greatest musical geniuses in the world, but he was not entirely happy, due to the fact that he wanted his own orchestra.

"I did not like to conduct an orchestra after we had had only two or three rehearsals," he said. "I wanted to work with my own orchestra and present new music, and give new interpretations to old music. I determined that if I ever came to the United States it would not be as a guest conductor but as conductor of my own orchestra. And now I consider I am conducting the finest orchestra in America."

THIS CLIPPING FROM THE
WORCESTER
MASS.
TELEGRAM

SEP 13 19

COMES TO TAKE OVER SYMPHONY

Koussevitzky Arrives to Be First Russian Head of Boston Orchestra

NEW YORK, Sept 12.—Serge Koussevitzky, one of the greatest musical directors in Europe, arrived today on the Aquitania to become conductor of the Boston Symphony orchestra, the first Russian to attain this honor. The first concert under him will be produced Oct. 20 at Boston.

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ESTABLISHED 1881
FROM
REVIEW
New York City

SEP 13 1924

KUSSEVITSKY IS HERE TO CONDUCT BOSTON ORCHESTA

Spectacular Russian Leader Arrives on the Aquitania

SPEAKS NO ENGLISH

Will Offer Much Ultra Modern Music in Which He Is Specialist

Sergei Kussevitsky, Russian conductor, the most spectacular figure in the European musical world today next to his compatriot, Igor Stravinsky, arrived here yesterday on the Aquitania en route to Boston, whose symphony orchestra he will lead this season.

Mr. Kussevitsky, accompanied by his wife, was met by William Brennan, manager of the orchestra. Later in the day they went to Boston. Mrs. Kussevitsky, who is also an excellent musician, is her husband's partner in the publishing business. L'Edition Russe de Musique, which they founded together, particularly with the purpose of assisting young Russian composers.

The conductor's quick gestures and conversation, principally in French, showed his interest and almost childlike enthusiasm on his first visit to America.

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THIS CLIPPING FROM
Times
Pawtucket-R.I.

SEP 13 1924

BOSTON SYMPHONY'S NEW DIRECTOR LANDS

Promises Old and New in Best Music and Says Good Word for Jazz.

BOSTON Sept. 13—Musical conservatives need not fear that the Boston Symphony Orchestra will become a centre of undiluted modernism under the new regime, according to Serge Koussevitsky, the new conductor of the organization, who arrived in Boston last evening from New York, where he landed from the Aquitania earlier in the day.

While the best of the newer music will undoubtedly be given, any touch of radicalism will lie in the construction of the programme rather than in the pieces themselves. "Boston will not be shocked," he insisted emphatically.

Mr. Koussevitsky, who is in America for the first time, descended from the 7:45 p. m. train at Back Bay, accompanied by considerable of an entourage. Besides Mrs. Koussevitsky, there was his secretary, Dr. Vladimir Zederbaum, a valet, two servants and three members of the orchestra organization who had met him at the dock. The party at once entered machines and hurried to the house at 122 Pond street, Jamaica Plain, which has been taken for the year.

Still on the sunny side of 50, the new orchestra leader seems surprisingly youthful for a man who has set musical Europe by the ears.

Seated in the dining room of his new home, he began by explaining that he had long known of Boston as one of the chief music and intellectual centres of America. "My dear friend, Nikitsch continually spoke to me of the city," he said, "and his enthusiasm infected me. Besides, the Boston Symphony Orchestra is known throughout Europe as having the best musicians in the world."

When asked what motives had finally determined him to come to this country, he shook his head vigorously, smiled, and was evidently pleased. He had obviously been waiting for it.

"I have refused a number of offers from musical organizations in America," he said. "While I had my own orchestra in Russia, I declined all offers of engagements, as I naturally preferred to give the selections I chose in my own way. When that was disbanded I at once declared that the only place to which I would go permanently would be Boston. It was the only organization which could give me true satisfaction. I am flattered by the invitation."

The question of programmes was suggested. "In the first place," Mr. Koussevitsky began, "I am aware of the rumors about my radicalism, but I do not believe Boston will be shocked. I will not play bad music but only the best which is now being produced. In any event the modernity of the orchestra will consist not in new selections but in the arrangement of the programme.

"I think that a wrong idea about my radicalism has sprung from my Paris concerts. There it was my purpose to present a new musical art. Here it is entirely different. I am here for an entire season, so my programmes will contain both the old and the new. I believe in progress in art so I cannot leave out what is now being created by young composers."

When the usual question about jazz was asked he at once became enthusiastic. "I like it very much," he said heartily. "I consider it one of the most important elements of the new music. It has had great influence on most modern musicians of talent. You must realize that jazz has such an influence because it springs from life itself—the dance instinct."

SEP 13 1924

Koussevitzky, new leader of Boston Symphony Orchestra, arrives ~~in~~ New York from Europe and will present first program October 20.

THIS CLIPPING FROM
BOSTON, MASS.
POST

SEP 13 1924

SYMPHONY CONDUCTOR IN BOSTON

Koussevitzky Takes Up Residence in Jamaica Plain

FAMOUS DOUBLE BASS AMONG HIS BAGGAGE

Promises Bruckner's Works Will Be Heard

BY WARREN STOREY SMITH

NEW YORK, Sept. 12.—Seated on an upper deck of the Aquitania as she steamed up New York harbor today Serge Koussevitzky asked and answered many questions concerning Boston and his new post as conductor of the Boston Symphony Orchestra, but the most urgent of his queries concerned the time of the first train that he could take to his destination.

SERGE KOUSSEVITZKY
Conductor of Boston Symphony Orchestra for season of 1924-25.

PHILADELPHIA, PENN.
RECORD

SEP 13 1924

TO LEAD BOSTON ORCHESTRA

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924 Post–Sat. Sept. 13

SERGE KOUSSEVITZKY COMING TO BOSTON

The famous Boston Symphony Orchestra is about to have its first Russian Conductor, Serge Koussevitzky who arrived in America for the first time on Friday, Sept. 12, in readiness to start rehearsals for the opening of the Boston Symphony season in Symphony Hall on October 10th.

Koussevitzky was born in Tver in North Russia. He was active in music there and in Moscow even in his childhood. At the Moscow Conservatory it is required to study some special instrument and there he specialized in the double bass. It is charactaristic of Koussevitzky never to do things by halves and it was not long before he became the most prominent double bass virtuoso in Europe, touring with his instrument and composing for it.

So narrow a field, however, could not hold him long and in 1907 we find him serving his apprenticeship as conductor in Berlin. He returned to Moscow two years later and organized the Koussevitzky Orchestra, which soon came to be one of the most famous in Russia. He conducted series of symphonic and choral concerts in Petrograd, using in the latter capitol, the celebrated Archangelesky Choir. He gave Beethoven festivals, Bach festivals, Tchaikowsky festivals, Rimsky-Korsakov festivals, and even then became celebrated as an ardent and fearless champion of coming genius among the composers of Russia and other countries as well. In this interest he founded the Koussevitzky Music Edition which is one of the most important music publishing firms in Russia. The story is now common knowledge how he toured the length and breadth of his country with his orchestra, sailing along the Volga in a specially chartered steamer and giving free concerts in town after town to those who had never heard symphony music.

During the first years of the war he managed to continue his concerts although many from his orchestra were called to service. After the Revolution he was appointed Director of the Russian State Orchestras. In this post he remained until 1920 when he went to Western Europe.

In that part of the world he has become easily the most prominent conductor. He has appeared regularly as guest conductor of the London Symphony Orchestra and in Paris given each season his now famous series of "Concertes Koussevitzky". He has conducted Russian operas such as "The Snow Maiden", "Pique-Dame", "Boris Godounov", and "Prince Igor".

Needless to say, great things are anticipated of this world celebrity as the new conductor of the Boston Symphony Orchestra.

The soloists of the coming season of the 24 Friday afternoons and 24 Saturday evening concerts will include among others to be announced later, Serge Rachmaninoff, Serge Prokofieff, and Igor Stravinsky. Each of these a brilliant pianist as well as a composer will appear in music of his own. There will also be Alfred Cortot, the pianist; Albert Spalding, the violinist; Margaret Matzenauer, the mezzo-soprano; and Guy Maier and Lee Pattison in music for two pianos with orchestra.

The season tickets for these concerts are now on sale. All of the Friday afternoon seats are taken but a few are available for the Saturday evening series.

Sept 13

NE. SATURDAY. SEPT

New Conductor Arrives For Boston Symphony

Serge Koussevitsky, Russian, Comes on Aquitania After Triumphs Abroad

Among those arriving yesterday morning on the Aquitania was Serge Koussevitzky, the new Russian conductor of the Boston Symphony Orchestra, which will give ten concerts at Carnegie Hall during the winter.

While this is Mr. Koussevitzky's first visit to America, he has been well known for some time in musical circles here as a prominent figure among European orchestral directors. Before the war he brought the symphony orchestra to parts of Russia where it had been hitherto unknown. He put his musicians on a boat on the Volga and gave concerts at various points along its banks. This unique series was given three times. In recent years Mr. Koussevitzky's greatest activity probably has been his annual spring series of concerts at the Paris Opera, devoted to modern music. The fear that he will give his Boston and New York patrons nothing but the latest music, however, is unfounded, he told a representative of The New York Herald Tribune last spring. "But," he says, "there is something beautiful in modern music which cannot be passed by."

Mr. Koussevitzky is the seventh in the line of conductors of the Boston Symphony, which opens its forty-fourth season next month, succeeeding Pierre Monteux. One thing, he said, which led him to accept the Boston engagement is the liberal amount of rehearsal which the orchestra allows. In European orchestras the opportunity for rehearsal is limited.

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quakes." World

SERGE KOUSSEVITZKY LIKES AMERICAN JAZZ

Prominent European Conductor Arrives to Lead Boston Symphony This Season.

Serge Koussevitsky, one of the foremost orchestra conductors of Europe, arrived yesterday on the Aquitania. He succeeds Pierre Monteux as conductor of the Boston Symphony orchestra.

He made four attempts to reach the United States. He plays the double bass and his first appearances were arranged to show his mastery of this resounding instrument. The war and his enlistment in the Russian Army interrupted the tour.

Mr. Koussevitsky was quoted recently as saying he was on a search for "an American Beethoven." This he denied. "There was one Beethoven," he said, "and the past is gone." The statement, he said, probably grew out of his belief that America is to develop a new art form.

"Old Europe has worked out all forms of art and she is exhausted," he said. "She is now resting. But your country is young and fresh and is just beginning to respond to art stimuli. Your jazz music, it has great significance. I was in London recently and used to drop in at a supper club where young American boys were playing. I let my supper get cold listening to them. These boys were fine musicians. And the jazz music they played was good music."

He is accompanied by his wife.

END SUIT OVER FILM TITLE

THIS CLIPPING FROM
HARTFORD, CONN.
COURANT

SEP 13 1924

BOSTON SYMPHONY CONDUCTOR ARRIVES

New York, Sept. 12.—Serge Koussevitzky, one of the greatest musical directors in Europe, arrived today on the Aquitania to become conductor of the Boston Symphony Orchestra, the first Russian to attain this honor. The first concern under him will be produced October 20 at Boston.

Born in Tver, North Russia, in 1874, Koussevitzky remained in the homeland until 1920, becoming leader of Russia's greatest musical organization, the Koussevitzky Orchestra of Moscow.

In the past four years he has appeared as guest conductor of the London Symphony Orchestra, as well as in Barcelona, Madrid, Rome and Berlin.

NEW YORK
ESTABLISHED 1881
From
ADVERTISER,
Boston, Mass.
SEP 13 1924

NEW SYMPHONY LEADER COMES FOR HUB DEBUT

By E. F. HARKINS.

Serge Koussevitzky, the new conductor of the Boston Symphony Orchestra arrived in Boston last night.

Serge Koussevitzky.

This first Russian to be invited to lead Boston's most famous musical organization is now in his fiftieth year.

At twelve he was playing in a band in his birthplace, Tver; at fourteen he went to Moscow and entered the Conservatory. A few years later he became professor of double-bass at that institution and soloist in the orchestra at the Imperial Opera. Later on he toured through Europe as contrabass star.

POPULAR HERO

But it is as a conductor, not as soloist, that he finally achieved European renown. Fame came to him first when he organized the Koussevitzky Orchestra, which for years was popular in Moscow and Petrograd. He also took his orchestra on tours through the Volga valley towns. The festivals he conducted in the larger cities were features of every musical season, but he was not content to follow any beaten track exclusively, as most other leaders do. His professional visits to remote places made him an artistic hero of the first rank and at the same time gave evidence of the breadth of view which has always marked his work.

WINS FAME IN PARIS

After the revolution he became director of the subsidized government orchestra in Moscow and Petrograd, but as conditions were none too favorable for such independent work as he had been used to he left Russia four years ago and settled down in Paris.

There he has been giving orchestral concerts remarkable for their range of interest. He is fond of classic works, but he is also eager to introduce novelties. He said in Paris a few weeks ago that he hoped to discover a new Beethoven in the United States. He will evidently try to fill this large order, for he is an enthusiastic modernist.

ALL-AROUND ABILITY

He has won remarkable popularity in London, as Ernest Newman bears witness to in the current American Mercury. Newman discusses Koussevitzky's and Weingartner's London performances of the famous Ninth Symphony. The English critic says "Koussevitzky's Beethoven is the genuine classic, and Weingartner's the romantic." He also says——which will please the Hub conservatives — that Koussevitzky's conducting of classic symphonies is as masterly as his interpretation of the bizarre works of Scriabine and Strainsky. He has also conducted opera from time to time.

In partnership with his wife, th distinguished Russian is also in t music publishing business.

AMUSEMENTS

Trans

Koussev
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New Leader of
Orchestra Pr
up to Date Prog

By ELEANOR VE

Serge Koussevitzky, new c
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Continued from First Pag

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and passionately courageous. Th
Symphony season will be anyth
dull.

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justed their differences.

CREDITORS OF WHITNEY ESTATE SUE

Doubt Insolvency of Former Brookline Millionaire

Although the late Henry M. Whitney of Brookline, once a candidate for Governor, and prominent as a financier, real estate operator, and in other lines, and reputed to be many times a millionaire, died practically insolvent, according to the administrators of his estate, some of his creditors are seeking to recover thousands of dollars alleged to be due them.

DOUBTS INSOLVENCY

In the Norfolk County Probate Court at Dedham Attorney F. R. Anderson has filed his appearance as counsel for William Shaw McCallum, a Bos

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Samuel Fredberg of Roxbury and his wife have made up.

The petition filed for Fredberg, asking the Suffolk Probate Court to protect him from his wife, was withdrawn yesterday, and Mr. and Mrs. Fredberg posed for their picture together to demonstrate the sincerity of their reconciliation.

In Fredberg's petition, he set forth "that said wife has threatened to tear your petitioner's eyes out, and has assaulted your petitioner and harassed him in his business." But yesterday it was stated that all that was changed.

Mr. and Mrs. Fredberg said in explanation that personal enemies had created the falling out in their home.

"It was all lies," Mrs. Fredberg said. "We are not estranged from each other."

Fredberg said the same thing.

Fredberg's address is given as 10 Castlegate road, Roxbury.

Officer Hurt While Aiding Injured Man

Morris Weinselt, aged 46, of 40 Grove street, is at the Relief Hospital with injuries to knee, arm and face, from being hit at Beacon and Park streets yesterday by a truck of the Libby Printing Company.

In the next cot at the Relief Hospital is Patrolman Timothy Sullivan of the traffic squad, who was hurt on Sudbury street while taking the other to the hospital. Both were riding in the truck that had struck Weinselt, when it was sideswiped by another car.

Officer Sullivan, who lives at 31 Green street, Charlestown, was hurt about the knee, arm and hand and badly shaken up.

Advertisement

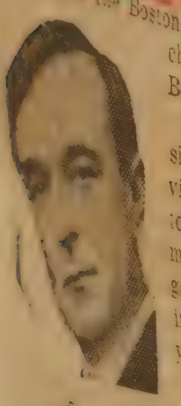
MRS YOUNG

93

NEW YORK
ESTABLISHED 1881
From SEP 13 1924
ADVERTISER,
Boston, Mass.

NEW SYMPHONY LEADER COMES FOR HUB DEBUT

By E. F. HARKINS



Serge Koussevitzky.

Traveler Sat. Sept 13

Koussevitzky Will Hold to Symphony Standards

New Leader of Boston Orchestra Promises up to Date Programs

By ELEANOR VERY

SERGE KOUSSEVITSKY

Serge Koussevitzky, new conductor of the Boston Symphony orchestra, arrived in America on the Aquitania yesterday morning and by night was installed in his new home in Jamaica Plain. Accompanying him were Mme. Koussevitzky and Dr. Vladimir Zedderbaum, his secretary, and on the train from New York, J. H. Brennan, manager of the Symphony orchestra, and John N. Burk, publicity representative.

Koussevitzky, considered one of the foremost of European conductors, comes to Boston as successor to Pierre Monteaux, who has returned to his native France after five years in this country.

Koussevitsky is the first Russian conductor of the Boston Symphony orchestra. He conducted his own orchestra in Moscow up to the time of the war. After the first Russian revolution he was appointed general conductor of the Russian State orchestra (formerly the court orchestra) by the provisional government. In 1920 he left Russia, as have so many of her artists, and has since that time pursued his career in Western Europe. He has performed in all the leading cities as guest conductor.

Perhaps his most famous accomplishment in the past four years has been his series of Concerts Koussevitzky in Paris, giving four concerts a season with his own orchestra. These concerts have been devoted to modern music and have been sensational.

BOSTON ORCHESTRA FIRST

This is his first visit to America.

"I did not wish to come here as a guest conductor," Koussevitsky explained. "There is no satisfaction in conducting a strange orchestra with insufficient time for rehearsal. But I knew that if I were offered the position with the Boston Symphony orchestra—the best orchestra in America—I should accept because of the chance to have my own orchestra, my own instrument to work with."

Koussevitzky smilingly evaded the charge that he prefers the modernist music.

"I like all good music," he insisted. "Modern music, Russian music? I make no favorite. An artist must be international in his art."

Nevertheless it is well known that Koussevitzky has done much to popularize the works of the new composers. He was the first to make known in Russia the compositions of modern European composers.

TO PLAY SCRIABINE POEM

Koussevitzky was a close friend of the great Russian composer, Alexander Scriabine, and is regarded as unexcelled in the interpretation of his works. He will give the famous "Poem of Ectasy" a place on his opening program.

Koussevitzky is a man of great magnetism, handsome, distinguished, diplomatic and with a fine sense of humor.

"Boston expects to be electrified by

W SYMPHONY CONDUCTOR HERE

Continued from First Page

one shock after another of modern music? But wait until I tell you of my program.' On the first, Scriabine's "Poem of Ecstasy." On the second "Le Sacre du Printemps." On the third—" he rolled his eyes exaggeratedly, and then, seeing that he was being breathlessly believed, burst into hearty laughter.

Of our own American Jazz he says: "It is not all good, but it is very interesting and very important—important because it has influenced all the new composers. Stravinsky, for one, plays it, and plays jazz instruments too. Crtainly it is to be regarded as music—like all music it takes its origin in the dance, in movement.

"But jazz music will not stay. It is like your hat—good today, tomorrow forgotten."

PROGRAMS WILL SURPRISE

Koussevitzky speaks little English, and in addition to his native Russian has French and German. He courteously spoke slowly enough to be easily understood by a less accomplished linguist.

It is Koussevitzky's intention to present to Boston a new construction in programs. This he will not explain in advance—"Wait and see," is his advice. Undoubtedly he will make his programs short, for that has been his custom abroad.

"I have new compositions to offer—yes, modern music as you say. But not only modern music—I will give you new interpretations of the old."

Koussevitky comes with the reputation of being both brilliantly original and passionately courageous. The new Symphony season will be anything but dull.

THIS CLIPPING FROM
PHILADELPHIA, PA.
NORTH AMERICAN

SEP 13 1924

...the subject.

Symphony Leader Arrives

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THIS CLIPPING FROM
News
Memphis Tenn.

SEP 13 1924

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THIS CLIPPING FROM
BALTIMORE, MD.
SUN

3 1924

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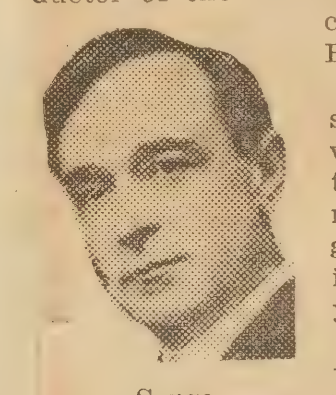
Sun. adv. Sept.

PAGE SIXTEEN

NEW SYMPHONY LEADER COMES FOR HUB DEBUT

By E. F. HARKINS.



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In partnership with his wife, the distinguished Russian is also in the music publishing business.

Tel. Chelsea 8800

THIS CLIPPING FROM
PITTSBURGH,
PA.
POST

13 1924

...nar system out of order.

RUSSIAN CONDUCTOR ARRIVES

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THIS CLIPPING FROM
CINCINNATI, OHIO
BILLBOARD

SEP 13 1924

Chance for American Talent in Boston?

According to Allen Raymond, correspondent at Paris, France, for the North American Newspaper Alliance, Serge Koussevitsky, who will become conductor of the Boston Symphony Orchestra September 22, will arrive in America not only in his official capacity but in that of a musical explorer. "He will search here for talent," writes Mr. Raymond, "and, with no bias against jazz, he may be the first to find an American Beethoven"—a worthy object of unparalleled optimism. He emphasized the Russian conductor's eagerness in this search in the following interview:

"What I hope to do in America is to show the public that masterpieces of music are being written today as powerful, stirring and beautiful as the greatest of the past," says Koussevitsky. I will present in Boston music never heard before, music which now exists only in manuscripts which I have in my keeping, music written by men now living who will rank as high a century from now as Mozart or Beethoven. I have given some of their music to Paris. You have seen how it has been received. Some of it shall be America's first."

"I have seen," continues Mr. Raymond, "how Koussevitsky's music has been received in Paris. Music lovers in the French capital have greeted the Russian conductor with the explosive clamor of an appreciation which is truly Latin. But it is not alone for his introduction of new composers that they crowd thru the doors of the Theater Nationale for his concerts. Koussevitsky is capable of presenting the older classics without a trace of modernity in his reading and with a painstaking regard for their historic beauties, exactly as he believes the older masters would have them rendered.

"In the old world he has become known as a hunter for musical talent and a patron of young composers. He believes there is genius in America and he hopes to ferret it out. The territory which his search will cover may be indicated by his attitude toward jazz."

Finds Some Jazz Good

"I like all good music," says Koussevitsky, "and several musicians have written jazz which is truly good. I was in London recently and dropped in late for a bite at a supper club. American boys—the oldest could not have been more than thirty—were improvising as they went along, and they were great players. I let my supper get cold listening to them."

In appearance, manner and dress Mr. Koussevitsky might be a successful, middle-aged business man—a forceful figure of no eccentricities, of middle height, stock, unathletic. Only his eyes inform you of his art; few business men have eyes flaming with such enthusiasm. They are the eyes of a reformer, an evangelist. The fact is, he is an evangelist and a showman. He would appreciate both Billy Sunday and P. T. Barnum.

THIS CLIPPING FROM
SPRINGFIELD, MASS.
REPUBLICAN

SEP 13 1924

ARRIVES TO LEAD BOSTON SYMPHONY

Serge Koussevitzky, Noted Russian Musician, Lands at New York

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Tel. Chelsea 8800

THIS CLIPPING FROM
INDIANAPOLIS, IND.
NEWS

SEP 13 1924

NEW SYMPHONY LEADER

Russian Arrives to Take Charge of Boston Orchestra.

BOSTON, September 13.—Serge Koussevitzky, famous Russian conductor who has arrived here to take charge of the Boston Symphony Orchestra, announced that he had no intention of attempting to startle his audiences with sensational modern music. Jazz he praised because it "springs from life itself—the dance instinct."

Koussevitzky, who became known as a musical radical through his concerts at Paris, said that he would choose the master-pieces of all ages for his programs but added "as I believe in progress in art, I can not leave out what is being created by young composers." He explained that the modernity of his programs would lie "not in new selections but in the arrangement of the program."

Monitor – Sat. Sept 13

KOUSSEVITZKY, NEW SYMPHONY HEAD, ARRIVES

Shows Interest in American Composers—Cites Influence of Jazz

Serge Koussevitzky, who has arrived in Boston to conduct the Boston Symphony Orchestra, vouchsafed to a representative of The Christian Science Monitor this morning a frugal, engagingly unrevelatory glimpse of his plans for the winter. By means of an amazing blend of Russian and German, with a delicte dusting of French and with graceful, sustained gestures M. Koussevitzy talked for 15 minutes. His voice is low pitched and rich. Hositality is to him in the realm of the arts. Overnight he appears to have fitted perfectly into the mysterious atmosphere that must always be present in a borrowed house.

While he welcomed his visitor and waited for his secretary, Dr. Vladimir Zederbaum, to come in and act aas interpreter his shrewd, kind eyes roamed about the charming drawing room filled with silver and amethyst lights, over the glistening black of a piano that wants tuning, out the window at the scrimitar of glimmering blue pond fringed with waving green fans. Absently he remarked, in amoment that might have been—but was not—very difficult, bereft aas it waas of a means of casual conversation, "Yess—it iss ver' interesting to be in Ah-merica. . . ." Pointedly he added as he studied the tight-wrapped roses in a mauve bowl, "I haf' only the mos' poor English—— My secretaire mus' help us a little. . . ."

Dr. Zederbaum translated the conductor's smiles and shrugs and soft speech into English. Upon each program there would be one work absolutely unknown to Boston audiences. Not a work necessarily unknown because it was either new or modern. Unknown in the sense of having just been discovered—by M. Koussevitzky. There are some very ancient composers, as well as modern ones—and some of their works are still unknown. For instance, there is Locatelli. 'Cellists who have played in Boston have played Locatelli, but they have not played all of Locatelli. There are yet other works—symphonic works.

M. Koussevitzky believes that at present Paris stands first in the concert world. He himself has conducted in Paris. Europe gave him, in many places, kindly attention when it became impressed upon him that Russia, with its network of political difficulties, was not a place in which a conductor might continue to do his best work. The work in Europe was hampered by his dislike for conducting orchestras in a guest capacity. He determined that if ever he came to the United States it would be as a conductor of his own orchestra. He says amiable and pleasant things of the Boston Symphony Orchestra to which he has been called as conductor.

Of his actual plans for the winter little is to be discovered in the few moments permitted. An admission that Scriabin's "Poème de l'Extase" will be on the first program. . . . A dignified and suitable proportion, throughout the winter, of modern music which, however, must not be construed as meaning even a wisp of radicalism. . . . A variety and a richness in the programs that, from his knowledge of music and the standards for such programs, Mr. Koussevitsky believes must please Boston audiences. But nothing during the interview that could be construed as in any way amounting to an announcement of specific plans.

A considerable and lively interest M. Koussevitzky id display in a suggestion concerning new American composers. Loeffler he is familiar with and delighted in. Carpenter is pleasantly known to him. He is anxious to find American talent and to bring it out. Obviously a man who has become known as an apostle of modern music—but never a fanatic about it—must be questioned concerning his opinion of so-called jazz.

He is careful in replying to such a question, this polished, serious Russian. "American jazz is beautiful—that is to say it has been a great influence on the young composers and that makes it important. It has harmonic richness and contour. It is, however, like a fashion and not likely to endure as it is now. One day it is here. Another day—it will be gone and in its place the development that its fleeting presence has influenced."

Until M. Koussevitzky appears at Symphony Hall there is apparently no telling whatever concerning his ambition for this new period in his career and in the music of Boston. But he appears reasonably to have assured himself that his plans will not tear down the idols.

(Other Romeikes May Disappoint)

THIS CLIPPING FROM THE

SEP [illegible] 1924

Unknown American composers with merit will come into their own through the Boston Symphony Orchestra and its leader Serge Koussevitzky, if the intention of the distinguished director to "ferret out" new music is carried out.

Koussevitzky is known as a hunter for musical talent and a patron of young musicians. He believes there is great genius in America, andh is statement concerning what he hopes to do toward helping to discover it follows:

"What I hope to do in America is to show the public that masterpieces of music are being written to-day, as powerful, stirring and beautiful as the greatest of the past. I will present in Boston music never heard before, music which now exists only in manuscripts which I have in my keeping, music by men now living who will rank as high a century from now as Mozart or Beethoven. I have given some of this music to Paris. Some of it shall be America's first. I like all good music, and several musicians have written jazz which is truly good."

THIS CLIPPING FROM THE

Pilot
Boston, Mass.

SEP 13 1924

SERGE KOUSSEVITZKY COMING TO BOSTON

The famous Boston Symphony Orchestra is about to have its first Russian Conductor, Serge Koussevitzky who arrived in America for the first time on Friday, Sept. 12, in readiness to start rehearsals for the opening of the Boston Symphony season in Symphony Hall on October 10th.

Koussevitzky was born in Tver in North Russia. He was active in music there and in Moscow even in his childhood. At the Moscow Conservatory it is required to study some special instrument and there he specialized in the double bass. It is charactaristic of Koussevitzky never to do things by halves and it was not long before he became the most prominent double bass virtuoso in Europe, touring with his instrument and composing for it.

So narrow a field, however, could not hold him long and in 1907 we find him serving his apprenticeship as conductor in Berlin. He returned to Moscow two years later and organized the Koussevitzky Orchestra, which soon came to be one of the most famous in Russia. He conducted series of symphonic and choral concerts in Petrograd, using in the latter capitol, the celebrated Archangelesky Choir. He gave Beethoven festivals, Bach festivals, Tchaikowsky festivals, Rimsky-Korsakov festivals, and even then became celebrated as an ardent and fearless champion of coming genius among the composers of Russia and other countries as well. In this interest he founded the Koussevitzky Music Edition which is one of the most important music publishing firms in Russia. The story is now common knowledge how he toured the length and breadth of his country with his orchestra, sailing along the Volga in a specially chartered steamer and giving free concerts in town after town to those who had never heard symphony music.

During the first years of the war he managed to continue his concerts although many from his orchestra were called to service. After the Revolution he was appointed Director of the Russian State Orchestras. In this post he remained until 1920 when he went to Western Europe.

In that part of the world he has become easily the most prominent conductor. He has appeared regularly as guest conductor of the London Symphony Orchestra and in Paris given each season his now famous series of "Concertes Koussevitzky". He has conducted Russian operas such as "The Snow Maiden", "Pique-Dame", "Boris Godounov", and "Prince Igor".

Needless to say, great things are anticipated of this world celebrity as the new conductor of the Boston Symphony Orchestra.

The soloists of the coming season of the 24 Friday afternoons and 24 Saturday evening concerts will include among others to be announced later, Serge Rachmaninoff, Serge Prokofieff, and Igor Stravinsky. Each of these a brilliant pianist as well as a composer will appear in music of his own. There will also be Alfred Cortot, the pianist; Albert Spalding, the violinist; Margaret Matzenauer, the mezzo-soprano; and Guy Maier and Lee Pattison in music for two pianos with orchestra.

The season tickets for these concerts are now on sale. All of the Friday afternoon seats are taken but a few are available for the Saturday evening series.

BRIDGEPORT
CONN.
TELEGRAM

SEP 13 1924

NEW CONDUCTOR HERE FOR BOSTON SYMPHONY

NEW YORK, Sept. 12.—Serge Koussevitzky, one of the greatest musical directors in Europe, arrived today on the Aquitania to become conductor of the Boston Symphony orchestra, the first Russian to attain this honor. The first concert under him will be produced October 20 at Boston.

Born in Tver, North Russia, in 1874, Koussevitzky remained in the homeland until 1920, becoming leader of Russia's greatest musical organization, the Koussevitzky orchestra of Moscow.

In the past four years he has appeared as guest conductor of the London Symphony orchestra, as well as in Barcelona, Madrid, Rome and Berlin.

NEW YORK
ESTABLISHED 1881
From
TRAVELER
Boston, Mass.

SEP 13 1924

Koussevitzky Will Hold to Symphony Standards

SERGE KOUSSEVITSKY

New Leader of Boston Orchestra Promises up to Date Programs

By ELEANOR VERY

Serge Koussevitzky, new conductor of the Boston Symphony orchestra, arrived in America on the Aquitania yesterday morning and by night was installed in his new home in Jamaica Plain.

FIRST RUSSIAN LEADER

Accompanying him were Mme. Koussevitzky and Dr. Vladmir Zedderbaum, his secretary, and on the train from New York, J. H. Brennan, manager of the Symphony orchestra, and John N. Burk, publicity representative.

Koussevitzky, considered one of the foremost of European conductors, comes to Boston as successor to Pierre Monteux, who has returned to his native France after five years in this country.

Koussevitsky is the first Russian conductor of the Boston Symphony orchestra. He conducted his own orchestra in Moscow up to the time of the war. After the first Russian revolution he was appointed general conductor of the Russian State orchestra (formerly the court orchestra) by the provisional government. In 1920 he left Russia, as have so many of her artists, and has since that time pursued his career in western Europe. He has performed in all the leading cities as guest conductor.

Perhaps his most famous accomplishment in the past four years has been his series of Concerts Koussevitzky in Paris, giving four concerts a season with his own orchestra. These concerts have been devoted to modern music and have been sensational.

BOSTON ORCHESTRA FIRST

This is his first visit to America.

"I did not wish to come here as a guest conductor," Koussevitsky explained. "There is no satisfaction in conducting a strange orchestra with insufficient time for rehearsal. But I knew that if I were offered the position with the Boston Symphony orchestra—the best orchestra in America—I should accept because of the chance to have my own orchestra, my own instrument to work with."

Koussevitzky smilingly evaded the charge that he prefers the modernist music.

"I like all good music," he insisted. "Modern music, Russian music? I make no favorite. An artist must be international in his art."

Nevertheless it is well known that Koussevitzky has done much to popularize the works of the new composers. He was the first to make known in Russia the compositions of modern European composers.

TO PLAY SCRIABINE POEM

Koussevitzky was a close friend of the great Russian composer, Alexander Scriabine, and is regarded as unexcelled in the interpretation of his works. He will give the famous "Poem of Ecstasy" a place on his opening program.

Koussevitzky is a man of great magnetism, handsome, distinguished, diplomatic and with a fine sense of humor.

"Boston expects to be electrified by one shock after another of modern music? But wait until I tell you of my program. On the first, Scriabine's "Poem of Ecstasy." On the second, "Le Sacre du Printemps." On the third—" he rolled his eyes exaggeratedly, and then, seeing that he was being breathlessly believed, burst into hearty laughter.

Of our own American jazz he says: "It is not all good, but it is very interesting and very important—important because it has influenced all the new composers. Stravinsky, for one, plays it, and plays jazz instruments too. Certainly it is to be regarded as music—like all music it takes its origin in the dance, in movement.

"But jazz music will not stay. It is like your hat—good today, tomorrow forgotten."

PROGRAMS WILL SURPRISE

Koussevitzky speaks little English, and in addition to his native Russian has French and German. He courteously spoke slowly enough to be easily understood by a less accomplished linguist.

It is Koussevitzky's intention to present to Boston a new construction in programs. This he will not explain in advance—"Wait and see," is his advice. Undoubtedly he will make his programs short, for that has been his custom abroad.

"I have new compositions to offer—yes, modern music as you say. But not only modern music—I will give you new interpretations of the old."

Koussevitky comes with the reputation of being both brilliantly original and passionately courageous. The new Symphony season will be anything but dull.

Dispatch
Hudson, N.Y.

SEP [illegible] 1924

MUSICIAN ARRIVES — Serge Koussevitzky, one of the greatest musical directors in Europe, arrived in New York yesterday on the Aquitania to become conductor of the Boston Symphony Orchestra.

THIS CLIPPING FROM
BOSTON,
MASS.
HERALD

SEP 13 1924

New Conductor of Boston Symphony

SERGE KOUSSEVITSKY

WON'T SHOCK MUSIC LOVERS

Will Play Only Best, Says Koussevitsky, New Symphony Leadder

REACHES CITY WITH A BIG ENTOURAGE

Musical conservatives need not ar that the Boston Symphony Orestra will become a centre of un-uted modernism under the new gime, according to Serge Kousse sky, the new conductor of the or nization, who arrived in Boston t evening from New York, where landed from the Aquitania earlier the day.

While the best of the newer music ll undoubtedly be given, any touch radicalism will lie in the construcion of the program rather in the pieces themselves. "Boston will not be shocked," he insisted emphatically.

HAS BIG ENTOURAGE

Mr. Koussevitsky, who is in America for the first time, descended from the 7:45 P. M. train at Back Bay, accompanied by considerable of an entourage. Besides Mrs. Koussevitsky, there was his secretary, Dr. Vladimir Zederbaum, a valet, two servants and three members of the orchestra organization who had met him at the dock. The party at once entered machines and hurried to the house at 122 Pond street, Jamaica Plain, which has been taken for the year.

Still on the sunny side of 50, the new orchestra leader seems surprisingly youthful for a man who has set musical Europe by the ears. He is slender, of medium height, with a smoothly shaven face and close-cropped graying hair, which increases the resemblance to a prosperous business man suggested by his stylishly cut sack suit and blue collar and shirt. In action the contours of his face and particularly his broad, infectious smile, are markedly reminiscent of his countryman, Balieff, of Chauve Souris fame. When he speaks he gesticulates violently and his words gush forth in such a flood that Dr. Zederbaum found some difficulty in restraining him last evening until he had translated his previous remarks. For Mr. oussevitsky, although fluent in Russian, French and German, is still a student of English and will not trust himself in that tongue.

Seated in the dining room of his new home, he began by explaining that he had long known of Boston as one of the chief musical and intellectual centres of America. "My dear friend, Nikitsch, continually spoke to me of the city," he said, "and his enthusiasm infected me. Besides, the Boston Symphony orchestra is known throughout Europe as having the best musicians in the world."

When asked what motives had finally determined him to come to this country, he shook his head vigorously, smiled, and was evidently pleased. He had obviously been waiting for it.

"I have refused a number of offers from musca organizations in America," he said. "While I had my own orchestra in Russia, I declined all offers of engagements as I naturally preferred to give the selections I chose in my own way. When that was disbanded I at once declared that the only place to which I would go permanently would be Boston. It was the only organization which could give me true satisfaction. I am flattered by the invitation."

TO PLAY ONLY BEST

The question of programs was suggested. "In the first place," Mr. Koussevitsky began, "I am aware of the rumors about my radicalism but I do not believe Boston will be shocked. I will not play bad music but only the best which is now being produced. In any event the modernity of the orchestra will consist not in new selections but in the arrangement of the program.

"I think that a wrong idea about my radicalism has sprung from my Paris concerts. There it was my purpose to present a new musical art. Here it is entirely different. I am here for an entire season, so my programs will contain both the old and the new. I believe in progress in art so I cannot leave out what is now being created by young composers."

When the usual question about juzz was asked he at once became enthusiastic. "I like it very much," he said heartily. "I consider it one of the most important elements of the new music. It has had great influence on most modern musicians of talent. You must realize that jazz has such an influence because it springs from life itself—the dance instinct."

Born in 1874, the new Boston Symphony conductor entered the Moscow Conservatory at the age of 14 and a few years later became famous as a double bass soloist. He was a man of independent wealth and after studying in Berlin founded his own orchestra in 1909. From that time until the war he toured Russia, giving free concerts. The war interfered with his work and although he still conducted under the Bolshevist government, he left Russia in 1920 to act as guest conductor in London, Paris and other musical centres. He is also the organizer of "L'Edition Russe de Musique," which was founded to publish the work of young Russian composers who had been unable to gain attention but whose work was notable.

THIS CLIPPING FROM
NEW YORK
TIMES

SEP 13 1924

RUSSIAN CONDUCTOR KUSSEVITSKY HERE

New Leader of Boston Symphony Orchestra on His First Visit to America.

A DIRECTOR AT 12 YEARS

He Brings Many New Compositions to Introduce Here After He Has Studied Our Tastes.

Sergei Kussevitsky, the Russian conductor who will lead the Boston Symphony Orchestra this season, arrived in New York yesterday morning on the Aquitania. Mr. Kussevitsky, accompanied by his wife, was met by William Brennan, manager of the orchestra. Later in the day they went to Boston. Mrs. Kussevitsky, who is also an excellent musician, is her husband's partner in the publishing business. L'Edition Russe de Musique, which they founded together, particularly with the purpose of assisting young Russian composers.

The conductor's quick gestures and conversation, principally in French, showed his interest and almost childlike enthusiasm on his first visit to America.

He is a man of 50, of good height and figure, with thick, graying hair and mobile, expressive features. His manner is genial. He is full of questions as to the taste of American audiences and reiterated former statements that he had many new compositions to introduce in America, but would ascertain public taste before making final decisions about his programs. He is also, he said, particularly desirous of investigating the works of American composers.

He could not yet announce in detail his programs for either New York or Boston, but added that he had so much new music with him that his problem would be to condense rather than expand the lists he had partly prepared.

Most of Mr. Kussevitsky's conversation was carried on by gestures and a few disjointed phrases, his wife, who speaks English, translating for him.

The conductor has had a brilliant career. He was born in Tver, in the northern part of Russia, in 1874. His first musical instruction was given him in his home. His progress was so precocious that at the age of 12 he became conductor, for two years, in the theatre of his native town. He had not only to conduct, but to compose music for the dramas performed in the theatre.

At 14 Kussevitsky entered the Moscow Conservatories. There he became a pupil on the double-bass of Rambaussec and developed such virtuosity on this clumsy instrument that he succeeded his professor as teacher of it at the Conservatoire and later became the most famous double-bass virtuoso in the world.

All along, however, he had ambitions to become a conductor. In 1907 he formed an orchestra from the pupils of the Hochschule in Berlin, with which he worked two years, studying chiefly the classics and Wagner. Returning to Russia in 1909 he organized the Kussevitsky Orchestra, which soon became famous, and also gave performances at his Moscow concerts with a chorus of 250 voices. In the Summer, for many years, he toured the provinces with his orchestra and inauguarated the series of famous tours of the ports of the Volga. For these tours he engaged a special ship with a platform at the back and sailed from port to port, introducing in many places that had never heard an orchestra the work of great masters.

At the time of the Russian Kerensky revolution of 1917 Kussevitsky was appointed general conductor of the Russian State Orchestra, this orchestra having formerly been the court orchestra of the Czar. With the Bolshevist uprising he was forced to fly to Paris. Since then he has been very active as a guest conductor in London and English provinces, in Scotland, and in Paris, where in the last five seasons the Kussevitsky concerts at the opera have become more and more the musical "rage."

Kussevitsky has been much discussed in Europe for his interpretation of the classics as well as his virtuoso readings of modern music.

He will appear for the first time in America in Symphony Hall, Boston, Oct. 10, at the opening Boston Symphony concert of the season. His first New York appearance with the Boston Symphony will be in Carnegie Hall on Thanksgiving evening.

THIS CLIPPING FROM
BOSTON, MASS.
TRANSCRIPT

SEP 12 1924

TIME BY THE FORELOCK

Already a Concert-Schedule for October—Roland Hayes, Alma Gluck, John McCormack and the Philharmonic Orchestra of New York

SUNDAY afternoon, Oct. 5, in Symphony Hall, Roland Hayes, the tenor in the fineness of voice, skill, understanding and feeling that have now set him high in the concert-hall.

Friday afternoon, Oct. 10, and Saturday evening, Oct. 11, in Symphony Hall, the first Symphony Concerts of the new year, with Mr. Koussevitzky for the first times as conductor.

Sunday afternoon, Oct. 12, in Symphony Hall, Mme. Schumann-Heink with a voice, skill, homeliness and honesty that resist the years.

Friday afternoon and Saturday evening, Oct. 17 and 18, in Symphony Hall, Mr. Koussevitzky and the orchestra continuing the Symphony Concerts.

Saturday afternoon, Oct. 18, in Symphony Hall, Alma Gluck, sought of old for charm of presence, voice and sentiment, returns anew to the concert-hall.

Sunday afternoon, Oct. 19, in Symphony Hall, John McCormack, the tenor in all the range and quality that have won him a manifold and constant public.

Tuesday evening, Oct. 21, in Jordan Hall, Félix Fox, expert and discerning pianist, playing music of Bach, Liszt, Brahms, Balakirev, Debussy, Griffes and Mason.

Thursday evening, Oct. 23, in Jordan Hall, a concert by Crystal Waters, not otherwise specified.

Friday afternoon, Oct. 24, and Saturday evening, Oct. 25, in Symphony Hall, Mr. Koussevitzky and the orchestra in a third pair of concerts.

Sunday afternoon, Oct. 26, in Symphony Hall, the Philharmonic Society of New York, with the clear-minded, firm-handed and quick-spirited Mr. van Hoogstraten conducting and Mme. Merö, the energetic, for assisting pianist. Beethoven's "Eroica Symphony"; Chaikovsky's Concerto in G-major, a seldom played piece; Strauss's "Til Eulenspiegel" and Strauss's Dance in "Salome" fill the program.

Sunday evening, Oct. 26, at the Copley-Plaza Hotel, a chamber concert by the Durell String Quartet and Lee Pattison, the pianist. They join hands in Chausson's Quintet.

Tuesday evening, Oct. 28, in Jordan Hall, Maurice Dumesnil, Parisian pianist, seeks fortune in Boston.

Thursday evening, Oct. 30, in Jordan Hall, Jean Nolen, Irish mezzo-soprano, returns in the agreeable talents she proved last spring.

Friday evening, Oct. 31, in Jordan Hall, Carmela Ippolito assisted by Mr. San Roma, the pianist, exhibits anew the ripening of her promise as virtuosa and musician.

THIS CLIPPING FROM
ST. PAUL, MINN.
PIONEER PRESS

SEP 13 1924

NOTED MUSICIAN ARRIVES.

Serge Koussevitsky, New Boston Symphony Director, Reaches U. S.

(By Associated Press.)

New York, Sept. 12.—Serge Koussevitzky, one of the greatest musical directors in Europe, arrived today on the Aquitania to become conductor of the Boston Symphony orchestra, the first Russian to attain this honor.

In the last four years he has appeared as guest conductor of the London Symphony orchestra, as well as in Barselona, Madrid, Rome and Berlin.

American – Sat
Sept 13

ite Now a Star

years ago that Lucille LaVerne s in a local stock company—and he was [illegible] to her art. Now r of "S[illegible] Up," at the Copley, one cesses of last season in New York.

NOVELTIES IN SYMPHONY LIST

New Russian Conductor Promises Wide Variety and Much Color

Serge Koussevitzky landed in America today and is on his way to Boston to prepare for the opening of the forty-fourth season of the Boston Symphony Orchestra. This is Koussevitzky's first trip to America. He is the first Russian to lead the orchestra.

Mr. Koussevitzky has brought with him a number of scores for performance in the course of the Symphony season, which are to have their first hearing in America.

The newer music to be heard will include three composers who will appear as soloists in their own works —Igor Stravinsky, Serge Prokofieff and Serge Rachmaninoff. The list of soloists, which will be added to later, also includes the following artists, each of whom is to be heard in a score of full symphonic importance: Albert Spalding, Margaret Matzenauer, Alfred Cortot, Guy Maier and Lee Pattison.

Amusements

THIS CLIPPING FROM
BROOKLYN, N. Y.
N. Y.
EAGLE

SEP 13 1924

Famous Symphony Leader, Taking Charge in Boston, Warm in Praise of Jazz

"Springs from Life Itself—The Dance Instinct," Says Koussevitzky, Noted Russian Musical Radical.

Boston, Sept. 13 — Serge Koussevitzky, famous Russian conductor, who is here to take charge of the Boston Symphony Orchestra, announced that he had no intention of attempting to startle his audiences with sensational modern music. Jazz he praised because it "springs from life itself—the dance instinct."

Koussevitzky, who became known as a musical radical through his concerts at Paris, said that he would choose the masterpieces of all ages for his programs, but added, "As I believe in progress in art, I cannot leave out what is being created by young composers." He explained that the modernity of his programs would lie "not in new selections, but in the arrangement of the program."

NEW YORK
ESTABLISHED 1881
From
Star-Eagle
Newark, N. J.

SEP 13 1924

Leaders Says Jazz "Springs from Life"

BOSTON, Sept. 13 (AP).—Serge Koussevitzky, famous Russian conductor, who arrived here last night to take charge of the Boston Symphony orchestra, says he has no intention of attempting to startle his audience with sensational modern music. Jazz he praised because it "springs from life itself—the dance instinct."

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THIS CLIPPING FROM

NEW YORK
WORLD

SEP 13 1924

SERGE KOUSSEVITZKY LIKES AMERICAN JAZZ

Prominent European Conductor Arrives to Lead Boston Symphony This Season.

Serge Koussevitzky, one of the foremost orchestra conductors of Europe, arrived yesterday on the Aquitania. He succeeds Pierre Monteux as conductor of the Boston Symphony orchestra.

He made four attempts to reach the United States. He plays the double bass and his first appearances were arranged to show his mastery of this resounding instrument. The war and his enlistment in the Russian Army interrupted the tour.

Mr. Koussevitsky was quoted recently as saying he was on a search for "an American Beethoven." This he denied. "There was one Beethoven," he said, "and the past is gone." The statement, he said, probably grew out of his belief that America is to develop a new art form.

"Old Europe has worked out all forms of art and she is exhausted," he said. "She is now resting. But your country is young and fresh and is just beginning to respond to art stimuli. Your jazz music, it has great significance. I was in London recently and used to drop in at a supper club where young American boys were playing. I let my supper get cold listening to them. These boys were fine musicians. And the jazz music they played was good music."

He is accompanied by his wife.

THIS CLIPPING FROM

PROVIDENCE, R. I.
BULLETIN

SE… 1924

NEW CONDUCTOR OF BOSTON SYMPHONY ARRIVES IN N. Y.

Serge Koussevitzky First Russian to Attain the Position.

New York, Sept. 12.—Serge Koussevitzky, one of the greatest musical directors in Europe, arrived to-day on the Aquitania to become conductor of the Boston Symphony Orchestra, the first Russian to attain this honor. The first concert under him will be produced Oct. 20 at Boston.

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In the past four years he has appeared as guest conductor of the London Symphony Orchesstra, as well as in Barcelona, Madrid, Rome and Berlin.

THIS CLIPPING FROM

NEW YORK
TELEGRAPH

SEP 13 1924

Gilbert Emert Here.

"I did not introduce Shaw to America, nor did Arnold Daly. Few people remember it, but it was Richard Mansfield. At that time Shaw was regarded as a whipper-snapper playwright and not to be treated seriously. Mansfield, who had a keen and discerning brain, knew otherwise. To him goes the honor."

So there's one less worry for you!

Gilbert Emert, the playwright and author of "Tarnish" and "The Hero," also came in rather quietly aboard the Aquitania, from a short sojourn abroad. So also did arrive Tito Schipa, tenor of the Chicago Opera; and Serge Koussewitsky, conductor of the Boston Symphony Orchestra.

THIS CLIPPING FROM

BUFFALO, N. Y.
COURIER

SEP 13 1924

NOTED RUSS DIRECTOR COMES TO DIRECT BOSTON SYMPHONY

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THIS CLIPPING FROM

SYRACUSE, N. Y.
HERALD

SEP 13 1924

FAMOUS DIRECTOR IS HUB ORCHESTRA HEAD

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THIS CLIPPING FROM

PROVIDENCE, R. I.
JOURNAL

SEP 13 1924

NEW CONDUCTOR OF BOSTON SYMPHONY ARRIVES IN N. Y.

Serge Koussevitzky First Russian to Attain the Position.

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THIS CLIPPING FROM

CINCINNATI,
OHIO
INQUIRER

SEP 1 1924

NEW DIRECTOR ARRIVES.

New York, September 12.—Serge Koussevitzky, one of the greatest musical directors in Europe, arrived today to become conductor of the Boston Symphony Orchestra, the first Russian to attain this honor.

THIS CLIPPING FROM

NEW YORK
TRIBUNE

SEP 13 1924

New Conductor Arrives For Boston Symphony

Serge Koussevitsky, Russian, Comes on Aquitania After Triumphs Abroad

Among those arriving yesterday morning on the Aquitania was Serge Koussevitzky, the new Russian conductor of the Boston Symphony Orchestra, which will give ten concerts at Carnegie Hall during the winter.

While this is Mr. Koussevitzky's first visit to America, he has been well known for some time in musical circles here as a prominent figure among European orchestral directors. Before the war he brought the symphony orchestra to parts of Russia where it had been hitherto unknown. He put his musicians on a boat on the Volga and gave concerts at various points along its banks. This unique series was given three times. In recent years Mr. Koussevitzky's greatest activity probably has been his annual spring series of concerts at the Paris Opera, devoted to modern music. The fear that he will give his Boston and New York patrons nothing but the latest music, however, is unfounded, he told a representative of The New York Herald Tribune last spring. "But," he says, "there is something beautiful in modern music which cannot be passed by."

Mr. Koussevitzky is the seventh in the line of conductors of the Boston Symphony, which opens its forty-fourth season next month, succeeeding Pierre Monteux. One thing, he said, which led him to accept the Boston engagement is the liberal amount of rehearsal which the orchestra allows. In European orchestras the opportunity for rehearsal is limited.

'Carmen' in Italian and French Given by Music Lovers

"Carmen," in a performance divided between Italian and French, was given last night at the Brooklyn Academy of Music by the Music Lovers' Grand Opera Company, with Emilia Vergeri displaying ample vivacity in the title role and a voice of variable merit. Dmitry Dobkin, who has been heard in recital, was a mild Don Jose with agreeable tones, while Maria Varnay was Micaela; Alberto Terrasi, Escamillo, and Martin Herodas a creditable Horodas. Mmes. Adrian and Segno ad Messrs. Molle, Baldi and Bozzo completed the cast, conducted by Salvatore Avitabile.

"The Barber of Seville" is announced for this afternoon, with "Il Trovatore" to-night.

THIS CLIPPING FROM

DETROIT,
MICH.
NEWS

SEP 13 1924

JAZZ MUSIC PRAISED BY RUSSIAN DIRECTOR

BOSTON, Sept. 13.—Serge Koussevitzky, famous Russian conductor, who arrived here last night to take charge of the Boston Symphonic Orchestra, announced he had no intention of attempting to startle his audiences with sensational modern music. Jazz he praised because it "springs from life itself—the dance instinct."

Koussevitzky, who became known as a musical radical through his concerts at Paris, said he would choose the masterpieces of all ages for his programs, but added, "as I believe in progress in art, I can not leave out what is being created by young composers."

He explained that the modernity of his program would lie "not in new selections, but in the arrangement of the program.

THIS CLIPPING FROM

DETROIT, MICH.
FREE PRESS

SEP 13 1924

RUSSIAN TO CONDUCT SYMPHONY ORCHESTRA

Special to The Free Press.

New York, Sept. 12.—Serge Koussevitzky, one of the greatest musical directors in Europe, arrived today to become conductor of the Symphony orchestra, the first Russian to attain this honor.

THIS CLIPPING FROM

MILWAUKEE,
WIS.
SENTINEL

SEP 13 19

The Boston symphony this winter is to be conducted by Serge Koussvitsky, who has the reputation of being a mighty hunter of new musical talent. It is said that he hopes to discover new music, which he may find worthy of programing. He is said to believe gratly in the ability of American as well as European composers and hopes "to show the public that masterpieces of music are being written today, as powerful, stirring and beautiful as the greatest of the past."

In this connection he says that he will present to Boston audiences music never heard before, which exists only in manuscripts which he has in his keeping, and which was written by men now living who will rank in a century with Mozart and Beethoven.

Some of it has been heard in Paris, and some of it will be first heard this winter in Boston. Koussevitzky says that he "likes all good music and that several musicians have written jazz which is truly good."

* * *

THIS CLIPPING FROM

BOSTON, MASS.
TRANSCRIPT

SEP 12 1924

KOUSSEVITZKY ARRIVES

Conductor of Boston Symphony Orchestra Reaches New York on Aquitania

New York, Sept. 12—Serge oKussevitzky arrived today on the Aquitania to become conductor of the Boston Symphony Orchestra. The first concert under him will be produced Oct. 20 at Boston.

THIS CLIPPING FROM

ST. LOUIS,
MO.
GLOBE-DEMOCRAT

SEP 13 1924

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KOUSSEVITSKY ARRIVES TO LEAD BOSTON ORCHESTRA

NEW YORK, September 12.—Serge Koussevitsky, one of the greatest musical directors in Europe, arrived today on the Aquitania to become conductor of the Boston Symphony Orchestra, the first Russian to attain this honor.

THIS CLIPPING FROM

BOSTON
MASSACHUSETTS
AMERICAN

SEP 13 1924

HUB SYMPHONY HEAD ARRIVES IN NEW YORK

Serge Koussevitzky, new conductor of the Boston Symphony Orchestra, arrived in New York on the Aquitania.

Koussevitzky comes as one of the greatest living European musical directors. He will make his first appearance here at a concert October 20.

During recent years, he has occupied the post of guest conductor of the London Symphony Orchestra and orchestras in Barcelona, Madrid, Rome and Berlin. He was born in Iver, North Russia, in 1874.

THIS CLIPPING FROM

MILWAUKEE,
WIS.
SENTINEL

SEP 1 3 1924

Russian Comes to Direct Boston Symphony Artists

NEW YORK, Sept. 12—(A. P.)—Serge Koussevitzky, one of the greatest musical directors in Europe, arrived today on the Aquitania to become conductor of the Boston Symphony orchestra, the first Russian to attain this honor. In the last four years he has appeared as guest conductor of the London Symphony orchestra, as well as in Barcelona, Madrid, Rome and Berlin.

(Other Romeikes May Disappoint)

THIS CLIPPING FROM THE

SEP 1924

Serge Koussevitzky, one of the greatest musical directors in Europe, arrived in New York on the Aquitania to become conductor of the Boston Symphony orchestra, the first Russian to attain this honor.

THIS CLIPPING FROM

INDIANAPOLIS,
IND.
STAR

SEP 1 3 1924

BOSTON'S FIRST RUSSIAN SYMPHONY DIRECTOR LANDS

NEW YORK, Sept. 12.—Serge Koussevitzky, one of the greatest musical directors in Europe, arrived today to become conductor of the Boston Symphony orchestra, the first Russian to attain this honor.

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220 WEST 19TH ST.,
Tel. Chelsea 8860

THIS CLIPPING FROM

CHICAGO,
ILL.
TRIBUNE

SEP 1 3 1924

* *

First Russian Director of Boston Symphony Lands

New York, Sept. 12.—Serge Koussevitzky, one of the great musical directors in Europe, arrived today on the Aquitania to become conductor of the Boston Symphony orchestra, the first Russian to attain that honor. In the last four years he has appeared as guest conductor of the London symphony orchestra, as well as in Barcelona, Madrid, Rome, and Berlin.

THIS CLIPPING FROM THE

SEP 1924

RUSSIAN TO CONDUCT SYMPHONY ORCHESTRA

NEW YORK, Sept. 13.—Serge Koussevitzky, one of the greatest musical directors in Europe, arrived today to become conductor of the Boston Symphony orchestra, the first Russian to attain this honor.

THIS CLIPPING FROM

BALTIMORE, MD.
SUN

SEP 1 4 1924

KOUSSEVITZKY, SOON TO COME TO AMERICA, OUTLINES PLANS

New Leader Of Boston Symphony Orchestra Hopes To Find Here Genius Rivaling That Of Beethoven.

PARIS.

"WHAT I hope to do in America is to show the public that masterpieces of music are being written today as powerful, stirring and beautiful as the greatest of the past," says Serge Koussevitzky, the Russian conductor who will lead the Boston Symphony Orchestra this coming season.

In his Paris home, looking down through the trees upon the peaceful Seine, Koussevitzky outlined his plans for his approaching career across the Atlantic.

"I will present in Boston music never heard before," he said, "music which now exists only in manuscripts which I have in my keeping, music written by men now living who will rank as high a century from now as Mozart and Beethoven. I have given some of their music to Paris. You have seen how it has been received. Some of it shall be America's first."

I HAVE seen how Koussevitzky's music has been received in Paris. Music lovers in the French capital have gone mad over the Russian leader, literally beside themselves in their idolatry.

America may be sure that Koussevitzky will present its musical public with auditions of the older classics, without a trace of modernity in his reading of them. America also may be sure that this man will be engaged during his entire stay in America on a passionate hunt for musical genius, resident or native, in the New World.

"Jazz music?" He was answering a query. "I like all good music. And several Americans have written jazz which is good. Besides writing it, your nation seems to have a talent for playing it.

"I was in London recently and dropped in late at night for something to eat at a supper club where dancing was going on. There was an orchestra of American boys there, the oldest could not have been more than 30. I had a table near them where I could hear them and watch them individually.

"Some of those boys were improvising as they went along, and they were great players. I let my supper get cold listening to them. I stayed until a shockingly late hour. Those boys were fine musicians, but I learned that they were not particularly notable among America's jazz musicians—just a group of college students from one of your Western States."

M. KOUSSEVITZKY is a man of one passion—music. He has no hobbies. Over and above his talents, his outstanding quality is enthusiasm. He is as enthusiastic over the subject he expounds from his conductor's platform as is Billy Sunday over his. Their methods of exposition differ, however.

Music has been practically his entire life since the age when most boys are playing marbles. At the age of 12 he conducted a provincial theater orchestra in Russia and was a composer. Today he is 52 years old.

His wife also is musical. Mme. Koussevitzky is the sort of person to whom the young Russian composers dedicate their most ambitious works. She has sympathy, is a tireless listener, an able and appreciative critic. She is more than well-to-do.

In appearance, manner and dress M. Koussevitzky might be a successful middle-aged business man—a forceful figure of no eccentricities, of middle height, stocky, unathletic. Only his eyes inform you he is not. Few business men have eyes glowing with such dark, strange fires as his when enthusiasm is flaming in them. They are the eyes of an evangelist.

THE fact is, Koussevitzky is an evangelist and a showman.

"Once every two years before the war I used to charter a big steamer and make a journey of 2,500 miles. We stopped at every big city and many small towns. We sent men ahead to advertise that we were coming.

"The peasants would flock to the river from villages for miles back into country which few Europeans have ever seen. And I took them the best that exists in music, new and old. Debussy, Ravel, Florent Schmitt, P. Dukas, Roger Ducasse, Elgar, Richard Strauss. I made them known in villages where there isn't any modern life as Europe and America know it.

"And on these trips I found musicians who now are playing in the great capitals.

"They were marvelous, those journeys. They are not possible any more."

KOUSSEVITZKY'S family were mercantile, middle-class folk who were fond of music. When a boy he always intended to direct an orchestra as his life work.

At 14 he entered the Conservatoire of the Moscow Philharmonic Society as a student of composition and orchestral conducting. In order to qualify for a scholarship, he studied the double bass and became such a master of that resounding instrument that upon the termination of his study he obtained the post of double bass soloist at the Moscow Imperial Opera. For several years thereafter he appeared in the principal cities of Russia as a double bass virtuoso.

The first revolution, that of 1917, did not disturb him. He was appointed general conductor of the Russian State Orchestra by the Provisional Government established by Kerensky. This orchestra formerly was the court orchestra.

Then came the Bolshevik uprising.

"I am not a politician," says the composer and conductor, speaking of it. "I am not an economist."

Then he pauses. He does not launch into the diatribes against the new regime which explode from most of the Russian colony in Paris. He sits and broods.

"Life in Russia is impossible," he concludes. "There is no chance for artistic endeavor. I tried. I gave concerts in rooms that were freezing. The brass players wore mittens. You can't do it. It's impossible. Everything has gone to pieces."

HE is interested in choral music as well as orchestral and in the union of the two. In Moscow he organized a choir of 250 voices to give choral works in conjunction with his symphony orchestra.

As part of his work in the field of new music, Koussevitzky and his wife are the publishers of *l'Edition Russe de Musique*, which they began in Moscow in 1909 and now continue in Paris. The aim of this publishing business is to print the music of young Russians of talent who otherwise might have difficulty in getting their works published. The recommendation of Koussevitzky is sufficient to make a sale for it.

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NEW YORK
ESTABLISHED 1881
From
ADVERTISER,
Boston, Mass.

SEP 1 4 1924

Koussevitzky to Offer Many Novelties

SERGE KOUSSEVITZKY, first Russian leader of Boston Symphony Orchestra.

SERGE KOUSSEVITZKY has arrived in from Europe to prepare for the opening of the forty-fourth season of the Boston Symphony Orchestra, beginning Oct. 10. He is the first Russian to become leader of the Hub's famous orchestra.

Koussevitzky has won fame as conductor of the former Koussevitzky Orchestra of Moscow, as guest conductor the London Symphony Orchestra and with his "Concerts Koussevitzky" in Paris. He has also conducted Russian opera in Paris and Barcelona.

Kossevitzky's plans for the Boston Symphony season include first performances in America of many works which he has introduced in Europe. Some of the scores have been published by the Russian firm which bears his name. Established symphony music will predominate, however, on his pprograms.

Three compopsers will be included among the Swmphony soloists, Igor Stravinsky, Serge Prokofieff, and Serge Rachmaninoff. Other soloists already engaged are Margaret Matzenauer, Alfred Cortot, Albert Spalding, Guy Meier and Lee Pattison.

BOSTON,
MASS.
HERALD

SEP 1 4 1924

KOUSSEVITZKY HERE

Serge Koussevitzky arrived in Boston Friday evening on his first trip to America, to prepare for the opening of the 44th season of the Boston Symphony Orchestra (Symphony hall, Oct. 10). He is the orchestra's first Russian leader.

Koussevitzky is of outstanding European fame as the conductor of the former Koussevitzky orchestra of Moscow, and during the last four seasons as guest conductor of annual series of concerts by the London Symphony Orchestra, of the annual double series of "Concerts Koussevitzky" in Paris, of concerts in other British and French cities and in Berlin, Rome, Warsaw, etc. He is also admired as the conductor of Russian operas at the Paris Opera and in Barcelona.

Mr. Koussevitzky's plans concerning the coming Boston Symphony Orchestra season include some first performances in America of a number of scores which he has introduced in Europe and which have occasioned much interest there. The music of these Mr. Koussevitzky has brought with him. Some of the scores have been published by the Russian firm which bears his name. The established symphonic repertory will duly predominate, however, on his program. Of the newer music to be heard three composers will be included, who will also appear as soloists in their own music. These will be Igor Stravinsky, Serge Prokofieff and Serge Rachmaninoff. The list of soloists, which will be added to later, also includes the following artists, each of whom is to be heard in a score of full symphonic importance: Margaret Matzenauer, Alfred Cortot, Albert Spalding and Guy Maier and Lee Pattison.

Times

SEP 1924

Quoting the Paris correspondent of the North American Newspaper Alliance, Musical America points out that Serge Koussevitzky, the new conductor of the Boston orchestra, is going to seek out new music over here. He is said to have a leaning for pioneering in new fields and is quoted as saying he expects to find something worthy of the best of the past maters. He says he already has manuscripts that he will interpret for American audiences for the first time.

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Volcanic Temperament, But Kept Under Control

Koussevitzky, New Symphony Conductor, Producer of "Hysterical" Music

Boston Globe Sept. 14

No figure coming to Boston in years has stirred the interest of the music-following folks such a lively fashion as Serge Koussevitzky, who arrived in America yesterday for his first visit and to take up his baton as conductor of Boston Symphony Orchestra.

The fact that he is the first Russian to hold that place and the news that he is known as a most unconventional person in a profession of unconventionalists has aroused curiosity. Through the courtesy of the American Mercury, the Globe is able to give its readers a musical picture of him, written by one of the music critics in England.

It shows how highly this volatile conductor of "hysterical" music stands in some respected musical circles.

By ERNEST NEWMAN,
Music Critic of the London Times

Serge Koussevitzky was born in Tver (North Russia) in 1874. He received his first musical education at home. What the nature or the extent of it may have been I do not know, but at the mature age of 12 he became chef d'orchestre in the theatre of his natal town, a post which he held for two years.

His duties were to compose whatever music might be required for the plays put one at the theatre, and to conduct the entr'actes. At 14 he went to Moscow to continue his studies.

According to the regulations of the Conservatoire, the stipendiares of the orchestral class had to choose, for special study, one of the brass instruments or the double-bass. Koussevitzky chose the latter, becoming the pupil of the celebrated Rambaussc.

On the double-bass he soon developed an extraordinary facility: he not only became the double-bass soloist in the orchestra of the Imperial Opera at Moscow, but succeeded his teacher as professor of the instrument at the Conservatoire.

For 10 years he toured Russia and Western Europe as a contrabass virtuoso, and composed a number of works for the instrument—including a concerto—that are now part of the repertoire of every contrabassist.

Organized Famous Orchestra

His main ambition, however, was all along to be a conductor. In 1907 he formed, out of the pupils of the Berlin Hochschule fur Musik, an orchestra with which he worked for two years, studying chiefly the classics and Wagner.

He returned to Russia in 1909 and organized the Koussevitzky Orchestra that soon became so famous; it was made up of the best players from the other Russion orchestras. The men were engaged by the year, and were barred from giving their services to any other organization, or at any other concerts than those of Koussevitzky.

For the performers of the choral works given at his Moscow concerts he formed a mixed choir of 250 voices; in Petrograd he used for this purpose the celebrated Archangelsky Choir. The formal Moscow and Petrograd seasons ending at Easter, Koussevitzky, in the Spring, gave Beethoven festivals, Bach festivals, Tchaikovsky festivals, Rimsky-Korsakov festivals, etc., in the two capital towns.

In the Summer, for many years, he toured the provinces with his orchestra, soloists into villages that had not only never heard an orchestra before, but had not even seen certain of the instruments; his annual voyages down the Volga with this company of musicians were among the most romantic events of the musical life of our time.

In this way he introduced a number of classical and modern works to thousands who would otherwise never have heard a bar of them.

Broke Away From Routine

One of his objects throughout his career has been to break away from routine. In those great years between 1907 and the outbreak of the war he introduced a number of novelties, native and foreign, to the Russian public, including works by Debussy, Ravel, Fanelli, Florent. Schmitt, Paul Dukas, Roger Ducasse, Bruckner, Mahler, Bantock, Taneiev, Prokoviev and others.

He gave Russian audiences their first introduction to Strawinsky's "Le Sacre du Printemps" and Scriabine's Third and Fifth symphonies ("The Divine Poem" and "Prometheus"). He was the first to make a popular success of Scriabine's "Poem of Ecstasy," which till then had not been understood.

He gave the still unpublished "Apres la lecture d'un Psaume" of Taneiev (for soli, orchestra and chorus), which is as yet unknown in Europe; Rachmaninov's "The Bells"; several early works of Prokoviev; works of the Polish Karlovicz, Szymanovsky, etc.

During the early part of the war he still managed to carry on. Most of the members of his own orchestra had been called up for service; but he continued to give concerts at Moscow and Petrograd with other orchestras, performing such works as the Ninth symphony and the D major mass of Beethoven, the B minor mass of Bach, and so on.

After the revolution in 1917 he was appointed director of the Russian State orchestras. He remained in Russia until 1920, when he left his native country to settle in Western Europe.

Many Russian Novelties

In 1921 he founded those Paris concerts of his that are now so famous. During the four years from 1921 to 1924 he has given annually in Paris two seasons of four concerts each, at which he has introduced a large number of Russian and other novelties.

He soon became extremely popular in London, and has conducted in several other English and Scotch towns, in Barcelona, Madrid, Rome, Berlin, Warsaw, etc. At Barcelona he both conducted and staged a number of Russian operas — Rimsky - Korsakov's "Snow Maiden," Tschaikovski's "Pique-Dame," Moussorgski's "Boris Godounov" and Borodin's "Prince Igor." In Paris he has given "Boris Godounov" and "Khovantchina."

To this record of the external life of Koussevitzky it may be added that in 1909 he and his wife founded the publishing business of "L'Edition Russe de Musique," the object of which was partly to give the younger Russian composers of talent an opportunity that otherwise might not have come their way, partly to prevent the exploitation that people of this kind have sometimes to submit to at the hands of purely commercial publishing houses.

America will find Koussevitzky's musicianship and his orchestral technique equal to any demands that are likely to be made on them. The question is not as to his competence, but what will be thought of his readings.

Steadiest When at Boiling Point

Opinions will differ about him, as they do about every conductor. I can speak only of the impression he has made on myself after experience of him in music of all schools and all orders.

He has a volcanic temperament, but I have never yet known it to run away with him. I have often found myself diagreeing with him; but I have never disagreed with him on the score that he had lost control over his own fire.

On the contrary, it is precisely when his temperament is at boiling point that his hand on the regulator is steadiest and surest. When I have disagreed with him most acutely has been in moments when, I was pretty certain, the fire had, for purely physical reasons, gone out.

I particularly remember a performance of Brahms' Third Symphony in which he took the third movement at so slow a pace that its real character seemed to me to be completely perverted; the gentle, unassuming, half-sad, half-playful poco allegretto became a brooding andante—almost an adagio

I am not in Koussevitsky's secrets. It is just possible that this is really how the third movement strikes him. But until I hear him play it again in the same way I shall prefer to believe the explanation to be simply that he was tired, and had no idea how slow the tempo really was.

He takes an enormous amount out of himself when he conducts, and the wonder to me always is how he manages to get through the quantity of work he does, and to keep his nerves so steady and his head so cool through it all.

Temperament Servant, Not Master

Richard Strauss once astonished the world by saying, apropos of "Tristan," "Believe me, the brain that could pour out that passionate music must have been as cold as ice." What seems like paradox in this, however, is no more than sober truth. The more an artist is on fire, the cooler have to be the head and hand that direct the fire.

Koussevitzky has this central ice in an extraordinary degree. I believe it would hardly be possible to raise some works to a higher pitch of nervous incandescence than he does; but the nervousness never gets out of hand. It is Koussevitzky's servant, not his master, the excitement is always under control; one great plastic line runs round and through the work.

American audiences will no doubt soon have an opportunity of testing the truth of this statement for themselves in such a work as Scriabine's "Poem of Ecstasy." Nervous excitement could hardly go further; yet there is never the least suggestion of nervous derangement. The music is hysterical, but not the performance. The distinction needs insisting on because it is too often forgotten when judging a conductor.

We do not blame a Salvini because he shows us Lear mad. Lear is mad. But to assume that, because the actor shows a mad Lear, he himself is mad, would be, as John Stuart Mill would say, to argue that because there is pepper in the soup there must be pepper in the cook.

Interpreting Hysteria

There are certain musical works that were born in a nervous excitement bordering on hysteria, and it is the conductor's business to reproduce for us the composer's mind when he wrote the work. But it is possible to handle an hysterical patient, or to make him the subject of a lecture on hysteria, without being hysterical yourself; indeed, the cooler you are the better your lecture will be, and the more your audience will understand of the true nature of hysteria. Koussevitsky keeps the "Poem of Ectasy" in a perpetual seethe, but there is no chaos in it, rather a cosmic shapliness and ordiliness.

Some of Koussevitzky's tempi may appear on the slow side as measured by the metronome, but one gets no feeling of dragging, because of the intellectual control that sees the end in the beginning, and plans everything perfectly to scale. His "Tristan" Prelude and Liebestod may serve as an example of this.

I do not wish, however, to convey the impression that it is only in music of the romantic or nervous order that he shines. His tastes are exceedingly catholic, and I have found his Haydn and his Boccherini as masterly as his Scriabine or Strawinsky.

In genuinely classic music, indeed, his plastic line is ever surer and firmer than in romantic. In the latter he seems inclined now and then to "dramatize" more than the music will quite stand.

In Strauss' "Don Juan," for instance, many people feel that he takes the Donna Anna section rather too slowly. The explanation seems to be that he mentally dramatizes the character. Instead of describing it from the outside, he lets it speak for itself. Donna Anna thus, as it were, states her own case, tells her own story—and takes her own time about it, as she would do on the stage.

As Beethoven Would See Himself

Had I the requisite space, I would like to argue again here a thesis I put forward a little while ago when discussing Weingartner's and Koussevitzky's London performances of the Ninth Symphony—that Koussevitzky's Beethoven is the genuine classic and Weingarner's the romantic.

The popular belief, of course, is to the contrary—that the sober, elderly German gentleman shown us in the ordinary German reading is the true Beethoven, while the volcanic spirit that Koussevitzky makes of him is only Koussevitzky himself. I believe this to be a fallacy.

Koussevitzky, by playing the Ninth Symphony as if it had been written yesterday by a powerful genius, whose muscles were twice the size of those of the ordinary man, gives us, I contend, a Beethoven in which Beethoven would recognize himself. However, my American friends will soon have plentiful opportunities of deciding this and other questions concerning Koussevitzky for themselves.

THIS CLIPPING FROM

WASHINGTON, D. C.
HERALD

SEP 14 1924

Jazz Is Instructive, Says Noted Conductor

BOSTON, Sept. 13.—Jazz "springs from life itself—the dance instinct."

This is the verdict of Serge Koussevitzky, Russian conductor, who ~~has arrived~~ here to take charge of the Boston Symphony Orchestra. He announced, however, that he would not "startle" his audience by introducing sensational modern music.

THIS CLIPPING FROM

Herald
Washington

SEP 14 1924

NEW CONDUCTOR LOVER OF JAZZ

Boston Symphony Orchestra Leader Declares For Modern Music in Interview

BOSTON, Sept. 13. (United News)—Boston music lovers take their symphony orchestra with the same degree of concern Harvard undergrads take their football.

It follows, then, that the arrival of a new conductor for symphony—preceded by a reputation for modenrity—rivals the advent of a new grid mentor at the Cambridge stadium.

And so, with the coming today of Serge Koussevitzky, 50 year old Russian conductor fresh from four seasons at Paris where he devoted his concerts to modern music with sensational success, the Cabots, Lodges, et als, manifested the same perturbation the lusty sons of John Harvard would in the installation of a new football coach famed for his new school of aerial attacks and trick kick formations.

Symphony opens October 10, and save for a few meagre crumbs of information, Koussevitzky has the Hub awaiting a surprise winter musical feast.

He Loves Jazz

His chief admission up to the end of his first day here—made albeit, via the interpreter route—are that he likes all good music, is interested in "ze American jazz," and that he intends to give modern composers a fair share of his programs.

When informed that Boston expects to be "shocked and electrified," he relayed the intelligence he would include Alexander Scriabine's "Poem de L'Extase" in his first program. He assured Beacon street, however, that he would not be swept away by radicalism whereupon the "street" breathed an audible sigh of relief.

As for American jazz, "it is beautiful," he said.

"That is to say, it has been a great influence on the young composers and that makes it important.

"It has harmonic richness and contour.

"It is, however, like a fashion and not likely to endure as it is now. One day it is here. Another day—it will be gone, and in its place the development that its fleeting presence has influenced."

Beyond the "Poeme de L'Extase" admission Koussevitzky would not divulge his plans for the winter, but he managed to leave the initial impression that, despite his reputation for modern music concerts he would shatter no Boston idols.

Tel. Chelsea 8800

THIS CLIPPING FROM

DETROIT,
MICH.
NEWS

SEP 14 1924

'REIGN OF RUSSIANS' IS FACED BY BOSTON

BOSTON, Sept. 13.—The phrase-makers already have dubbed the approaching season "The Reign of the Russians," for not only does Serge Koussevitzky take over the conductorship, but three other Russians will "assist" during the season. Rachmaninof will be here as pianist and composer; Stravinsky as composer and pianist; and Prokofiev as both, and possibly, conductor of his own works. The Symphony Orchestra begins its season Oct. 10-11, and has scheduled 24 Friday afternoon and 24 Saturday evening concerts, with, as usual, distinguished soloists thoughout the season.

Pittsburgh Press - Sept. 14.

SIX—THEATRICAL & PHOTOPLAY SECTION

Music-Season

KOUSSEVITZKY TO CONDUCT BOSTON SYMPHONY ORCHESTRA

Characteristics of New Director—Toti Dal Monte With Chicago Opera—New San Carlo Members—Edward Burlingame Hill's Book on Modern French Music.

By Burt McMurtrie.

STUDYING the prospects of the musical season during the next eight months in Pittsburgh, the attention is drawn to the innovations, the new faces and new names listed on the concert, operate and recital calendar. Foremost among those noticed is the name of Serge Koussevitzky, selected by Judge Frederick P. Cabot, president of the trustees of the Boston Symphony orchestra, as conductor of that organization starting this fall.

Koussevitzky, a Russian, received his early training at home; that is, before he entered his teens, for at the age of 12 he was orchestra leader in his native town and for two years he composed whatever music was needed for the plays and conducted the orchestra between acts.

By this time he had attained size enough to play the double-bass without a step ladder, so off he went to Moscow to continue his studies at the conservatory where stipendiares of the orchestral class had to choose it or one of the brass instruments. It was but a short time before he developed extraordinary facility with the double-bass, became soloist in the Imperial Opera at Moscow, and succeeded his teacher, the celebrated Rambaussec, as professor at the conservatory. He toured Europe as a soloist and composed a number of works for that instrument, including a concerto, which are in the repertory of every contrabassist of ability.

His main ambition, however, was all along to be a conductor. In 1907 he formed, out of the pupils of the Berlin Hochschule fur Musik, an orchesttra with which he worked for two years studying chiefly the classics and Wagner. He returned to Russia in 1909, and organized the Koussevitzky orchestra that soon became so famous.

For the performance of the choral works given at his Moscow concerts he formed a mixed choir of 250 voices; in Petrograd he used for this purpose the celebrated Archangelsky choir. The formal Moscow and Petrograd seasons ending at Easter, Koussevitzky, in the spring, gave Beethoven festivals, Bach festivals, Tchaikovsky festivals, Rimsky-Korsakov festivals, etc., in the two capital towns.

ANNUAL VOYAGES DOWN THE VOLGA.

In the summer for years he toured the provinces with his orchestra. His annual voyages down the Volga with this company of musicians were among the most romantic events of the musical life of our time.

One of the objects of Koussevitzky has been breaking through routine. In the years between 1907 and the out break of the war, he introduced many novelties, native and foreign, to the Russian public, including Stravinsky's "Le Sacre du Printemps" and Scriabine's third and fifth symphonies. He managed to carry on during the war, and after the 1917 revolution he was appointed director of the Russian state orchestras and remained as such until 1920, when he left his native land and in 1921 founded those Paris concerts of his that are now so famous.

In Paris, as elsewhere Koussevitzky was not bound by custom, and during the four years from 1921 to 1924 has given annually two seasons of four concerts each, at which he has introduced an enormous number of new works and re-discovered or rearranged classics. He has also been very popular in London and in the big cities of continental Europe and in Barcelona staged and conducted a number of Russian operas.

THIS CLIPPING FROM
NEW YORK
TELEGRAPH

SEP 14 1924

LEARNED THE BASS FIDDLE.

Young Life of New Boston Symphony Conductor a Busy One.

Serge Koussevitzky, who is to take charge of the Boston Symphony Orchestra this Winter, was born in Tver, North Russia, in 1874. He received his first musical education at home. What the nature or the extent of it may have been I do not know, but at the mature age of 12 he became chef d'orchestre in the theatre of his natal town, a post which he held for two years. His duties were to compose whatever music might be required for the plays put on at the theatre and to conduct the entr'actes.

At 14 he went to Moscow to continue his studies. According to the regulations of the conservatoire, the stipendiares of the instruments or the double bass. Koussevitzky chose the latter, becoming the pupil of the celebrated Rambaussec.

On the double-bass he soon developed an extraordinary facility; he not only became the double-bass soloist in the orchestra of the Imperial Opera at Moscow but succeeded his teacher as professor of the instrument at the Conservatoire. For ten years he toured Russia and Western Europe as a contrabass virtuoso and composed a number of works for the instrument—including a concerto—that are now part of the repertoire of every contrabassist.

THIS CLIPPING FROM
DETROIT,
MICH.
NEWS

SEP 14 1924

Seeks Musical Genius

NEW CONDUCTOR OF BOSTON SYMPHONY DUE SOON

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THE approaching arrival in America of Serge Koussevitzky, to become conductor of the Boston Symphony Orchestra, turns attention not only to the man himself, but to what he, as a seeker after new genius, hopes to find in America. Exponent of both the classic and the modern, he will search here for talent—ar better—and with no bias against jazz he may be the first to find an American Beethoven. Mr. Koussevitzky's following in Europe is of the enthusiastic sort usually created only by opera stars.

By ALLEN RAYMOND.

Paris Correspondent of The Detroit News and the North American Newspaper Alliance.

PARIS, Sept. 13.—"What I hope to do in America is to show the public that masterpieces of music are being written today as powerful, stirring and beautiful as the greatest of the past," says Serge Koussevitzky, the Russian conductor who will lead the Boston Symphony Orchestra this coming season.

In the twilight shadow of his Paris home, looking down through the trees upon the peaceful Seine, he outlined for readers of The Detroit News his plans and hopes for his approaching career across the Atlantic.

"I will present in Boston music never heard before," he said, "music which now exists only in manuscripts which I have in my keeping, music written by men now living who will rank as high a century from now as Mozart and Beethoven. I have given some of their music to Paris. You have seen how it has been received. Some of it shall be America's first."

I have seen how Koussevitzky's music has been received in Paris. Music lovers in the French capital have gone mad over the Russian leader, literally frenzied in their idolatry.

STORMED THEATER.

But it is not alone for his introduction of new composers that they storm the doors of the Theatre Nationale de l'Opera for all his concerts.

America may be sure that Koussevitzky will present its musical public with auditions of the older classics, without a trace of modernity in his reading of them, their historic beauties reproduced painstakingly and enthusiastically, exactly as the modern Russian believes the older masters wished them rendered.

America also may be sure that this man will be engaged during his entire stay in America on a passionate hunt for musical genius resident or native in the new world.

In the old world he has become known as a hunter for musical talent, and a patron of young composers. He believes there is genius in America, and he hopes to ferret it out. The breadth of territory which his search will cover may be indicated by an incident he told the interviewer.

"Jazz music?" (He was answering a query). "I like all good music. And several Americans have written jazz which is truly good. Besides writing it, your nation seems to have a talent for playing it.

LIKES JAZZ BAND.

"I was in London recently, and dropped in late at night for something to eat at a supper club where dancing was going on. There was an orchestra of American boys there. The oldest could not have been more than 30. I had a table near them where I could hear them and watch them individually. Some of those boys were improvising as they went along, and they were great players. I let my supper get cold listening to them. I stayed until a shockingly late hour. Those boys were fine musicians, but I learned that they were not particularly notable among America's jazz musicians—just a group of college students from one of your western states."

Mr. Koussevitzky is a man of one passion—music. He is a man of no hobbies. Over and above his talents, his outstanding quality is enthusiasm. Music has been practically his entire life since the age when most boys are playing marbles. At the age of 12 he conducted a provincial theater orchestra in Russia, and was a composer. Today he is 52 years old.

WIFE IS "GODDESS."

Mr. Koussevitzky is married. His wife is musical. Mrs. Koussevitzy is the sort of person to whom the young Russian composers dedicate their most ambitious works. A species of goddess for Scriabin, Stravinsky and their fellows.

She has great sympathy for them, is a tireless listener, an able and appreciative critic. She is more than well-to-do. She has published the music of more than one hungry genius, and has supplied food to many others.

In appearance, manner and dress, Mr. Koussevitzky might be a successful middle-aged business man—a forceful figure of no eccentricities, of middle height, stocky, un-athletic. Only his eyes inform you he is not; few business men have eyes glowing with such dark strange fires as his, when enthusiasm is flaming in them. They are the eyes of a young reformer, an evangelist.

SERGE KOUSSEVITZKY.

The fact is, Mr. Koussevitzky is an evangelist, and a showman. He would appreciate both Billy Sunday and P. T. Barnum.

This is what he told his interviewer of a trip he used to take in pre-war Russia with an orchestra of 100 players, in a steamboat on the Volga.

CARRIED MUSIC TO MILLIONS.

"I carried music through a vast section of Russia," he said. "Once every two years before the war I used to charter a big steamer and make a journey of 2,500 miles. We stopped at every big city and many small towns. The peasants would flock to the river from villages for miles back into country which few Europeans have ever seen. And I took them the best that exists in music, new and old. Debussy, Ravel, Florent Schmitt, P. Dukas, Roger Ducasse, Elgar, Richard Strauss. I made them known in villages where there isn't any modern life as Europe and America know it.

"I took them into the back country and gave them to hundreds of thousands of Russian people, scattered over an area of 500,000 square miles. You should have seen them come to see and hear us. And on these trips I found musicians who are now playing in the great capitals."

As a small boy, he says, the orchestras he heard in Tver, the north Russian community where he was born, exerted an impelling fascination over him. His family were mercantile, middle class folk who were fond of music. It was early the center of his existence, and though he experimented with various instruments when a boy he always intended to direct an orchestra as his life work.

When he was 14 he entered the conservatoire of the Moscow Philharmonic Society as a student of composition and orchestral conducting. To qualify for a scholarship he studied the double bass and became such a master of that resounding instrument that upon the termination of his study he obtained the post of double bass soloist at the Moscow Imperial Opera.

ESTABLISHED OWN ORCHESTRA.

He never lost sight of his real aim, to conduct a great orchestra. In 1909 he established his own symphony orchestra in Moscow. This body of musicians quickly became famous all over Russia.

Then came the war. The first revolution, that of 1917, did not disturb him. He was appointed general conductor of the Russian State Orchestra by the provisional government established by Kerensky. This orchestra formerly was the court orchestra.

Then came the Bolshevik uprising. 'Life in Russia now is impossible," he says. "There is no chance for artistic endeavor. I tried. I gave concerts in rooms that were freezing. The brass players were

THIS CLIPPING FROM
BOSTON, MASS.
GLOBE

SEP 14 1924

Volcanic Temperament, But Kept Under Control

Koussevitzky, New Symphony Conductor, Producer of "Hysterical" Music

No figure coming to Boston in years has stirred the interest of the music-following folks such a lively fashion as Serge Koussevitzky, who arrived in America yesterday for his first visit and to take up his baton as conductor of Boston Symphony Orchestra.

The fact that he is the first Russian to hold that place and the news that he is known as a most unconventional person in a profession of unconventionalists has aroused curiosity. Through the courtesy of the American Mercury, the Globe is able to give its readers a musical picture of him, written by one of the music critics in England.

It shows how highly this volatile conductor of "hysterical" music stands in some respected musical circles.

By ERNEST NEWMAN,
Music Critic of the London Times

Serge Koussevitzky was born in Tver (North Russia) in 1874. He received his first musical education at home. What the nature or the extent of it may have been I do not know, but at the mature age of 12 he became chef d'orchestre in the theatre of his natal town, a post which he held for two years.

His duties were to compose whatever music might be required for the plays put one at the theatre, and to conduct the entr'actes. At 14 he went to Moscow to continue his studies.

According to the regulations of the Conservatoire, the stipendiares of the orchestral class had to choose, for special study, one of the brass instruments or the double-bass. Koussevitzky chose the latter, becoming the pupil of the celebrated Rambaussc.

On the double-bass he soon developed an extraordinary facility: he not only became the double-bass soloist in the orchestra of the Imperial Opera at Moscow, but succeeded his teacher as professor of the instrument at the Conservatoire.

For 10 years he toured Russia and Western Europe as a contrabass virtuoso, and composed a number of works for the instrument—including a concerto—that are now part of the repertoire of every contrabassist.

Organized Famous Orchestra

His main ambition, however, was all along to be a conductor. In 1907 he formed, out of the pupils of the Berlin Hochschule fur Musik, an orchestra with which he worked for two years, studying chiefly the classics and Wagner.

He returned to Russia in 1909 and organized the Koussevitzky Orchestra that soon became so famous; it was made up of the best players from the other Russion orchestras. The men were engaged by the year, and were barred from giving their services to any other organization, or at any other concerts than those of Koussevitzky.

For the performers of the choral works given at his Moscow concerts he formed a mixed choir of 250 voices; in Petrograd he used for this purpose the celebrated Archangelsky Choir. The formal Moscow and Petrograd seasons ending at Easter, Koussevitzky, in the Spring, gave Beethoven festivals, Bach festivals, Tchaikovsky festivals, Rimsky-Korsakov festivals, etc., in the two capital towns.

In the Summer, for many years, he toured the provinces with his orchestra, soloists into villages that had not only never heard an orchestra before, but had not even seen certain of the instruments; his annual voyages down the Volga with this company of musicians were among the most romantic events of the musical life of our time.

In this way he introduced a number of classical and modern works to thousands who would otherwise never have heard a bar of them.

Broke Away From Routine

One of his objects throughout his career has been to break away from routine. In those great years between 1907 and the outbreak of the war he introduced a number of novelties, native and foreign, to the Russian public, including works by Debussy, Ravel, Fanelli, Florent Schmitt, Paul Dukas, Roger Ducasse, Bruckner, Mahler, Bantock, Taneiev, Prokoviev and others.

He gave Russian audiences their first introduction to Strawinsky's "Le Sacre du Printemps" and Scriabine's Third and Fifth symphonies ("The Divine Poem" and "Prometheus"). He was the first to make a popular success of Scriabine's "Poem of Ecstasy," which till then had not been understood.

He gave the still unpublished "Apres la lecture d'un Psaume" of Taneiev (for soli, orchestra and chorus), which is as yet unknown in Europe; Rachmaninov's "The Bells"; several early works of Prokoviev; works of the Polish Karlovicz, Szymanovsky, etc.

During the early part of the war he still managed to carry on. Most of the members of his own orchestra had been called up for service; but he continued to give concerts at Moscow and Petrograd with other orchestras, performing such works as the Ninth symphony and the D major mass of Beethoven, the B minor mass of Bach, and so on.

After the revolution in 1917 he was appointed director of the Russian State orchestras. He remained in Russia until 1920, when he left his native country to settle in Western Europe.

Many Russian Novelties

In 1921 he founded those Paris concerts of his that are now so famous. During the four years from 1921 to 1924 he has given annually in Paris two seasons of four concerts each, at which he has introduced a large number of Russian and other novelties.

He soon became extremely popular in London, and has conducted in several other English and Scotch towns, in Barcelona, Madrid, Rome, Berlin, Warsaw, etc. At Barcelona he both conducted and staged a number of Russian operas — Rimsky-Korsakov's "Snow Maiden," Tschaikovski's "Pique-Dame," Moussorgski's "Boris Godounov" and Borodin's "Prince Igor." In Paris he has given "Boris Godounov" and "Khovantchina."

To this record of the external life of Koussevitzky it may be added that in 1909 he and his wife founded the publishing business of "L'Edition Russe de Musique," the object of which was partly to give the younger Russian composers of talent an opportunity that otherwise might not have come their way, partly to prevent the exploitation that people of this kind have sometimes to submit to at the hands of purely commercial publishing houses.

America will find Koussevitzky's musicianship and his orchestral technique equal to any demands that are likely to be made on them. The question is not as to his competence, but what will be thought of his readings.

Steadiest When at Boiling Point

Opinions will differ about him, as they do about every conductor. I can speak only of the impression he has made on myself after experience of him in music of all schools and all orders.

He has a volcanic temperament, but I have never yet known it to run away with him. I have often found myself diagreeing with him; but I have never disagreed with him on the score that he had lost control over his own fire.

On the contrary, it is precisely when his temperament is at boiling point that his hand on the regulator is steadiest and surest. When I have disagreed with him most acutely has been in moments when, I was pretty certain, the fire had, for purely physical reasons, gone out.

I particularly remember a performance of Brahms' Third Symphony in which he took the third movement at so slow a pace that its real character seemed to me to be completely perverted; the gentle, unassuming, half-sad, half-playful poco allegretto became a brooding andante—almost an adagio

I am not in Koussevitsky's secrets. It is just possible that this is really how the third movement strikes him. But until I hear him play it again in the same way I shall prefer to believe the explanation to be simply that he was tired, and had no idea how slow the tempo really was.

He takes an enormous amount out of himself when he conducts, and the wonder to me always is how he manages to get through the quantity of work he does, and to keep his nerves so steady and his head so cool through it all.

Temperament Servant, Not Master

Richard Strauss once astonished the world by saying, apropos of "Tristan," "Believe me, the brain that could pour out that passionate music must have been as cold as ice." What seems like paradox in this, however, is no more than sober truth. The more an artist is on fire, the cooler have to be the head and hand that direct the fire.

Koussevitzky has this central ice in an extraordinary degree. I believe it would hardly be possible to raise some works to a higher pitch of nervous incandescence than he does; but the nervousness never gets out of hand. It is Koussevitzky's servant, not his master, the excitement is always under control; one great plastic line runs round and through the work.

American audiences will no doubt soon have an opportunity of testing the truth of this statement for themselves in such a work as Scriabine's "Poem of Ecstasy." Nervous excitement could hardly go further; yet there is never the least suggestion of nervous derangement. The music is hysterical, but not the performance. The distinction needs insisting on because it is too often forgotten when judging a conductor.

We do not blame a Salvini because he shows us Lear mad. Lear is mad. But to assume that, because the actor shows a mad Lear, he himself is mad, would be, as John Stuart Mill would say, to argue that because there is pepper in the soup there must be pepper in the cook.

Interpreting Hysteria

There are certain musical works that were born in a nervous excitement bordering on hysteria, and it is the conductor's business to reproduce for us the composer's mind when he wrote the work. But it is possible to handle an hysterical patient, or to make him the subject of a lecture on hysteria, without being hysterical yourself; indeed, the cooler you are the better your lecture will be, and the more your audience will understand of the true nature of hysteria. Koussevitsky keeps the "Poem of Ectasy" in a perpetual seethe, but there is no chaos in it, rather a cosmic shapliness and ordiliness.

Some of Koussevitzky's tempi may appear on the slow side as measured by the metronome, but one gets no feeling of dragging, because of the intellectual control that sees the end in the beginning, and plans everything perfectly to scale. His "Tristan" Prelude and Liebestod may serve as an example of this.

I do not wish, however, to convey the impression that it is only in music of the romantic or nervous order that he shines. His tastes are exceedingly catholic, and I have found his Haydn and his Boccherini as masterly as his Scriabine or Strawinsky.

In genuinely classic music, indeed, his plastic line is ever surer and firmer than in romantic. In the latter he seems inclined now and then to "dramatize" more than the music will quite stand.

In Strauss' "Don Juan," for instance, many people feel that he takes the Donna Anna section rather too slowly. The explanation seems to be that he mentally dramatizes the character. Instead of describing it from the outside, he lets it speak for itself. Donna Anna thus, as it were, states her own case, tells her own story—and takes her own time about it, as she would do on the stage.

As Beethoven Would See Himself

Had I the requisite space, I would like to argue again here a thesis I put forward a little while ago when discussing Weingartner's and Koussevitzky's London performances of the Ninth Symphony—that Koussevitzky's Beethoven is the genuine classic and Weingarner's the romantic.

The popular belief, of course, is to the contrary—that the sober, elderly German gentleman shown us in the ordinary German reading is the true Beethoven, while the volcanic spirit that Koussevitzky makes of him is only Koussevitzky himself. I believe this to be a fallacy.

Koussevitzky, by playing the Ninth Symphony as if it had been written yesterday by a powerful genius, whose muscles were twice the size of those of the ordinary man, gives us, I contend, a Beethoven in which Beethoven would recognize himself. However, my American friends will soon have plentiful opportunities of deciding this and other questions concerning Koussevitzky for themselves.

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culation—Over 500,000 E

SERGE KOUSSEVITZKY, first Russian leader of Boston Symphony Orchestra.

... means a creation."

KOUSSEVITZKY HERE

Serge Koussevitzky arrived in Boston Friday evening on his first trip to America, to prepare for the opening of the 44th season of the Boston Symphony Orchestra (Symphony hall, Oct. 10). He is the orchestra's first Russian leader.

Koussevitzky is of outstanding European fame as the conductor of the former Koussevitzky orchestra of Moscow, and during the last four seasons as guest conductor of annual series of concerts by the London Symphony Orchestra, of the annual double series of "Concerts Koussevitzky" in Paris, of concerts in other British and French cities and in Berlin, Rome, Warsaw, etc. He is also admired as the conductor of Russian operas at the Paris Opera and in Barcelona.

Mr. Koussevitzky's plans concerning the coming Boston Symphony Orchestra season include some first performances in America of a number of scores which he has introduced in Europe and which have occasioned much interest there. The music of these Mr. Koussevitzky has brought with him. Some of the scores have been published by the Russian firm which bears his name. The established symphonic repertory will duly predominate, however, on his program. Of the newer music to be heard three composers will be included, who will also appear as soloists in their own music. These will be Igor Stravinsky, Serge Prokofieff and Serge Rachmaninoff. The list of soloists, which will be added to later, also includes the following artists, each of whom is to be heard in a score of full symphonic importance: Margaret Matzenauer, Alfred Cortot, Albert Spalding and Guy Maier and Lee Pattison.

THIS CLIPPING FROM
NEW YORK CITY
Bronx Home News

SEP 14 1924

Jazz need not arouse the disapprobation of the trained musician just because it is popular, in the opinion of Serge Koussevitzky, famous Russian conductor, who has arrived in this country to take charge of the Boston Symphony Orchestra. Jazz springs from life itself, Koussevitzky said, adding, however, that he did not intend to include any of it in the symphony programs.

Tel. Chelsea 8860

THIS CLIPPING FROM
MILWAUKEE,
WIS.
LEADER

SEP 14 1924

Russian to Direct Boston Orchestra

NEW YORK — One of Europe's greatest musical directors, Serge Koussevitzky, arrived Friday on the Aquitania to become conductor of the Boston Symphony orchestra, the first Russian to attain this honor. In the last four years he has appeared as guest conductor of the London Symphony orchestra, as well as in Barcelona, Madrid, Rome and Berlin.

BOSTON, MASS.
GLOBE

SEP 14 1924

Why Have Symphony Soloists?

The announcement from the management of the Boston Symphony Orchestra, printed in this department of the Globe last Sunday, said of the partial list of soloists for the coming season then made public:

"In choosing these assisting artists, the conductor is planning carefully to preserve the integrity of the programs. In this interest each artist will appear in a certain orchestral score of importance with a solo part to which his genius is particularly suited."

This means a reversion to the policy followed by Dr Muck of controlling the choice of numbers to be given by soloists, and of considering them merely as extra performers added to the orchestra for special purposes. Mr Monteux was more complaisant than Muck had been in allowing soloists to give pieces which did not fit well into the program in which they occurred.

One remembers a prima donna from the Metropolitan Opera singing "Vissi d'arte" from "Tosca" as one of her numbers, though no other work by Puccini has been heard at these concerts, because musically speaking none of his work is good enough to be heard there. One also recalls a celebrated harpist performing an astonishing opus of his own, mostly for solo harp, but with a few notes occasionally from wood wind and percussion, which illustrated the harpist's dexterity, but was, musically speaking, far inferior to the hackneyed show pieces for violin by Vieuxtemps and Wieniawski, which are not played at these concerts again because they are not good enough as pure music.

One is tempted to ask why there should be any soloists at all at Boston Symphony concerts. For some years there were none at the New York concerts of this orchestra. They were again employed only to aid the sale of seats.

Business Reasons

The original motive in announcing "celebrated soloists" at these concerts was no doubt to aid the seat sale by enticing people whose idea of music worth hearing begins and ends with the name and photograph of a noted solo performer into contracting to endure a season of orchestra concerts. The Friday afternoon concerts here now sell out automatically every Spring for the following season, largely for social reasons. The costly seats for Saturday nights do not sell as readily, though very few of them are vacant at any single concert, and none at ones where there is to be a distinguished soloist.

After 43 seasons of Boston Symphony concerts the local public ought to realize that the one thing worth paying to hear at orchestra concerts is the orchestra in standard symphonic repertory.

Most soloists are at a disadvantage when heard in one or two numbers in the middle of an orchestral program and with orchestral accompaniment. They are more at home in the center of the Symphony Hall stage when an accompanist and a piano are its only other occupants. They usually, particularly the mature vocalists, require a few numbers to warmup on before they are capable of their best work. They have a vicious habit of using the great 18th century classics to warm up on. What wonder that Mozart airs at the Symphony are almost always poorly sung! In a dozen years one recalls only Melba who has given Mozart his due there.

Piano and violin concertos of any real musical merit are scarce indeed. There are two great piano concertos by Beethoven, and one violin concerto. Brahms has given us the same number. There is the Schumann piano concerto and two by Chopin. Can one add to this list any others as good?

Of the modern work only the third of Rachmaninoff's piano concertos is of much merit. Pizetti, whose sonatos for violin and for cello have successfully used forms thought by most moderns to be obsolete, could no doubt give us a piano concerto and a violin concerto, but he has not done it.

Stravinsky's Concertino

Stravinsky is to play us next Winter his own concertino for piano and orchestra. What other modern has done anything to relieve the shortage of show pieces for soloists? Numerous moderns, on the other hand, have used the piano as an incidental member of the orchestra, but when these works are played by the Symphony the pianist does not have his name in the program in big letters as soloist, but is treated as one of the orchestra.

Excerpts from Wagner's music dramas, except the few orchestral arrangements made or sanctioned by Wagner, should not be given at the Symphony concerts if we had many chances of hearing them elsewhere, because they do not fit into the program well and cannot give one unfamiliar with the operas from which they come any clear conception of the composer's intentions. But in this usually Wagnerless city one must be thankful that such excerpts are offered. There can be no objection to the overtures and preludes to Wagner operas, though some of them, like that to "Rheingold," are obviously unsuited to concert performance.

Other operatic excerpts are equally indefensible from an extreme purist point of view, but where is Boston to hear Mozart and Gluck if not at the Symphony from vocal soloists? Weber, also, we never hear in the opera house any more.

The common sense of the matter seems to be that if Boston had its own opera of high grade there should be no vocal soloists with the Symphony and only the very few and occasional instrumentalists needed when it is desired to give a concerto which no member of the orchestra can adequately perform. This means piano concertos only, because there are a number of violinists in the Boston Symphony capable of violin concerto playing, and several cellist, if cello concertos were ever deemed necessities.

But in order to keep down the deficit by attracting some relatively nonmusical subscribers it is at present necessary to advertise and offer added attractions, circus fashion. Since we must have soloists, it is well for the conductor to regulate strictly who they are and what they are to do.

The only really justifiable soloist is the conductor or performer of his own composition, like Stravinsky and Prokofiev, the coming season.

PHILADELPHIA, PA.
PUBLIC LEDGER

SEP 14 1924

By FULLERTON WALDO

SERGE KOUSSEVITZKY will be seen and heard in action during the coming season in Philadelphia, when the Boston Symphony Orchestra resumes its visits under the auspices of the Philadelphia Forum. Last season he had a nephew in the Philadelphia Orchestra, Fabien Sevitzky, a double-bass player, who shortened his name that he might avoid the semblance of trading on the fame of his distinguished relative.

Serge Koussevitzky was born at Tver, a town at the head of navigation on the Volga between Petrograd and Moscow, in 1874. He led a theatre orchestra in his own city at the tender age of twelve, and continued in this capacity until he was fourteen. In addition to directing the players he had frequently to compose music for them to perform.

Then the boy went to Moscow and began to study the double-bass with Rambaussec at the Conservatory. In time he succeeded his teacher, having acquired such dexterity upon the strings of the "bull fiddle" that he was named soloist in the Imperial Opera Orchestra.

For ten years Koussevitzky toured Europe as a concert virtuoso. He won renown for his performances such as, perhaps, no artist of the unwieldly instrument had won since Dragonetti and Bottesini. The somewhat meager literature for the "bass viol" was enriched by a concerto and other productions of his pen.

BUT he was anxious to return to the platform as conductor, and therefore in 1907 he organized an orchestra in Berlin with which for two years he gave performances of Wagner and the classics. Returning to Russia two years later, he created the orchestra to which his own name was given. This famous band drafted into its service members of other Russian orchestras who bound themselves to play at no concerts save those of Koussevitsky. He formed an auxiliary chorus of 250 at Moscow, and in Petrograd utilized the Archangelsky choir when he required supplementary voices.

After Easter, when the symphony musical season at Petrograd and at Moscow was closed, the indefatigable leader gave festivals devoted to individual composers—Beethoven, Bach, Rimsky-Korsakow, Tschaikowsky and others. During the summer he took his musicians to villages where they seemed almost as strange as Martians, and he made an annual musical crusade down the Volga, giving orchestral concerts all the way.

Wherever he went he gave people a chance to hear new music and various schools. Thus, he championed Scriabin's "Poem of Ecstasy," and played not merely Prokofieff, Stravinsky and other Russians, but such "outlanders" as Bruckner, Mahler, Debussy, Dukas and Klorent Schmitt. In visits to England he gave precedence to unfamiliar modern scores; in Spain he led the operas of Moussorgsky, Borodin, Tschaikowsky and Rimsky-Korsakow. Furthermore, with the aid of his wife he built up the publishing concern known as "L'Edition Russe de Musique" to give their welcome chance to many young Russian composers who otherwise would have despaired of seeing their work in print.

Koussevitzky became director of Russian state orchestras in 1917, and remained in his own country until 1920. He then began his concerts in Paris, and he has lived in that city ever since.

ERNEST NEWMAN, the able English critic, writes of him in the American Mercury that he has always sought to get away from routine. Says this authority:

"America will find Koussevitzky's musicianship and his orchestral technique equal to any demands that are likely to be made on them. The question is not as to his competence, but what will be thought of his readings. Opinions will differ about him, as they do about every conductor. I can speak only of the impression he has made on myself after experience of him in music of all schools and all orders.

"He has a volcanic temperament, but I have never yet known it to run away with him. I have often found myself disagreeing with him, but I have never disagreed with him on the score that he had lost control over his own fire.

"On the contrary, it is precisely when his temperament is at boiling point that his hand on the regulator is steadiest and surest. When I have disagreed with him most acutely has been in moments when I was pretty certain the fire had, for purely physical reasons, gone out.

"Some of Koussevitzky's tempi may appear on the slow side as measured by the metronome, but one gets no feeling of dragging, because of the intellectual control that sees the end in the beginning and plans everything perfectly to scale."

THIS CLIPPING FROM
Herald
New Britain, Ct.
SEP 1 192

AN AMERICAN BEETHOVEN.

Serge Koussevitsky, the new conductor of the Boston Symphony orchestra, who will take over the baton released by Pierre Monteaux after five years of notable service, will look for an American Beethoven.

Very kind of him to have an ear attuned to the possibilities of the present; but he probably will not succeed in locating the Yankee Beethoven.

It would be like attempting to find an American Shakespeare.

There are plenty of Americans who can write fine music, but not music that will outlive Beethoven's. Indeed, modern music, be it written in America or Europe, has a habit of threatening to die after a term of years. But Beethoven has been with us a long time and seems to have "that something" in it that defies the dust on the shelves.

Some recompense is necessary to induce the pseudo American Beethovens to become active, too. It requires musical genius to write a worthy symphony—as much genius as is required to paint a masterpiece or sculptor a great statue in marble or bronze. Yet the painter and the sculptor are well paid for their work; the writer of a symphony is not well paid. He is expected to expend the fires of his genius for the love of it and expect no pay.

Koussevitzky can test it out himself. Should he discover that American Beethoven he seeks, and consent to performing his symphony, what will be the terms? It will be found that the American Beethoven is expected to be satisfied with the honor of having the Boston Symphony play his work. Unlike a playwright, he will not obtain a percentage of the box office receipts; he probably will not receive cash for the privilege of playing his work, or if so it will not be more than a few hundred dollars; and he will be expected to furnish the parts for all the 100 instruments forming the orchestra—and to have these copies printed will cost the Yankee Beethoven several hundred dollars.

These conditions are the same with other Symphony orchestras. There are no funds in America for decent payment of American Beethovens.

Of course, there are men who write for the large orchestras, or write music intended to be played by these organizations. But they usually are conductors of orchestras who make their living as conductors and try to write symphonies or symphonic compositions as an avocation. Henry Hadley, perhaps our foremost serious composer, is one of these; Richard Strauss, of Salome and the symphonic poems fame, does the same in Europe. Beethoven in his day, as was the case with Haydn, got a fat portion of the box office receipts of first performances.

One must not confuse the writing of symphonies with the writing of operas. A new successful opera may make money for its composer. Yet Wagner required the backing of a Bavarian king to attain a surcease of financial worry. Rossini became rich as an opera composer. Coming down to modern times, Debussy at least made both ends meet as one, and Massenet did even better.

There has been a great and popular symphony written in America—by a foreigner. Dvorak penned the "New World" symphony when he was employed to teach music as one of the faculty of a New York conservatory. The symphony was not written to make money, although it probably yielded money for its composer by dint of the large sales of copies, especially arrangements.

If a composer of a symphony can write works of such universal popularity among music lovers as to justify the printing and sale of various arrangements of his works, he can, if he obtains a favorable contract with his publishers, see some money coming to him for his effort. But a mere performance by some great orchestra is more likely to bring expense than revenue.

The most striking example of how American Beethovens are aided in America is indicated at the annual North Shore music festival at Evanston, Ill. A prize of $1,000 is offered for the best orchestral composition submitted. The prize-winner is selected from a list of four or five compositions played. To permit the orchestra to play them, the composers must provide the parts for the 90 or more instruments. He can write them out himself—taking about a month—or pay several hundreds of dollars to have it done. Then he has the satisfaction of hearing his brain child played—once—and one chance out of four of earning $1,000. The prize-winner is played once again, and twice during the season by the Chicago symphony. This is called encouraging the American composer. It is to be hoped he finds the crumbs of encouragement so generously thrown under the table.

There are other "contests" with prizes attached. The Pittsfield, Mass., music festival, now under way, is a notable example. Good

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THIS CLIPPING FROM
PITTSBURG, PENN.
PRESS

SEP 14 1924

KOUSSEVITZKY TO CONDUCT BOSTON SYMPHONY ORCHESTRA

Characteristics of New Director—Toti Dal Monte With Chicago Opera—New San Carlo Members—Edward Burlingame Hill's Book on Modern French Music.

By Burt McMurtrie.

STUDYING the prospects of the musical season during the next eight months in Pittsburgh, the attention is drawn to the innovations, the new faces and new names listed on the concert, operate and recital calendar. Foremost among those noticed is the name of Serge Koussevitzky, selected by Judge Frederick P. Cabot, president of the trustees of the Boston Symphony orchestra, as conductor of that organization starting this fall.

Koussevitzky, a Russian, received his early training at home; that is, before he entered his teens, for at the age of 12 he was orchestra leader in his native town and for two years he composed whatever music was needed for the plays and conducted the orchestra between acts.

By this time he had attained size enough to play the double-bass without a step ladder, so off he went to Moscow to continue his studies at the conservatory where stipendiares of the orchestral class had to choose it or one of the brass instruments. It was but a short time before he developed extraordinary facility with the double-bass, became soloist in the Imperial Opera at Moscow, and succeeded his teacher, the celebrated Rambaussec, as professor at the conservatory. He toured Europe as a soloist and composed a number of works for that instrument, including a concerto, which are in the repertory of every contrabassist of ability.

His main ambition, however, was all along to be a conductor. In 1907 he formed, out of the pupils of the Berlin Hochschule fur Musik, an orchesttra with which he worked for two years studying chiefly the classics and Wagner. He returned to Russia in 1909, and organized the Koussevitzky orchestra that soon became so famous.

For the performance of the choral works given at his Moscow concerts he formed a mixed choir of 250 voices; in Petrograd he used for this purpose the celebrated Archangelsky choir. The formal Moscow and Petrograd seasons ending at Easter, Koussevitzky, in the spring, gave Beethoven festivals, Bach festivals, Tchaikovsky festivals, Rimsky-Korsakov festivals, etc., in the two capital towns.

ANNUAL VOYAGES DOWN THE VOLGA.

In the summer for years he toured the provinces with his orchestra. His annual voyages down the Volga with this company of musicians were among the most romantic events of the musical life of our time.

One of the objects of Koussevitzky has been breaking through routine. In the years between 1907 and the out break of the war, he introduced many novelties, native and foreign, to the Russian public, including Stravinsky's "Le Sacre du Printemps" and Scriabine's third and fifth symphonies. He managed to carry on during the war, and after the 1917 revolution he was appointed director of the Russian state orchestras and remained as such until 1920, when he left his native land and in 1921 founded those Paris concerts of his that are now so famous.

In Paris, as elsewhere Koussevitzky was not bound by custom, and during the four years from 1921 to 1924 has given annually two seasons of four concerts each, at which he has introduced an enormous number of new works and re-discovered or rearranged classics. He has also been very popular in London and in the big cities of continental Europe and in Barcelona staged and conducted a number of Russian operas.

THIS CLIPPING FROM
BROOKLYN, N. Y.
N. Y.
CITIZEN

SEP 14 1924

Russian Conductor Won't Shock Boston With Jazz Numbers

BOSTON, Sept. 13.—To present new music and to give new interpretations to old music is the aim of Serg Koussevitsky, new Russian conductor of the Boston Symphony Orchestra.

But he emphatically denies he will "shock cultured Bostonians" by inclusion of "jazz" in his programs. Koussevitzky, just arrived here, and is under a one-year contract to lead the Boston Symphony.

He is 50 years old, an expert double-bass soloist and formerly was with the Moscow Impeiral Opera. He left Russia following the political upheaval there and gained recognition in Paris for his concerts of modern music.

He describes "jazz" as "interesting."

"It has been a great influence on the young composers," he points out. "Therefore it is important. But I don't think it will ndure—it is like a fashion.

"Jazz will soon be discarded," he added, "but while it lasts it is of importance because of its influence on modern composers."

The new conductor, while declining to reveal the nature of the program he plans for the winter season—which begins Oct. 10—did admit Scriabine's "Poem de Extase" would be given the opening night here.

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THIS CLIPPING FROM

ST. LOUIS,
MO.
GLOBE-DEMOCRAT
SEP 14 1924

BOSTON'S NEW SYMPHONY HEAD

Serge Koussevitzky, Hailed as Greatest of Orchestra Conductors, Is Bringing America Music Never Heard Before—Says Jazz Is Good.

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The approaching arrival in America of Serge [illegible] to become conductor of the Boston Symphony Orchestra, turns [illegible] only to the man himself, but to what he, as a seeker afer ne[illegible] to find in America. Exponent of both the classic and the m[illegible] search here for talent—or better—and with no bias against ja[illegible] he [illegible] the first to find an American Beethoven. Koussevitzky's follow[illegible] is of the enthusiastic sort usualy created only by opera stars.

BY ALLEN RAYMOND

Paris Correspondent of the St. Louis Globe-Democrat and the North American Newspaper Alliance.

PARIS.—"What I hope to do in America is to show the public that masterpieces of music are being written today as powerful, stirring and beautiful as the greatest of the past," says Serge Koussevitzky, the Russian conductor who will lead the Boston Symphony Orchestra this coming season.

In the twilight shadow of his Paris home, looking down through the trees upon the peaceful Seine, he outlined for readers of the GLOBE-DEMOCRAT his plans and hopes for his approaching career across the Atlantic.

"I will present in Boston music never heard before," he said, "music which now exists only in manuscripts which I have in my keeping, music written by men now living who will rank as high a century from now as Mozart and Beethoven. I have given some of their music to Paris. You have seen how it has been received. Some of it shall be America's first."

I have seen how Koussevitzky's music has been received in Paris. Music lovers in the French capital have gone mad over the [illegible] leader, literally frenzied in their idolatry.

But it is not alone for his introduction of new composers that they storm the doors of the Theater Na[illegible] l'Opera for all his con-

vitzky, like other artists, is an egotist, but his is not a blatant egotism. It is the self-confidence and pride of a man who has demonstrated his abilities and who is enthusistic over the place of music in the general scheme of things.

Music is the most important thing in the world to him. Therefore it must count for a great deal with society at large.

As a small boy, he says, the orchestras he heard in Tver, the North Russian community where he was born, exerted an impelling fascination over him. His family were mercantile, middle-class folk, who were fond of music. It was early the center of his existence, and though he experimented with various instruments when a boy he always intended to direct an orchestra as his life work.

When he was 14 he entered the conservatories of the Moscow Philharmonic Society as a student of composition and orchestral conducting. In order to qualify for a scholarship he studied the double bass and became such a master of that resounding instrument that upon the termination of his study he obtained the post of double bass player at the Moscow Imperial Opera. For several years thereafter he appeared in the principal cities of Russia as a double bass virtuoso.

Established Own Orchestra.

He never lost sight of his real aim, to conduct a great orchestra. In 1909, after an intensive study of the interpretation of classics and moderns in an orchestra formed by him in Berlin from students of the Berlin High School of Music, he returned to Russia and established his own symphony orchestra in Moscow. This body of musicians quickly became famous all over Russia, so that its appearance in Petrograd was always one of the great events of the court season. It was with this group of players that Koussevitzky toured the Volga.

Then came the war. The first revolution, that of 1917, did not disturb him. He was appointed general conductor of the Russian State Orchestra by the provisional government established by Kerensky. This orchestra formerly was the court orchestra.

Then came the Bolshevik uprising.

"I am not a politician," says the composer and conductor, speaking of it. "I am not an economist."

Then he pauses. He does not launch into the diatribes against the new regime which explode from most of the Russian colony in Paris. He sits and broods.

"Life in Russia is impossible," he concludes. "There is no chance for artistic endeavor. I tried. I gave concerts in rooms that were freezing. The brass players wore mittens. You can't do it. It's impossible. Everything has gone to pieces."

There was a story floating about Paris that Koussevitzky and his compatriot, the basso, Chaliapin, had quarreled over Polshevism. Chaliapin managed to get along well with the Soviet chiefs. Koussevitzky left the country rather than try to carry on artistic endeavor under what he felt were impossible conditions. Koussevitzky denies the quarrel.

"Chaliapin is a great artist and a great Russian," he says. When he and the basso met upon the Place de l'Opera, just in front of the Cafe de la Paix, for the first time since 1920, the two literally fell upon each other's necks. Shortly thereafter Koussevitzky led the orchestra in the opera when Chaliapin appeared, and led it in each of the basso's appearances thereafter.

The union of the two popular favorites in one performance almost caused a riot. The prices were quadrupled, and still the mob stormed the doors trying to get in.

I doubt if Koussevitzky ever quarreled with anyone on Bolshevism, or anything else aside from music. Therein lies all his interest and all his capability of getting excited.

New Finds Chief Interest.

He is interested in choral music as well as orchestral, and in the union of the two. In Moscow he organized a choir of 250 voices to give choral works in conjunction with his symphony orchestra.

His chief interest undoubtedly is in the discovery of new music and making it known to the public. He introduced Debussy into Russia and twice invited the great Frenchman to Moscow and Petrograd to conduct his own works. Many of the Debussy works in Koussevitzky's library are annotated by Debussy's own hand.

Koussevitzky was the warm friend, the discover, and patron of Scriabin. The composer always considered Koussevitzky the best interpreter of his works. Koussevitzky was the first to perform Scriabin's "Prometheus" poem.

As part of his work in the field of new music, Koussevitzky and his wife are the publishers of l'Edition Russe de Musique, which they began in Moscow in 1909 and now continue in Paris. The aim of this publish-

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are entrusted to Gertie De Milt, known throughout the burlesque circuit as "the girl with the smile." Smiling is not Miss De Milt's exclusive talent; she is also known as the fleetest-footed buck and wing dancer in several states. Frank Harcourt, who leads the masculine contingent, is said to have been in the London music halls with Charlie Chaplin before that master of the shuffle foot and trick mustache ever thought of coming to the United States. The Chaplin-Harcourt act was known as "A Night in an English Music Hall" and was a real hit after the London 'alls' audiences once got the hang of it.

In the "Red Hot" company are other singers and dancers and the usual chorus of twenty-four coryphees.

Cottage Outclasses Castle.

Merle Thorpe in the Nation's Business.

Large corporations have done notablework in providing houses for their employes, with detached cottages having "all modern conveniences" a frequent feature, says a report of the National Civic Federation of New York. Progressiveness in building for the masses, the federation believes, is a noticeable characteristic of the times in the United States. And so it is.

The cottage of today outdoes the mansion and the castle of an earlier times in facilities for living and doing. Not many years ago, only a few houses had the conveniences of electricity for light and power, gas for cooking and heating, and the facility of telephone communication. Like as not, many of the stately old buildings were what the fiction writers made them. In reality they were probably crude and uncomfortable shelters for their tenants.

Certainly the workmanship of the builders was not always the perfection ascribed to it by popular fancy. A good deal of guff has been written about the blithe artisans who sang at their jobs—of the beauties created in the joy of the workers' hearts—of the glories of the old craftmanship. Poor work in the middle ages was no curiosity—but it may be that it was done when the workers were not in good voice. Tutankhamen's tomb has provided evidence that 3500 years ago there were workmen who bungled their jobs.

It seems to be easy to dream of the glories of mansions and castles of other days—not so easy to appreciate the conveniences of this age

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Why Have Symphony Soloists?

The announcement from the management of the Boston Symphony Orchestra, printed in this department of the Globe last Sunday, said of the partial list of soloists for the coming season then made public:

"In choosing these assisting artists, the conductor is planning carefully to preserve the integrity of the programs. In this interest each artist will appear in a certain orchestral score of importance with a solo part to which his genius is particularly suited."

This means a reversion to the policy followed by Dr Muck of controlling the choice of numbers to be given by soloists, and of considering them merely as extra performers added to the orchestra for special purposes. Mr Monteux was more complaisant than Muck had been in allowing soloists to give pieces which did not fit well into the program in which they occurred.

One remembers a prima donna from the Metropolitan Opera singing "Vissi d'arte" from "Tosca" as one of her numbers, though no other work by Puccini has been heard at these concerts, because musically speaking none of his work is good enough to be heard there. One also recalls a celebrated harpist performing an astonishing opus of his own, mostly for solo harp, but with a few notes occasionally from wood wind and percussion, which illustrated the harpist's dexterity, but was, musically speaking, far inferior to the hackneyed show pieces for violin by Vieuxtemps and Wieniawski, which are not played at these concerts again because they are not good enough as pure music.

One is tempted to ask why there should be any soloists at all at Boston Symphony concerts. For some years there were none at the New York concerts of this orchestra. They were again employed only to aid the sale of seats.

Business Reasons

The original motive in announcing "celebrated soloists" at these concerts was no doubt to aid the seat sale by enticing people whose idea of music worth hearing begins and ends with the name and photograph of a noted solo performer into contracting to endure a season of orchestra concerts. The Friday afternoon concerts here now sell out automatically every Spring for the following season, largely for social reasons. The costly seats for Saturday nights do not sell as readily, though very few of them are vacant at any single concert, and none at ones where there is to be a distinguished soloist.

After 43 seasons of Boston Symphony concerts the local public ought to realize that the one thing worth paying to hear at orchestra concerts is the orchestra in standard symphonic repertory.

Most soloists are at a disadvantage when heard in one or two numbers in the middle of an orchestral program and with orchestral accompaniment. They are more at home in the center of the Symphony Hall stage when an accompanist and a piano are its only other occupants. They usually, particularly the mature vocalists, require a few numbers to warmup on before they are capable of their best work. They have a vicious habit of using the great 18th century classics to warm up on. What wonder that Mozart airs at the Symphony are almost always poorly sung! In a dozen years one recalls only Melba who has given Mozart his due there.

Piano and violin concertos of any real musical merit are scarce indeed. There are two great piano concertos by Beethoven, and one violin concerto. Brahms has given us the same number. There is the Schumann piano concerto and two by Chopin. Can one add to this list any others as good?

Of the modern work only the third of Rachmaninoff's piano concertos is of much merit. Pizetti, whose sonatos for violin and for cello have successfully used forms thought by most moderns to be obsolete, could no doubt give us a piano concerto and a violin concerto, but he has not done it.

Stravinsky's Concertino

Stravinsky is to play us next Winter his own concertino for piano and orchestra. What other modern has done anything to relieve the shortage of show pieces for soloists? Numerous moderns, on the other hand, have used the piano as an incidental member of the orchestra, but when these works are played by the Symphony the pianist does not have his name in the program in big letters as soloist, but is treated as one of the orchestra.

Excerpts from Wagner's music dramas, except the few orchestral arrangements made or sanctioned by Wagner, should not be given at the Symphony concerts if we had many chances of hearing them elsewhere, because they do not fit into the program well and cannot give one unfamiliar with the operas from which they come any clear conception of the composer's intentions. But in this usually Wagnerless city one must be thankful that such excerpts are offered. There can be no objection to the overtures and preludes to Wagner operas, though some of them, like that to "Rheingold," are obviously unsuited to concert performance.

Other operatic excerpts are equally indefensible from an extreme purist point of view, but where is Boston to hear Mozart and Gluck if not at the Symphony from vocal soloists? Weber, also, we never hear in the opera house any more.

The common sense of the matter seems to be that if Boston had its own opera of high grade there should be no vocal soloists with the Symphony and only the very few and occasional instrumentalists needed when it is desired to give a concerto which no member of the orchestra can adequately perform. This means piano concertos only, because there are a number of violinists in the Boston Symphony capable of violin concerto playing, and several cellist; if cello concertos were ever deemed necessities.

But in order to keep down the deficit by attracting some relatively nonmusical subscribers it is at present necessary to advertise and offer added attractions, circus fashion. Since we must have soloists, it is well for the conductor to regulate strictly who they are and what they are to do.

The only really justifiable soloist is the conductor or performer of his own composition, like Stravinsky and Prokofiev, the coming season.

KOUSSEVITZKY, SOON TO COME TO AMERICA, OUTLINES PLANS

New Leader Of Boston Symphony Orchestra Hopes To Find Here Genius Rivaling That Of Beethoven.

PARIS.

"WHAT I hope to do in America is to show the public that masterpieces of music are being written today as powerful, stirring and beautiful as the greatest of the past," says Serge Koussevitzky, the Russian conductor who will lead the Boston Symphony Orchestra this coming season.

In his Paris home, looking down through the trees upon the peaceful Seine, Koussevitzky outlined his plans for his approaching career across the Atlantic.

"I will present in Boston music never heard before," he said, "music which now exists only in manuscripts which I have in my keeping, music written by men now living who will rank as high a century from now as Mozart and Beethoven. I have given some of their music to Paris. You have seen how it has been received. Some of it shall be America's first."

I HAVE seen how Koussevitzky's music has been received in Paris. Music lovers in the French capital have gone mad over the Russian leader, literally beside themselves in their idolatry.

America may be sure that Koussevitzky will present its musical public with auditions of the older classics, without a trace of modernity in his reading of them. America also may be sure that this man will be engaged during his entire stay in America on a passionate hunt for musical genius, resident or native, in the New World.

"Jazz music?" He was answering a query. "I like all good music. And several Americans have written jazz which is good. Besides writing it, your nation seems to have a talent for playing it.

"I was in London recently and dropped in late at night for something to eat at a supper club where dancing was going on. There was an orchestra of American boys there, the oldest could not have been more than 30. I had a table near them where I could hear them and watch them individually.

"Some of those boys were improvising as they went along, and they were great players. I let my supper get cold listening to them. I stayed until a shockingly late hour. Those boys were fine musicians, but I learned that they were not particularly notable among America's jazz musicians—just a group of college students from one of your Western States."

M. KOUSSEVITZKY is a man of one passion—music. He has no hobbies. Over and above his talents, his outstanding quality is enthusiasm. He is as enthusiastic over the subject he expounds from his conductor's platform as is Billy Sunday over his. Their methods of exposition differ, however.

Music has been practically his entire life since the age when most boys are playing marbles. At the age of 12 he conducted a provincial theater orchestra in Russia and was a composer. Today he is 52 years old.

His wife also is musical. Mme. Koussevitzky is the sort of person to whom the young Russian composers dedicate their most ambitious works. She has sympathy, is a tireless listener, an able and appreciative critic. She is more than well-to-do.

In appearance, manner and dress M. Koussevitzky might be a successful middle-aged business man—a forceful figure of no eccentricities, of middle height, stocky, unathletic. Only his eyes inform you he is not. Few business men have eyes glowing with such dark, strange fires as his when enthusiasm is flaming in them. They are the eyes of an evangelist.

THE fact is, Koussevitzky is an evangelist and a showman.

"Once every two years before the war I used to charter a big steamer and make a journey of 2,500 miles. We stopped at every big city and many small towns. We sent men ahead to advertise that we were coming.

"The peasants would flock to the river from villages for miles back into country which few Europeans have ever seen. And I took them the best that exists in music, new and old. Debussy, Ravel, Florent Schmitt, P. Dukas, Roger Ducasse, Elgar, Richard Strauss. I made them known in villages where there isn't any modern life as Europe and America know it.

"And on these trips I found musicians who now are playing in the great capitals.

"They were marvelous, those journeys. They are not possible any more."

KOUSSEVITZKY'S family were mercantile, middle-class folk who were fond of music. When a boy he always intended to direct an orchestra as his life work.

At 14 he entered the Conservatoire of the Moscow Philharmonic Society as a student of composition and orchestral conducting. In order to qualify for a scholarship, he studied the double bass and became such a master of that resounding instrument that upon the termination of his study he obtained the post of double bass soloist at the Moscow Imperial Opera. For several years thereafter he appeared in the principal cities of Russia as a double bass virtuoso.

The first revolution, that of 1917, did not disturb him. He was appointed general conductor of the Russian State Orchestra by the Provisional Government established by Kerensky. This orchestra formerly was the court orchestra.

Then came the Bolshevik uprising.

"I am not a politician," says the composer and conductor, speaking of it. "I am not an economist."

Then he pauses. He does not launch into the diatribes against the new regime which explode from most of the Russian colony in Paris. He sits and broods.

"Life in Russia is impossible," he concludes. "There is no chance for artistic endeavor. I tried. I gave concerts. in rooms that were freezing. The brass players wore mittens. You can't do it. It's impossible. Everything has gone to pieces."

HE is interested in choral music as well as orchestral and in the union of the two. In Moscow he organized a choir of 250 voices to give choral works in conjunction with his symphony orchestra.

As part of his work in the field of new music, Koussevitzky and his wife are the publishers of *l'Edition Russe de Musique*, which they began in Moscow in 1909 and now continue in Paris. The aim of this publishing business is to print the music of young Russians of talent who otherwise might have difficulty in getting their works published. The recommendation of Koussevitzky is sufficient to make a sale for it.

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THIS CLIPPING FROM THE

Herald
Birmingham Ala

SEP 14 1924

Great Orchestra Conductor Finds Much Good In Jazz; Still Seeks New Talent

Serge Koussevitsky Comes Here After Wildest Enthusiasm In Europe

NEW YORK, Sept. 13.—Serge Koussevitzky, one of the greatest musical directors in Europe, arrived yesterday on the Aquitania to become conductor of the Boston Symophony orchestra, the first Russian to attain this honor. In the last your years he has appeared as guest conductor of the London Symphony orchestra, as well as in Barcelona, Madrid, Rome and Berlin.

The arrival in America of Serge Koussevitsky to become conductor of the Boston Symphony orchestra, turns attention not only t othe man himself but to what he, as a seeker after new genius, hopes t find in America. Exponent of both the classic and the modern, he will search here for talent—or better—and with no bias against jazz he may be the first to find an American Beethoven. Mr. Koussevitsky's following in Europe is of the enthusiastic sort usually created only by opera stars. The following interview was secured just before his departure from Paris for the United States.

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By ALEEN RAYMOND

"What I hope to do in America is to show the public that masterpieces of music are being written today as powerful, stirring, and beautiful as the greatest of the past," says Serge Koussessevitsky, the Russian conductor who will lead the Boston Symphony orchestra this coming season.

In the twilight shadow of his Paris home, looking down through the trees upon the peaceful Seine, he outlined for readers of The Age-Herald his plans and hops for his approaching career across the Atlantic.

"I will present in Boston music never heard before," he said, "music which now exists only in manuscripts which I have in my keeping, music written by men now living who will rank as high a century from now as Mozart and Beethoven. I have given some of their music to Paris. You have seen how it has been received. Som of it shall be America's first."

I have seen how Koussevitsky's music has been received in Paris. Music lovers in the French capital have gone mad over the Russian leadr, litrally frenzied in their idolatry.

But it is not alone for his introduction of new composers that they storm the doors of the Theatre Nationale de l'Opera for all his concerts.

American may be sure that Koussevitsky will present its musical public with auditions of the older classics, without a trace of modernity in his reading of them, their historic beauties reproduced painstakingly and enthusiastically, exactly as the modern Russian believes the older masters wished them rendered.

America also may be sure that this man will be engaged during his entire stay in America on a passionate hunt for musical genius resident or native in the new world.

"I will do in the new world what I have done in the old," was his reply to a request for an outline of his plans.

In the old world he has become known as a hunter for musical talent, and a patron of young composers. He believes there is genius in America, and he hopes to ferret it out. The breadth of territory which his search will cover may be indicated by an incident he told the interviewer.

"Jazz music?" (He was answering a question). "I like all good music. And several Americans have written jazz which is truly good. Besides writing it, your nation seems to have a talent for playing it.

Finds Jazz and Band Splendid

"I was in London recently, and dropped in late at night for something to eat at a supper club where dancing was going on. There was an orchestra of American boys there. The oldest could not have been more than 30. I had a table near them where I could hear them and watch them individually. Some of those boys were improvising as they went along, and they were great players. I let my supper get cold listening to them. I stayed until a shockingly late hour. Those boys were fine musicians, but I learned that they were not particularly notable among America's jazz musicians—just a group of college students from one of your western states."

Mr. Koussevitzky is a man of one passion, music. He is a man of no hobbies. Over and above his talents, his outstanding quality is enthusiasm. He is as enthusiastic over the subject he expounds from his conductor's platform as is Billy Sunday over his. (Their methods of exposition differ).

Music has been practically his entire life since the age when most boys are playing marbles. At the age of 12 he conducted a provincial theatre program in Russia, and was a composer. Today he is 52 years old.

Mr. Koussevitzky is married. His wife is musical. Mrs. Koussevitzky is the sort of person to whom the young Russian composers dedicate their most ambitious works. A species of goddess, for Scriabin, Stravinsky, and their fellows. She has great sympathy for them, is a tireless listener, an able and appreciative critic. She is more than well-to-do. She has published the music of more than one hungry genius, and she has supplied food to many others.

In appearance, manner, and dress, Mr. Koussevitzky might be a successful middle-aged business man—a forceful figure of no eccentricities, of middle height, stocky, unathletic. Only his eyes inform you he is not; few business men have eyes glowing with such dark strange fires as his, when enthusiasm is flaming in them. They are the eyes of a young reformer, an evanlist.

The fact is, Mr. Koussevitzky is an evangelist, and a showman. He would appreciate both Billy Sunday and P. T. Barnum.

This is what he told his interviewer of a trip he used to take in pre-war Russia with an orchestra of 100 players, in a steamboat on the Volga.

Carried Music To Millions

SERGE KOUSSEVITSKY

Who comes to America this season as conductor of the Boston Symphony orchsetra—Photo by Lipnitzki, Paris.

a blatant egotism. It is the self confidence and pride of a man who has demonstrated his abilities and who is enthusiastic over the place of music in the general scheme of things.

Music is the most important thing in the world to him. Therefore it must count for a great deal with society at large.

As a small boy, he says, the orchestras he heard in Tver, the north Russian community where he was born, exerted an impelling fascination over him. His family were mercantile, middle class folk, who were fond of music. It was early the center of his existence, and though he experimented with various instruments when a boy he always intended to direct an orchestra as his life work.

When he was 14, he entered the conservatories of the Moscow Philharmonic society as a student of composition and orchestral conducting. In order to qualify for a scholarship he studied the double bass and became such a master of that resounding instrument that upon the termination of his study he obtained the post of double bass soloist at the Moscow Imperial opera. For several years thereafter he appeared in the principal cities as a double bass virtuoso.

Established Own Orchestra

He never lost sight of his real aim, to conduct a great orchestra. In 1909, after an intesive study of the interpretation of classic and moderns in an orchestra formed by him in Berlin from students of the Berlin High School of Music, he returned to Russia and established his own spmphony orchestra in Moscow. This body of musicians quickly became famous all over Russia so that its appearance in Petrograd was always one of the great events of the court season. It was with this group of players with which Kossevitzky toured the Volga.

Then came the war. The first revolution, that of 1917, did not disturb him. He was appointed general conductor of the Russian State orchestra by the provisional government established by Kerensky. This orchestra formerly was the court orchestra.

Then came the Bolshevik uprising.

"I am not a politician," says the composer and conductor, speaking of it. "I am not an economist."

Then he pauses. He does not launch into the diatribes against the new regime which explode from most of the Russian colony in Paris. He sits and broods.

"Life in Russia is impossible," he concludes. "There is no chance for artistic endeavor. I tried. I gave concerts in rooms that were freezing. The brass players wore mittens. You can't do it. It's impossible. Everything has gone to pieces."

There was a story floating about Paris that Koussevitsky and his compatriot, the basso, Chaliapin, had quarreled over Bolshevism. Chaliapin managed to get along well with the Soviet chiefs. Koussevitsky left the country rather than try to carry on artistic endeavor under what he felt were impossible conditions. Koussevitsky denies the quarrel.

"Chaliapin is a great artist and a great Russian," he says. When he and the basso met upon the Place de l'Opera, just in front of the Cafe de la Paix, for the first time since 1920, the two literally fell upon each other's necks. Shortly thereafter Koussevitsky led the orchestra in the opera when Chaliapin appeared, and led it in each of the basso's appearances thereafter.

The union of the two popular favorites in one performance almost caused a riot. The prices were quadrupled, and still the mob stormed the doors trying to get in.

I doubt if Koussevitzky ever quarreled with anyone on Bolshevism, or anything else aside from music. Therein lies all his interest and all his capability of getting excited.

He is interested in choral music as well as orchestral, and in the union of the two. In Moscow he organized a choir of 250 voices to give choral works in conjunction with his symphony orchestra.

His chief interest undoubtedly is in the discovery of new music and making it known to the public. He introduced Debussy into Russia and twice invited the great Frenchman to Moscow and Petrograd to conduct his own works. Many of the Debussy works in Koussevitsky's library are annotated by Debussy's own hand.

Koussevitsky was the farm friend, the discoverer, and patron of Scriabin. The composer always considered Koussevitsky the best interpreted of his works. Koussevitsky was the first to perform Scriabin's "Prometheus" poem.

As part of his work in the field of new music, Koussevitzky and his wife are the publishers of l'Edition Russe de Musique, which they began in Moscow in 1909 and now continue in Paris. The aim of this publishing business is to print the music of young Russians of talent, who otherwise might have difficulty in getting their works printed. The recommendation of Koussevitzky is sufficient to make a sale for it once published in France.

This publishing business has printed the works of Stravinsky, Serge Rachmaninoff, Scriabin, Prokofieff, Gretchaninoff, and the famous "Treaty of Orchestration" of Rimsky-Korsakoff.

Mr. Koussevitzky gave me a list of the music which he was the first to perform in Paris and which he will bring to America. Very little of it has been heard in the United States but some of it has been heard in London where Koussevitzky has acted as guest conductor of the London Symphony Orchestra; in Manchester and Liverpool, where he has conduced the Philharmonic Society; and in Edinburg and Glasgow, where he conducted the Scottish Symphony Orchestra. He is taking all these scores to Boston, and probably most, if not all, will be played there. But Mr. Koussevitzky says he will not force any particular kind of music down the throats of his listeners. He will experiment to find what his audiences like.

His First Performances.

The Koussevitzky first performances included:

Debussy: Sarabande, scored by Ravel; Danse, scored by Ravel.

Roland-Manuel: Isabelle et Pantalon, overture; three movements of Scarlatti.

Florent Schmitt: Reves; Mirages, suite for orchestra.

Darius Milhaud: Second suite of Protheus.

Arthur Honegger: The Victorious Horace; Chant de Jois; "Pacific 231."

Maurice Ravel: Paintings from the Picture Show by Moussorgsky, scored by Ravel; Alborada del Gracioso.

Alberic Magnard: Fourth Symphony.

Arnold Bax: The Garden of Fand.

W. Reed: The Will o' the Wisp.

Holbrooke: Bronwen Overture.

Fr. Malpiero: Pause del Silenzio; Imprezioni dal Vero, third suite.

O. Respighi: Antiche Danze de Arie; Concerto Gregoriano for violin and orchestra.

VICTIM OF AUTO STILL UNCONSCIOUS

Little Hope Held For Recovery Of George Burnett

George W. Burnett, 16-year-old messenger boy for the Western Union, whose skull was fractured in an automobile accident Friday, was still unconscious at the Birmingham General hospital Saturday night, attendants stated.

The boy was injured when his bicycle collided with a truck at the entrance at the Terminal subway. Besides the head injury he suffered severe body bruises and attendants believe he is injured internally. Little hope is held for his recovery.

THIS CLIPPING FROM

PROVIDENCE, R. I.
JOURNAL

SEP 14 1924

Koussevitzky Seeks American Beethoven

Serge Koussevitzky, who takes up the baton for the Boston Symphony Orchestra at the end of this month, intends to have his eyes and ears open for the possible discovery of an American Beethoven. That is what Allen Raymond, Paris correspondent of the North American Newspaper Alliance, says in an interview he had with the conductor.

"He will search here for talent," says Mr. Raymond, "and, with no bias against jazz, he may be the first to find an American Beethoven." In the conductor's own words: "What I hope to do in America is to show the public that masterpieces of music are being written to-day as powerful, stirring and beautiful as the greatest of the past.

"I will present in Boston music never heard before, music which now exists only in manuscripts which I have in my keeping, music written by men now living who will rank as high a century from now as Mozart or Beethoven. I have given some of their music to Paris. You have seen how it has been received. Some of it shall be America's first."

In his search for good music, Koussevitzky even explores jazz, and likes it if it is good jazz. He finds that several composers have written jazz which he calls good. At a London supper club he was so interested in listening to a group of young Americans performing jazz that he let his supper get cold.

Mr. Raymond bears witness to the enthusiastic manner in which Parisians have received the Koussevitzky concerts of late. "Music lovers in the French capital," he says, "have greeted the Russian conductor with the explosive clamor of an appreciation which is truly Latin. But it is not alone for his introduction of new composers that they crowd through the doors of the Theatre Nationale for his concerts. Koussevitzky is capable of presenting the older classics without a trace of modernity in his reading and with a painstaking regard for their historic beauties, exactly as he believes the older masters would have them rendered.

"In the Old World he has become known as a hunter for musical talent and a patron of young composers. He believes there is geninus in America, and he hopes to ferret it out. The territory which his search will cover may be indicated by his attitude toward jazz."

A week earlier than customary the Berkshire chamber music festival will open Sept. 17 at Pittsfield, Mass., and continue through the 19th. It is the sixth of the series, and as usual is carried out under the direction and patronage of Mrs. Frederick S. Coolidge.

The opening concert will be given on the afternoon of the 17th by the Festival Quartet of South Mountain, assisted by Mischa Levitzki, pianist. The quartet is composed of William Kroll, first violin; Karl Kraeuter, second violin; Hugo Kortschak, viola, and Willem Willeke, 'cello. They will play quartets by Mozart and D'Indy, and a quintet by Suk.

The following morning a Bach programme will be played by Harold Samuel, pianist; George Enesco, violinist, and Fraser Gange, baritone. An American programme is scheduled for the afternoon with numbers by Carpenter, Sowerby and Samuel Gardner, the Providence violinist. His Quintet in F-minor for piano and strings is the selection. The artists will be Leo Sowerby and Carl Friedberg, pianists; Jacques Gordon, violinist; Hans Kindler, 'cellist, and the Festival Quartet.

Beethoven, Brahms and Chausson are on the programme for the morning of the 19th, the artists being Olga Samaroff, pianist; Georges Enesco and Thaddeus Rich, violinists; Hans Kindler, 'cellist, and the Rich Quartet of Philadelphia, consisting of Thaddeus Rich, Hans Kindler, Harry Aleinikoff, second violin, and Romain Verney, viola.

Wallingford Riegger, composer of "La Belle Dame Sans Merci," the 1924 prize competition, will conduct this work at the final vocal concert in the afternoon. It is a setting of Keat's poem of the same title. Among the interpreters are Dorothy Moulton and Edith Bennett, sopranos; Charles Stratton, tenor, and the Lenox String Quartet of New York, whose members are Sandor Harmatt, first violin; Wolfe Wolfinsohn, second violin; Nicholas Moldavan, viola, and Emmeran Stocher, 'cello.

* * *

THIS CLIPPING FROM

LOWELL MASS.
COURIER-CITIZEN

SEP 15 1924

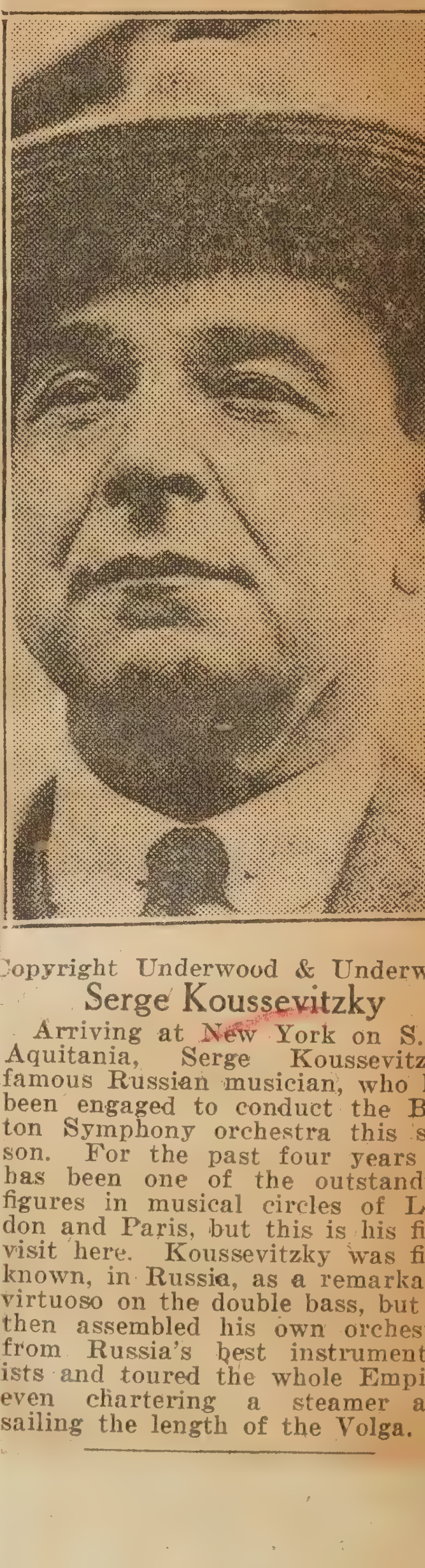
The new conductor of the Boston Symphony, Serge Koussevitsky, on reaching the Hub informed the eager reporters that he had no idea of deluging his programs with modernism in music. That is wise, surely—more especially from the standpoint of those responsible for the finances of this famous, but by no means moneymaking, organization. To invite the disgust of several hundred conservative patrons of music by wilfully shocking them would mean an incurable deficit and the ultimate ruin of a very useful and laudable institution. Inviting Koussevitsky to take up the baton wielded by the very able and popular Monteux has seemed to us a rather rash experiment, but not a little depends on the manner of man the new leader turns out to be. His introductory remarks are reassuring.

THIS CLIPPING FROM THE

Post
Boston

SEP 1924

To Conduct Orchestra



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Serge Koussevitzky

Arriving at New York on S. S. Aquitania, Serge Koussevitzky, famous Russian musician, who has been engaged to conduct the Boston Symphony orchestra this season. For the past four years he has been one of the outstanding figures in musical circles of London and Paris, but this is his first visit here. Koussevitzky was first known, in Russia, as a remarkable virtuoso on the double bass, but he then assembled his own orchestra from Russia's best instrumentalists and toured the whole Empire, even chartering a steamer and sailing the length of the Volga.

THIS CLIPPING FROM
WATERBURY,
CONN.
AMERICAN

SEP 15 1924

KOUSSEVITZKY, GREAT RUSSIAN CONDUCTOR, PRAISES OUR JAZZ

Coming to America to Lead Boston Symphony Orchestra for Season.

TO SEEK NEW BEETHOVEN

Believes Unfound Musical Genius Here and Proposes to Locate It.

BY ALLEN RAYMOND.
Paris Correspondent of The Republican-American and the North American Newspaper Alliance.

Paris, Sept.—"What I hope to do in America is to show the public that masterpieces of music are being written today as powerful, stirring, and beautiful as the greatest of the past," says Serge Koussevitzky, the Russian conductor who will lead the Boston Symphony Orchestra this ~~coming~~ season.

In the twilight shadow of his Paris home, looking down through the trees upon the peaceful Seine, he outlined for readers of The American-Republican his plans and hopes for his approaching career across the Atlantic.

"I will present in Boston music never heard before," he said, "music which now exists only in manuscripts which I have in my keeping, music written by men now living who will rank as high a century from now as Mozart and Beethoven. I have given some of their music to Paris. You have seen how it has been received. Some of it shall be America's first."

I have seen how Koussevitzky's music has been received in Paris. Music lovers in the French capital have gone mad over the Russian leader, literally frenzied in their idolatry.

But it is not alone for his introduction of new composers that they storm the doors of the Theater Nationale de l'Opera for all his concerts.

America may be sure that Koussevitzky will present its musical public with auditions of the older classics, without a trace of modernity in his reading of them, their historic beauties reproduced painstakingly and enthusiastically, exactly as the modern Russian believes the older masters wished them rendered.

Will Seek Genius.

America also may be sure that this man will be engaged during his entire stay in America on a passionate hunt for musical genius resident or native in the new world.

"I will do in the new world what I have done in the old," was his reply to a request for an outline of his plans.

In the old world he has become known as a hunter for musical talent, and a patron of young composers. He believes there is genius in America, and he hopes to fettet it out. The breadth of territory which his search will cover may be indicated by an incident he told the interviewer.

"Jazz music?" (He was answering a query.) "I like all good music. And several Americans have written jazz whic his truly good. Besides writing it, your nations seems to have a talent, for playing it.

Finds Jazz Band Splendid.

"I was in London recently, and dropped in late at night for something to eat at a supper club where dancing was going on. There was an orchestra of American boys there. The oldest could not have been more than 30. I had a table near them where I could hear them and watch them individually. Some of those boys were improvising as they went along, and they were great players. I let my supper get cold listening to them. I stayed until a shockingly late hour. Those boys were fine musicians, but I learned that they were not particularly notable among America's jazz musicians,—just a group of college students from one of your western states."

Mr. Koussevitzky is a man of one passion, music. He is a man of no hobbies. Over and above his talents, his outstanding quality is enthusiasm. He is as enthusiastic over the [illegible] expounds from his con- [illegible] form as is Billy Sun- [illegible] (Their methods of [illegible]

GREAT RUSSIAN LEADER.

Serge Koussevitzky Who is coming here to lead the Boston Symphony orchestra and search for musical genius in this country.

Music has been practically his entire life since the age when most boys are playing marbles. At the age of 12 he conducted a provincial theater orchestra in Russia, and was a composer. Today he is 52 years old.

Mr. Koussevitzky is married. His wife is musical. Mrs. Koussevitzky is the sort of person to whom the young Russian composers dedicate their most ambitious works. A species of goddess, for Scriabin, Stravinsky, and their fellows. She has great sympathy for them, is a tireless listener, an able and appreciative critic. She is more than well-to-do. She has published the music of more than one hungry genius, and has supplied food to many others.

In apearance, manner and dress, Mr. Koussevitzky might be a successful middle-aged business man—a forceful figure of no eccentricies, of middle height, stocky, un-athletic. Only his eyes inform you he is not: few business men have eyes glowing with such dark strange fires as his, when enthusiasm is flaming in them. They are the eyes of a young reformer, an evangelist.

The fact is, Mr. Koussevitzky is an evangelist, and a showman. He would appreciate both Billy Sunday and P. T. Barnum.

This is what he told his interviewer of a trip he used to take in prewar Russia w tihonar war Russia with an orchestra of 100 players, in a steamboat on the Volga.

Carried Music to Millions.

I carried music through a vast section of Russia," he said. "Once every two years before the war I used to charter a big steamer and make a journey of 2,500 miles. We stopped at every big city and many small towns. We sent men ahead to advertise that we were coming. The peasants would flock to the river from villages for miles back into country which few Europeans have ever seen. And I took them the best that exists in music, new and old. Debussy, Ravel, Florent Schmitt, P. Dukas, Roger Ducasse, Elgar, Richard Strauss. I made them known in villages where there isn't any modern life as Europe and America know it.

"I took them into the back country and gave them to hundreds of thousands of Russian people scattered over an area of 500,000 square miles. You should have seen them come to see and hear us! And on these trips I found musicians who now are playing in the great capitals.

"They were marvelous, those journeys. They are are not possible any more."

There is a pardonable pride that glows through the musician's story of his pre-war missionary tours. There is no doubt that Koussevitzky, like other artists, is an egotist, but his is not a blatant egotism. It is the self confidence and pride of a man who has demonstrated his abilities and [illegible] over the [illegible] in the general scheme [illegible] must count for a great deal with society at large.

As a small boy, he says, the orchestras he heard in Ter, the north Russian community where he was born, exerted an impelling fascination over him. His family were mercantile, middle class folk who were fond of music. It was early the center of his existence and though he experimented with various instruments when a boy he always intended to direct an orchestra as his life work.

When he was 14, he entered the conservatoire of the Moscow Philharmonic society as a student of composition and orchestral conducting. In order to qualify for a scholarship he studied the double bass and became such a master of that resounding instrument that upon the termination of his study he ob-

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The union of the two popular favorites in one performance almost caused a riot. The prices were quadrupled, and still the mob stormed the doors trying to get in.

I doubt if Koussevitzky ever quarreled with anyone on Bolshevism, or anything else aside from music. Therein lies all his interest and all his capabiity of getting excited.

New Finds are Chief Interest.

He is interested in choral music as well as orchestral, and in the union of the two. In Miscow he organized a choir of 250 voices to give choral works in conjunction with his symphony orchestra.

His chief interest undoubtedly is in the discovery of new music and making it known to the publics. He introduced Debussy into Russia and twice invited the great Frenchman to Moscow and Petrograd to conduct his own works. Many of the Debussy works in Koussevitzky's library are annotated by Debussy's own hand.

Koussevitzky's was the warm friend, the discoverer, and patron of Scriabin. The composer alwa. considered Koussevitzky the best interpreter of his works. Koussevitzky was the first to perform Scriabin's "Prometheus" poem.

As part of his work in the field of new music, Koussevitzky and his wife are the publishers of l'Edition Russe de Musque, which they begna in Moscow in 1909 and now continue in Paris. The aim of this publishing business is to print the music of young Russians of talent, who otherwise might have difficulty in getting their works printed. The recommendation of Koussevitzky is sufficient to make a sale for it once published in France.

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Mr. Koussevitzky gave me a list of the music which he was the first to perform in Paris and which he will bring to America. But Mr. Koussevitzky says he will not force any particular kind of music down the throats of his listeners. He will experiment to find what his audiences like.

The Koussevitzky first performances which include works by Debussy, Roland-Manuel, Florent Schmitt, Milhaud, Honegger, Ravel, agnard, Bax, Arnold Reed, Holrooke, Malpiero, Respighi, Tansan, Delage, Roussel, Cretchaninoff, oussorgsky, Borodin, Kastalsky, adov, Rachmaninoff, Rimsky-orsakov, Prokofieff, Scriabin, Starnsky, Vivaldi, Riegel, Boccherini, ammnitz, Polaci, Locatelli, Conelli, ahms, Hugo Wolff, Manuel de lla and Lily Boulanger.

THIS CLIPPING FROM THE
Herald
Miami Fla

SEP 1924

BOSTON IS CALM UPON ADVENT OF MUSICIAN

New Symphony Conductor's Arrival Causes No Break In Beacon Street Placidity.

BOSTON, Sept. 14.—(United News.) Boston music lovers take their symphony orchestra with the same degree of concern Harvard undergrads take their football.

It follows, then, that the arrival of a new conductor for symphony—preceded by a reputation for modernity—rivals the advent of a new grid mentor at the Cambridge stadium.

And so, with the coming today of Serge Koussevitzky, 50-year-old Russian conductor fresh from four seasons at Paris where he devoted his concerts to modern music with sensational success, the Cabots, Lodges, et als, manifested the same perturbation the lusty sons of John Harvard would in the installation of a new football coach famed for his new school of aerial attacks and trick kick formations.

Symphony opens October 10, and save for a few meagre crumbs of information, Koussevitzky has the hub awaiting a surprise winter musical feast.

His chief admissions up to the end of his first day here—made, albeit, via the interpreter route—are that he likes all good music, is interested in "Ze American Jazz," and that he intends to give modern composers a fair share of his programs.

When informed that Boston expects to be 'shocked and electrified,' he relayed the intelligence he would include Alexander Scriabine's "Poem de l'Extase" in his first program. He assured Beacon street, however, that he would not be swept away by radicalism, whereupon the "street" breathed an audible sigh of relief.

As for American jazz, "it is beautiful," he said.

That is to say, it has been a great influence on the young composers and that makes it important.

"It has harmonic richness.

"It is, however, like a fashion and not likely to endure as it is now. One day it is here. Another day—it will be gone, and in its place the development that its fleeting presence has influenced."

Beyond the "Poeme de l'Extase" admission, Koussevitzky would not divulge his plans for the winter, but he managed to leave the initial impression that, despite his reputation for modern music concerts he would shatter no Boston idols.

THIS CLIPPING FROM
MINNEAPOLIS, MINN.
TRIBUNE

SEP 15 1924

Russian to Conduct Symphony at Boston

SERGE KOUSSEVITZKY.
Koussevitzky, famous Russian musician who arrived in New York last week, will conduct the Boston symphony orchestra this season. For the past four years he has been one of the outstanding musical figures in London and Paris but this is his first visit to the United States.

THIS CLIPPING FROM
Standard
Portland

SEP 1924

Koussevitzky, the new leader of ~~Boston~~ Symphony orchestra, arrives in New York from Europe and will present first program Oct, 20.

THIS CLIPPING FROM
ATLANTA, GA.
CONSTITUTION

SEP 15 1924

New Boston Symphony Leader

:: FORGOT HIS SUPPER WHILE JAZZ BAND PLAYED ::

Hopes to Learn From Jazz

BY ALLEN RAYMOND,

Paris Correspondent of The Constitution and the North American Newspaper Alliance.

Paris, August 14.—"What I hope to do in America is to show the public that masterpieces of music are being written today as powerful, stirring and beautiful as the greatest of the past," says Serge Koussevitzky, the Russian conductor who will lead the Boston Symphony orchestra this coming season.

In the twilight shadow of his Paris home, looking down through the trees upon the peaceful Seine, he outlined his plans and hopes for his approaching career across the Atlantic.

"I will present in Boston music never heard before," he said, "music which now exists only in manuscripts which I have in my keeping, music written by men now living who will rank as high a century from now as Mozart and Beethoven. I have given some of their music to Paris. You have seen how it has been received. Some of it shall be America's first."

I have seen how Koussevitzky's music has been received in Paris. Music lovers in the French capital have gone mad over the Russian leader, literally frenzied in their idolatry.

But it is not alone for his introduction of new composers that they storm the doors of the Theatre Nationale de l'Opera for all his concerts.

Present Old Classics.

America may be sure that Koussevitzky will present its musical public with auditions of the older classics, without a trace of modernity for musical genius resident or native in the reading of them, their historic beauties reproduced painstakingly and enthusiastically, exactly as the modern Russian believes the older masters wished them rendered.

America also may be sure that this man will be engaged during his entire stay in America on a passionate hunt in the new world.

"I will do in the new world what I have done in the old," was his reply to a request for an outline of his plans.

In the old world he has become known as a hunter for musical talent, and a patron of young composers. He believes there is genius in America, and he hopes to ferret it out. The breadth of territory which his search will cover may be indicated by an incident he told the interviewer.

"Jazz music?" (He was answering a query.) "I like all good music. And several Americans have written jazz which is truly good. Besides writing it, your nation seems to have a talent for playing it.

Finds Jazz Band Splendid.

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Mr. Koussevitzky is a man of one passion, music. He is a man of no hobbies. Over and above his talents, his outstanding quality is enthusiasm. He is as enthusiastic over the subject he expounds from his conductor's platform as is Billy Sunday over his. (Their methods of exposition differ.)

Orchestra Leader at 12 Years.

Music has been practically his entire life since the age when most boys are playing marbles. At the age of 12 he conducted a provincial theater orchestra in Russia, and was a composer. Today he is 52 years old.

Mr. Koussevitzy is married. His wife is musical. Mrs. Koussevitzky is the sort of person to whom the young Rusian composers dedicate their ambitious works. A species of goddess, for Scriabin, Stravinsky and their fellows. She has great sympathy for them, is a tireless listener, an able and appreciative critic. She is more than well-to-do. She has published the music of more than one hungry genius, and has supplied food to many others.

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Carried Music to Millions.

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"I took them into the back country and gave them to hundreds of thousands of Russian people, scattered over an area of 500,000 square miles. You should have seen them come to see and hear us! And on these trips I found musicians who now are playing in the great capi- "They were marvelous, those journeys. They are not possible any tals. more."

Pride Is Pardonable.

There is a pardonable pride that glows th ugh the musician's story of his pre-war missionary tours. There is no doubt that Koussevitzky, like other artists, is an egotist, but his is not a blatant egotism. It is the self-confidence and pride of a man who has demonstrated his abilities and who is enthusiastic over the place of music in the general scheme of things.

Music is the most important thing in the world to him. Therefore, it must count for a great deal with society at large.

As a small boy, he says, the orchestras he heard in Tver, the north Russian cmmunity where he was born, exerted an impelling fascination over him. His family were mercantile, middle-class folk who were fond of music. It was early the center of his existence, and though he experimented with various instruments when a boy, he always intended to direct an orchestra as his life work.

When he was 14, he entered the conservatoire of the Moscow Philharmonic society as a student of composition and orchestral conducting. In order to qualify for a scholarship he studied the double bass and became such a master of that resounding instrument that upon the termination of his study he obtained the post of double bass soloist at the Moscow Imperial opera. For several years thereafter he appeared in the principal cities of Russia as a double bass virtuoso.

Established Own Orchestra.

He never lost sight of his real aim, to conduct a great orchestra. In 1909, after an intensive study of the interpretation of classics and moderns in an orchestra formed by him in Berlin from students of the Berlin High School of Music, he returned to Russia and established his own symphony orchestra in Moscow. This body of musicians quickly became famous all over Russia so that its appearance in Petrograd was always one of the great events of the court season. It was with this group of players with whcih Koussevitzky toured the Volga.

Then came the war. The first revolution, that of 1917, did not disturb him. He was appointed general conductor of the Russian State orchestra by the provisional government established by Kerensky. This orchestra formerly was the court orchestra.

Then came the bolshevik uprising.

"I am not a politician," says the composer and conductor, speaking of it. "I am not an economist."

Then he pauses. He does not launch into the diatribes against the new regime which explode from most of the Russian colony in Paris. He sits and broods.

Life in Russia Impossible.

"Life in Russia is impossible," he concludes. "There is no chance for artistic endeavor. I tried. I gave concerts in rooms that were freezing. The brass players wore mittens. You can't do it. It's impossible. Everything has gone to pieces."

There was a story floating about Paris that Koussevitzky and his compatriot, the basso, Chaliapin, had quarreled over Bolshevism. Chaliapin managed to get along well with the soviet chiefs. Koussevitzky left the country rather than

the discoverer, and patron of Scriabin. The composer always considered Koussevitzky the best interpreter of his works. Koussevitzky was the first to perform Scriabin's "Prometheus" poem.

As part of his work in the field of new music, Koussevitzky and his wife are the publishers of l'Edition Russe de Musique, which they began in Moscow in 1909 and now continue in Paris. The aim of this publishing business is to print the music of young Russians of talent, who otherwise might have difficulty in getting their works printed. The recommendation of Koussevitzky is sufficient to make a sale for it, once published in France.

Many Stars Represented.

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Mr. Koussevitzky gave me a list of the music which he was the first to perform in Paris and which he will bring to America. Very little of it has been heard in the United States, but some of it has been heard in London, where Koussevitzky has acted as guest conductor of the London Symphony orchestra; in Manchester and Liverpool, where he has conducted the Philharmonic society; and in Edinburg and Glasgow, where he conducted the Scottish Symphony orchestra. He is taking all these scores to Boston, and probably most, if not all, will be played there. But Mr. Koussevitzky says he will not force any particular kind of music down the throats of his listeners. He will experiment to find what his audiences like.

HARTFORD, CONN.
COURANT

SEP 15 1924

BOSTON SYMPHONY AT CAPITOL FEB. 1

Serge Koussevitzky, New Director, Will Conduct Orchestra.

The Boston Symphony Orchestra, which will give a concert in the Capitol Theater, February 1, 1925, will be directed by Serge Koussevitzky, who has been engaged to take charge of the orchestra this winter. He is a musical genius of a high order, was born in Tver, north Russia, in 1874, received his first musical education at home and when twelve years old became chief of the orchestra in the theater in his native town, where he conducted the orchestra for two years. Then he went for study to the conservatory at Moscow, where he chose for special study the double-bass soloist in the orchestra of the Imperial Opera at Moscow, and succeeded his teacher as professor of the instrument at the Conservatoire. He toured Russia and western Europe as a contrabass virtuoso, and composed a number of works for the instrument, including a concerto, that are now a part of the repertoire of every contrabassist.

In 1907 he formed from the pupils of the Berlin Hochschule for M an orchestra which he conducted for two years and then returned to Russia and organized the famous Koussevitzky Orchestra, made up of the best players of other Russian orchestras. For the Moscow concerts he formed a mixed choir of 250 voices for the production of choral works, and in Petrograd engaged the celebrated Archangelsky Choir. He remained in Russia until 1921 when he founded a series of concerts in Paris which have become famous. He went to London where he became very popular and conducted concerts in other English and Scotch cities and towns, also in Barcelona, Madrid, Rome, Berlin, Warsaw and other European cities.

THIS CLIPPING FROM
BOSTON, MASS.
TRANSCRIPT

SEP 15 1924

CONCERT-CHRONICLE

Mr. Koussevitzky Gathers His First American Laurels—In the Smiling Art of the Arrival-Interview He Warily Prevails—Mr. Enesco to Revisit Boston

A MONTH hence many of us will applaud Mr. Koussevitzky as conductor in symphonic music. For the present we may all applaud his address as man of the world. He has run his first gauntlet in America—the reporters on pierside and station-platform—with skill, discretion, good will and mutual satisfaction. He gave not a moment of uneasiness to those anxious folk, the managerial bystanders. He stumbled into no musical or social error. He was not too reticent, nor yet too voluable. He endured with smiling patience a question about an "American Beethoven"—the peak of pierside queries. He was well prepared with all the station-platform formulas proper to the arrival in America of an eminent European musician—the word about jazz; the compliments to a new environment and a new public, the reciprocal enquiries about both; the sentences that groped amiably around native composers. He turned not a hair when one of the most amusing explorers emitted those portentous words "musical radicalism." He merely brushed them away with warm-hearted praise of the Boston Symphony Orchestra and adroit counter-questions about its audiences.

So much for New York, and for Boston as well until the landing party, so to say, halted in the suburban house in which the conductor is to dwell. Then the conversation took a more pressing turn. His programs for his first concerts? Mr. Koussevitzky recounted a pleasing anecdote of Stravinsky and the instruments of a jazz-band. Were those programs to contain many "awful" modernist-pieces? Mr. Koussevitzky recalled an entertaining incident in his early days as a player, in Russia, upon the double-bass. "But it is stated that you have already sent over five programs?" As one who yields gracefully, the conductor sketched them, and the like were never before known in the orchestral heavens above or the orchestral earth beneath. Beamingly he ended—and plainly Mr. Koussevitzky was sufficiently Americanized to guy. And so it went—back to the generalities and commonplaces. After all, a renowned musician with a quick wit and a lively spirit, may not wander over half Europe and not become expert in the wiles of the interviewed.

Mr. Koussevitzky is a stranger in a strange land. He had barely trodden its soil when he was asked to share in one of its hallowed rites—the arrival-interview. He complied like a man of good will, plastic to the necessities of the moment. At first hand he knew nothing of America, nothing of Boston and New York, nothing of the orchestra that he will command or of the publics to whom he will minister. Only tenatively has he prepared five programs until he can survey the testing ground which is the Symphony Concerts. Hence the smoke-screen of courteous generalities, the counter-manœuvres with agreeable anecdotage. Again a man of the world is Mr. Koussevitzky. He looks about and chooses his own time and season. Nine months hence, he will surely be amusing—not to say informing—when he joins in the companion-rite, the interview of departure. Long since in Europe they interpreted his smile as "Wait and See."

THIS CLIPPING FROM
BOSTON
MASSACHUSETTS
AMERICAN

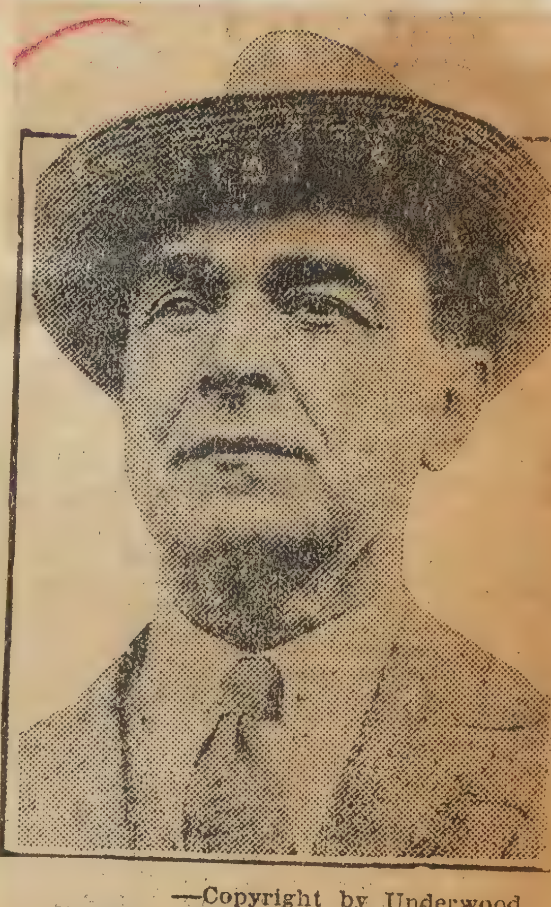
SEP 15 1924

NEW SYMPHONY CHIEF AND WIFE IN BOSTON

Serge Koussevitsky, new conductor of the Boston Symphony Orchestra, his wife and a corps of servants are installed in the conductor's new home at No. 122 Pond street, Jamaica Plain. The Koussevitsky party motored directly to their new home after arrival in Boston from New York, where they debarked following the trip from Europe. In the party, besides the conductor and his wife were his secretary, Dr. Vladimir Zederbaum, a valet and two additional servants. The Jamaica Plain residence had been leased in advance by friends, for a period of one year.

THIS CLIPPING FROM
BUFFALO, N. Y.
NEWS

SEP 15 1924



—Copyright by Underwood.

Serge Koussevitzky, famous Russian musician, the only great conductor whom America has not seen in action, arrived in New York yesterday on the S. S. Aquitania. He has been engaged to conduct the Boston Symphony orchestra this season. For the past four years he has been one of the outstanding figures in musical circles of London and Paris.

THIS CLIPPING FROM
NEW YORK

SEP 15 192

Serg Will Slap Boston—Gently—on the Wrist

Boston, Sept. 15.—To present new music and to give new interpretations to old music, is the aim of Serg Koussevitsky, new Russian conductor of the Boston Symphony Orehestra.

But he emphatically denies he will "shock culuturured Bostonians" by inclusion of "jazz" in his programs. Koussevitzky just arrived here, and is under a one year contract to lead the Boston Symphony.

THIS CLIPPING FROM
ATLANTA, GA.
CONSTITUTION

SEP 15 1924

New Boston Symphony

:: FORGOT HIS SUPPER WHILE JAZZ BAN

Hopes to Learn Fror

BY ALLEN RAYMOND,
Paris Correspondent of The Constitution and the North American Newspaper Alliance.

Paris, August 14.—"What I hope to do in America is to show the public that masterpieces of music are being written today as powerful, stirring and beautiful as the greatest of the past," says Serge Koussevitzky, the Russian conductor who will lead the Boston Symphony orchestra this coming season.

In the twilight shadow of his Paris home, looking down through the trees upon the peaceful Seine, he outlined his plans and hopes for his approaching career across the Atlantic.

"I will present in Boston music never heard before," he said, "music which now exists only in manuscripts which I have in my keeping, music

(Their methods of

Orchestra Lead

Music has been
tire life since the a
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12 he conducted a
orchestra in Russia
poser. Today he is

Mr. Koussevitzy
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to many others.

In appearance, n
Mr. Koussevitzky n
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he rediscovers and reanimates it, choosing from the shadowy neglected nooks as well as from the sunny high places. For within these forms and surfaces—he would persuade us—there is still the pulse of life.

By the same token, a conductor of Mr. Koussevitzky's intensities is little likely to overlook the romantics of music from Schubert, Berlioz and Schumann through Wagner, Chaikovsky and Strauss. They recur

Monday, Sept. 15

SPRING CLEANING" at the Selwyn—Frederick Lonsdale's expertly written and highly flavored comedy of a frivolous, quick-witted, sharp-tongued, gracefully unmoral circle in London, time the present. A dissenting husband undertakes to enlighten it by the bringing of a

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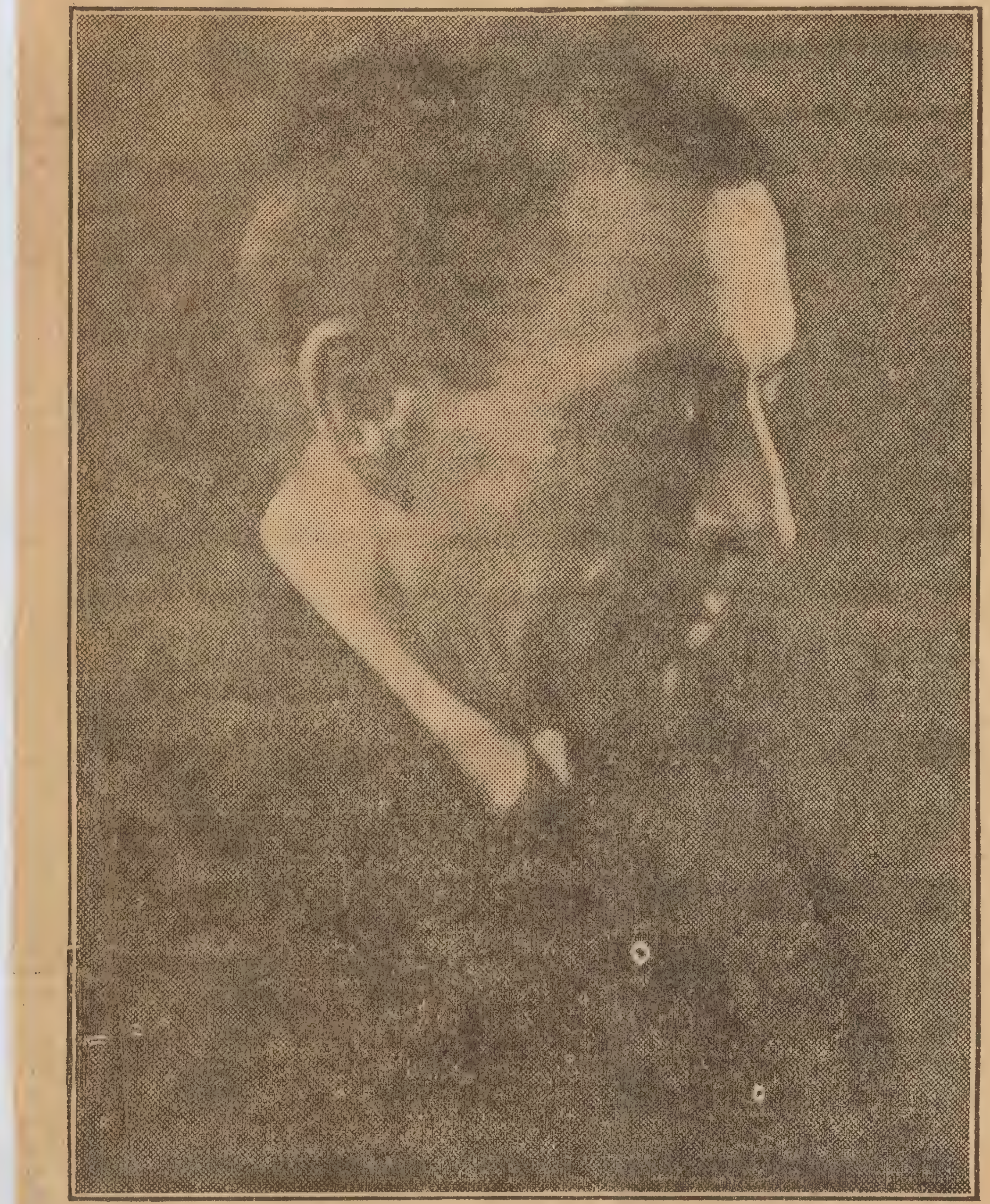
Year One of the Russian Reign Over the Symphony Concerts



(Kubey-Rembrandt)

Rakhmaninov
Pianist in His Own Music

(Musical America)

Stravinsky
Composer and Also Pianist

Prokofiev
Playing His Own Piano-Piecs

(Lipnitzki)

Koussevitzky
Conductor and Chooser

THIS CLIPPING FROM
BUFFALO, N. Y.
NEWS

SEP 15 1924

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Koussevitzky, fa-
ussian musician, the

110

THIS CLIPPING FROM
ATLANTA, GA.
CONSTITUTION

SEP 15 1924

New Boston Symphony Leader

:: FORGOT HIS SUPPER WHILE JAZZ BAND PLAYED ::

Hopes to Learn From Jazz

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In the twilight shadow of his Paris home, looking down through the trees upon the peaceful Seine, he outlined his plans and hopes for his approaching career across the Atlantic.

"I will present in Boston music never heard before," he said, "music which now exists only in manuscripts which I have in my keeping, music written by men now living who will rank as high a century from now as Mozart and Beethoven. I have given some of their music to Paris. You have seen how it has been received. Some of it shall be America's first."

I have seen how Koussevitzky's music has been received in Paris. Music lovers in the French capital have gone mad over the Russian leader, literally frenzied in their idolatry.

But it is not alone for his introduction of new composers that they storm the doors of the Theatre Nationale de l'Opera for all his concerts.

Present Old Classics.

America may be sure that Koussevitzky will present its musical public with auditions of the older classics, without a trace of modernity for musical genius resident or native in the reading of them, their historic beauties reproduced painstakingly and enthusiastically, exactly as the modern Russian believes the older masters wished them rendered.

America also may be sure that this man will be engaged during his entire stay in America on a passionate hunt in the new world.

"I will do in the new world what I have done in the old," was his reply to a request for an outline of his plans.

In the old world he has become known as a hunter for musical talent, and a patron of young composers. He believes there is genius in America, and he hopes to ferret it out. The breadth of territory which his search will cover may be indicated by an incident he told the interviewer.

"Jazz music?" (He was answering a query.) "I like all good music. And several Americans have written jazz which is truly good. Besides writing it, your nation seems to have a talent for playing it.

Finds Jazz Band Splendid.

"I was in London recently, and dropped in late at night for something to eat at a supper club where dancing was going on. There was an orchestra of American boys there. The oldest could not have been more than 30. I had a table near them where I could hear them and watch them individually. Some of those boys were improvising as they went along, and they were great players. I let my super was cold listening to them. I stayed until a shockingly late hour. Those boys were fine musicians, but I learned that they were not particularly notable among America's jazz musicians—just a group of college students from one of your western states."

Mr. Koussevitzky is a man of one passion, music. He is a man of no hobbies. Over and above his talents, his outstanding quality is enthusiasm. He is as enthusiastic over the subject he expounds from his conductor's platform as is Billy Sunday over his. (Their methods of exposition differ.)

Orchestra Leader at 12 Years.

Music has been practically his entire life since the age when most boys are playing marbles. At the age of 12 he conducted a provincial theater orchestra in Russia, and was a composer. Today he is 52 years old.

Mr. Koussevitzy is married. His wife is musical. Mrs. Koussevitzky is the sort of person to whom the young Rusian composers dedicate their ambitious works. A species of goddess, for Scriabin, Stravinsky and their fellows. She has great sympathy for them, is a tireless listener, an able and appreciative critic. She is more than well-to-do. She has published the music of more than one hungry genius, and has supplied food to many others.

In appearance, manner and dress Mr. Koussevitzky might be a successful middle-aged business man—a forceful figure of no eccentricities, of middle height, stocky, unathletic. Only his eyes inform you he is not, few business men have eyes glowing with such dark strange fires as his, when enthusiasm is flaming in them. They are the eyes of a young reformer, an evangelist.

The fact is, Mr. Koussevitzky is an evangelist, and a showman. He would appreciate both Billy Sunday and P. T. Barnum.

This is what he told his interviewer of a trip he used to take in prewar Russia with an orchestra of 100 players, in a steamboat on the Volga.

Carried Music to Millions.

I carried music through a vast section of Russia," he said. "Once every two years before the war I used to charter a big steamer and make a journey of 2,500 miles. We stopped at every big city and many small towns. We sent men ahead to advertise that we were coming. The peasants would flock to the river from villages for miles back into country which few Europeans have ever seen. And I took them the best that exists in music, new and old, Debussy, Ravel, Florent Schmitt, P. Dukas, Roger Ducasse, Elgar, Richard Strauss. I made them known in villages where there isn't any modern life as Europe and America know it.

"I took them into the back country and gave them to hundreds of thousands of Russian people, scattered over an area of 500,000 square miles. You should have seen them come to see and hear us! And on these trips I found musicians who now are playing in the great capitals.

"They were marvelous, those journeys. They are not possible any more."

Pride Is Pardonable.

There is a pardonable pride that glows through the musician's story of his pre-war missionary tours. There is no doubt that Koussevitzky, like other artists, is an egotist, but his is not a blatant egotism. It is the self-confidence and pride of a man who has demonstrated his abilities and who is enthusiastic over the place of music in the general scheme of things.

Music is the most important thing in the world to him. Therefore, it must count for a great deal with society at large.

As a small boy, he says, the orchestras he heard in Tver, the north Russian community where he was born, exerted an impelling fascination over him. His family were mercantile, middle-class folk who were fond of music. It was early the center of his existence, and though he experimented with various instruments when a boy, he always intended to direct an orchestra as his life work.

When he was 14, he entered the conservatoire of the Moscow Philharmonic society as a student of composition and orchestral conducting. In order to qualify for a scholarship he studied the double bass and became such a master of that resounding instrument that upon the termination of his study he obtained the post of double bass soloist at the Moscow Imperial opera. For several years thereafter he appeared in the principal cities of Russia as a double bass virtuoso.

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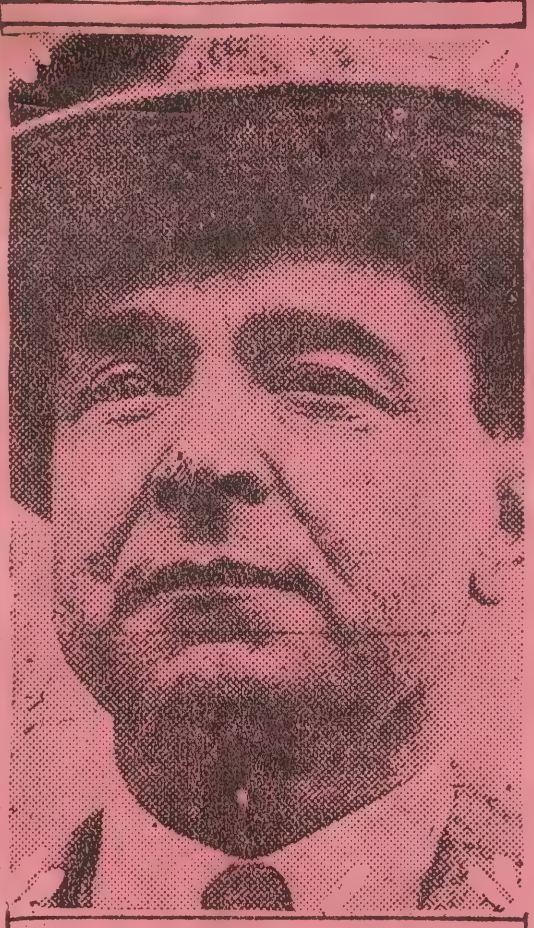
SEP 16 1924

AMERICA TO HEAR THIS CONDUCTOR



SERGE KOUSSEVITZKY

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(Other Romeikes May Disappoint)

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16
Boston [illegible]

SEP 1924

DISTINGUISHED IMPORTATION—Serge Koussevitsky, the only living great orchestra conductor America has not heard, has arrived to conduct the Boston Symphony this season.

THIS CLIPPING FROM
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SEP 16 1924

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NEW YORK
ESTABLISHED 1881
From Farmers' Dispatch
St. Paul, Minn.
Sep 16 '24

NOTED MUSICIAN ARRIVES.

Serge Koussevitzky, one of the greatest musical directors in Europe, arrived this week on the Aquitania to become conductor of the Boston Symphony orchestra, the first Russian to attain this honor.

FALL RIVER, MASS.
HERALD

SEP 16 1924

DOUBLE BASS VIRTUOSO.

Serge Koussevitsky, noted conductor of the Boston Symphony orchestra, arrived in New York Sept. 12, on the Aquitania, accompanied by Madame Koussevitsky, his secretary, a maid and a valet. He brought with him his double bass, the instrument upon which he is the world's foremost virtuoso. An interesting fact is that he was decorated with the Cross of the Legion of Honor two days before leaving Paris. He will conduct the first concerts in this country Oct. 10 and 11.

THIS CLIPPING FROM
BOSTON, MASS.
POST

SEP 16 1924

CONDUCTOR'S WIFE DEVOTED TO HOME

Mrs. Koussevitzky's Hobby Is Sculpture, but Her Chief Aim Is to Insure Husband's Physical Comfort

MME. NATHALIE KOUSSEVITZKY
Wife of the conductor of the Boston Symphony Orchestra, who says it is her chief duty to look after the physical welfare and comfort of her husband.

BY RUTH MANSFIELD

Tall, unassuming, with a quiet dignity enhanced by a smart black gown bearing the indelible stamp of Paris, Mme. Nathalie Koussevitzky, wife of the Boston Symphony Orchestra's new conductor, made her bow to the American public yesterday.

SOCIAL FAME NOT SOUGHT

In her first interview granted since her arrival here in the United States, Mme. Koussevitzky told a Post reporter that she had no aspirations to make the temporary Koussevitzky home at 122 Pond street, Jamaica Plain, a social centre for the musical genius of the world. Neither did she bring a trunkful of hats and two trunkfuls of Parisian gowns to wear doing the housework of the traditional artist's wife.

Fame of this type does not appeal to the tall, well-built blonde woman, who frankly admits to being 40 years old. She told the interviewer she was perfectly happy to be known simply as "the wife of Serge Koussevitzky, musician and conductor of the Boston Symphony Orchestra."

Doesn't Like to Cook

"Cook? Oh, I don't like it," she said with something so near a shudder that all visions of meals prepared for the artist-husband by her own dainty hands vanished at once. "I can cook—I had to learn during the revolution, but now my knowledge along that line is confined largely to making tea."

And then she consented to brew just a bit of Russia's favorite beverage while a Post photographer took pictures of her, giving the reporter a minute to notice that the straight-line black georgette gown was very chic with its many tiny pleats, its tight lace sleeves and its girdling of lace. Taupe colored stockings with black satin slippers completed her costume. The new director's wife is evidently fond of beautiful jewelry, for she wore a choker pearl necklace, large sapphire, and diamond rings and several bracelets set with the same stones.

Go to Every Concert

"The duties of a director's wife?" she queried as she resumed the interview after the picture taking. "I shall go to the concerts every week. I don't know whether my seats are reserved or not, but Mr. Koussevitzky will not direct unless I am there. I go always. Rather far back in the hall I hope they will be," she added, explaining that the music of a symphony orchestra sounded better blended when not too near the front of the hall.

"I shall supervise the house. So much depends on a man's physical comfort. But as for entertaining, we shall have little time for that. Mr. Koussevitzky must work hard and I—I hope to fix up a little studio."

Skilled at Sculpture

Sculpture is Mme. Koussevitzky's hobby and as an amateur she has won not a little fame for herself in Russia. She said she hoped to continue her work while in this country, provided she can find a studio with suitable light.

Music, however, is her first love, she revealed, with which she was brought up from girlhood. Constantine Ouchkoff's large home in Moscow was the centre of music-loving, music-gifted people, and it was here that Nathalie Ouchkoff, the land-owner's youngest daughter met and mingled with Rachmaninoff, Chaliapin, Roerich and scores of other celebrities. But among these people, she fell in love with a rising young double bass artist, her present husband.

"We ran away to Dresden to get married," she said. "Papa came along with us but we simply had to escape a large wedding. Yes, it was just 19 years ago."

The revolution caught the artist and his wife in its coils, like many another celebrity—it squeezed away the wealth and property of her father, who died during the struggle.

"But the Bolshevists were kinder to professional people. My husband lost his musical library, said to be the best in Russia, and his musical instruments, all except his Amati second double bass. Even with the loss of his musical library, we managed to bring three trunkfuls of scores and music along with us."

No Flappers in Russia

Mme. Koussevitzky admitted that in her first few days here—for it is her first trip to this country—she had hardly become acquainted. In fact, she hadn't heard the word "flapper" in her five days here, didn't know what it was and confessed, after her secretary interpreted the reporter's description of bobbed hair and cigarettes, she had never met one.

"No, there was no short hair in Russia when I left there, four years ago. But in Paris—everywhere. I don't like it except on young people, but over there, the very old women have short hair. As for cigarette smoking, every woman has smoked in Russia since the revolution. Before then, it was only the old women who used cigarettes. Now—we all do."

called Dr. T

Tel. Chelsea 8860

THIS CLIPPING FROM
CHICAGO,
ILL.
JOURNAL

SEP 16 19

MUSIC

By EUGENE STINSON

The migration of European conductors continues. Koussevitzky has arrived in America to take charge of the Boston Symphony orchestra. Stravinsky, who is coming over as guest of the New York Philharmonic, has recently accepted an invitation to conduct some special performances this season for the Cleveland Symphony. Ignatz Waghalter, for twelve years conductor of the German Opera house in Berlin, has arrived in America, and has been engaged to act as general director of some performances of "The Ring of the Nibelung" to be sung in English under the supervision of Andreas Dippel.

There is another side to the matter. Most of the American orchestra's conductors are returning, or are about to return from European vacations or engagements. Frederick Stock, conductor of the Chicago Symphony orchestra, is due here the first of October, and will undoubtedly bring with him his customary portfolio of orchestral novelties.

Ossip Gabrilowitsch, head of the Detroit orchestra, is conducting three European concerts this month, two in Berlin and one in Amsterdam. The Holland city is the home of the chief conductor of the New York Philharmonic, Willem Mengelberg.

Walter Damrosch, who gave a Beethoven cycle in Paris last spring, brought back with him many new scores with which to agitate his audiences. At least the names they bear—Honegger and Malipiero among them—suggest the less contemplative delights of symphonic adventuring. And in a list of traveling European conductors, do not omit the names of the opera time beaters.

Sowerby, the

THIS CLIPPING FROM
BROOKLYN, N. Y.
N. Y.
~~CITIZEN~~
Times

SEP 16 1924

RUSSIAN CONDUCTOR — Serge Koussevitzky, famous Russian musician, who has been engaged to conduct the Boston Symphony Orchestra this season, has just arrived here on the steamship Aquitania

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THIS CLIPPING FROM THE
Gazette
Elmira N.Y.

SEP 17 1924

DISTINGUISHED IMPORTATION—Serge Koussevitsky, the only living great orchestra conductor America has not heard, has arrived to conduct the Boston Symphony this season.

112

THIS CLIPPING FROM
LOS ANGELES, CALIF.
NEWS

SEP 17 1924

Bain photo.

COMES TO AMERICA—Serge Koussevitzky, noted European musician and orchestra conductor, has come to America to take charge of the Boston symphony orchestra.

THIS CLIPPING FROM
Times
St Petersburg Fla.
SEP 15 1924

DISTINGUISHED IMPORTATION—Serge Koussevitzky, the only living great orchestra conductor America has not heard, has arrived to conduct the Boston Symphony this season.

Tel. Chelsea 8860

THIS CLIPPING FROM
BOSTON,
MASS.
HERALD

SEP 18 1924

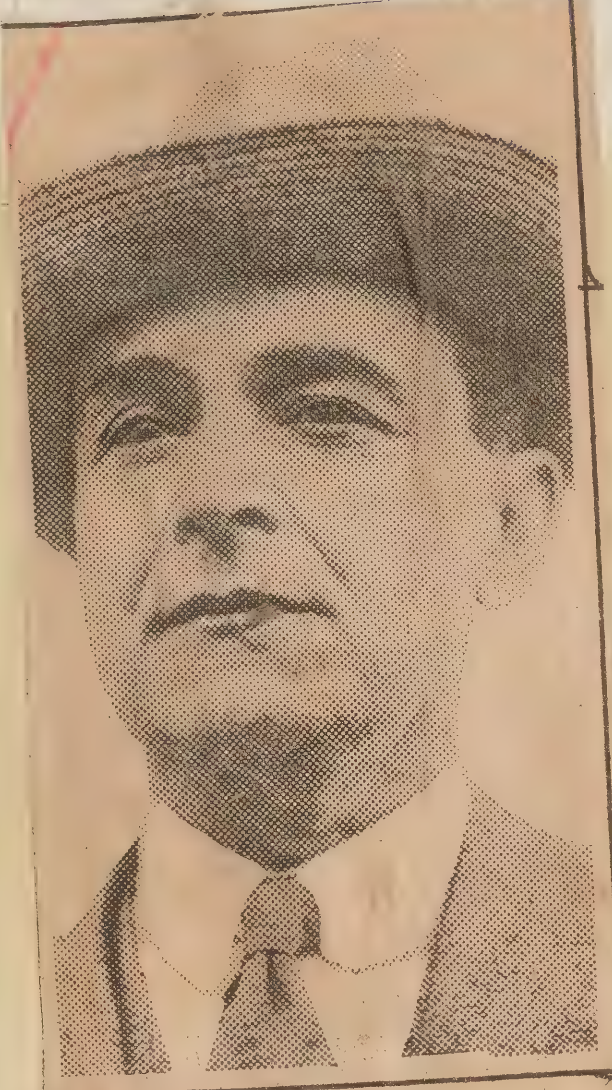
NOTES and LINES

By PHILIP HALE

The conductors of the London Symphony orchestra this season—it begins Oct. 20—will be Albert Coates, Furtwaengler, Weingartner, Schneevoight—he conducted a concert of the Boston Symphony orchestra last season, a violent conductor—and Koussevitzky, or, as the Daily Telegraph prefers, "Kussevitzky." No doubt the "o" is inserted in France and America, so that the pronunciation "Cussevitzky" will not grate on the ears of those acquainted with foreign tongues.

The Telegraph says that Mr. Koussevitzky will conduct the two final concerts of the London orchestra in May.

(Other Romeikes May Disappoint)
THIS CLIPPING FROM THE
Press
SEP 11 1924



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Waterbury
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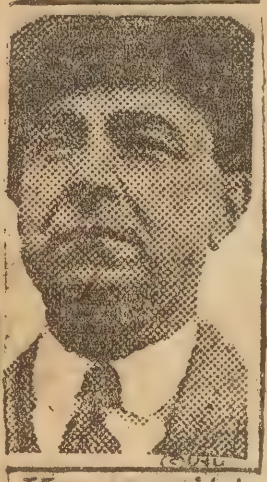
THIS CLIPPING FROM
SEP 1924

Who's Who

In The Day's News.

SERGE KAUSSEVITZKY

"What I hope to do in America is to show the public that masterpieces of music are being written today as powerful, stirring and beautiful as the greatest of the past," says Serge Koussevitzky, the only great living orchestra conductor for America has not heard. He recently arrived in this country to conduct for a season.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Somersworth.

Was there no tight rope walker in Somersworth that season?

Herald Times Sept. 18

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DENVER, COLO.
TIMES

SEP 18 1924

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THIS CLIPPING FROM
LOUISVILLE, KY.
HERALD

SEP 18 1924

Of course you know Serge Koussevitzky?

He is coming over to lead the Boston Symphony and he likes American "jazz."

There was Beethoven, he says, and he is gone.

Serge is a diplomat, musician or no.

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KOUSSEVITZ
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Both Old and New o

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BEST BY ATTEST

Original Romeike
PRESS CLIPPINGS

220 WEST 19TH ST., NEW YORK
Tel. Chelsea 8860

THIS CLIPPING FROM

NEW YORK
MUSICAL COURIER

SEP 18 1924

KOUSSEVITZKY, ARRIVING IN BOSTON, ASSURES CONSERVATIVES THEY WILL NOT BE SHOCKED

American Composers on Program—Selection of Soloists Designed to Maintain Symphonic Integrity of Concerts—Hayes to Open Sunday Concerts—Registration at New England Conservatory

Boston, Mass., September 13.—Serge Koussevitzky, the new conductor of the Boston Symphony Orchestra, arrived in Boston last evening from New York, where he landed from the Aquitania yesterday morning. The celebrated Russian leader, who is making his first trip to this country, was accompanied by quite an entourage, including Mme. Koussevitzky; his secretary, Dr. Vladimir Zederbaum; a valet and two servants. Manager W. H. Brennan of the orchestra; J. N. Burk, press representative at Symphony Hall, and Warren Storey Smith, music critic of the Boston Post, had met him at quarantine. Upon their arrival at Back Bay, the party at once motored to the house at 122 Pond street, Jamaica Plain, which has been taken for the year.

Through Dr. Zederbaum, Mr. Koussevitzky told the newspapermen that he had long known of Boston as one of the principal musical and intellectual centers of America. "My dear friend, Nikisch, often spoke to me of this city," he said, "and his enthusiasm infected me. Moreover, the Boston Symphony Orchestra is reputed throughout Europe to number some of the greatest musicians of the world in its ranks. I have declined several offers from musical organizations in America. While I had my own orchestra in Russia I refused all offers of engagements, as I naturally preferred to give the pieces I chose in my own way. When my orchestra was disbanded I felt that the only post which I would accept in this country would be with the Boston Symphony Orchestra. It was the only organization which could give me true satisfaction. I am indeed flattered by the invitation."

Both Old and New on Programs.

The question of programs arose. "In the first place," Mr. Koussevitzky began, "I am aware of the rumors about my radicalism, but I do not believe Boston will be shocked. I will not play bad music but only the best which is now being produced. At all events, any modernism will consist not so much in new selections as in the arrangement of the programs. I think that an erroneous idea about my radicalism has sprung from my Paris concerts. It was my purpose there to present a new musical art. Here it is entirely different. I am here for an entire season, so my programs will contain both the old and the new. Since I believe in progress in art I cannot leave out what is now being created by young composers."

Answering the inevitable query regarding jazz, Mr. Koussevitzky declared with spirit, "I like it very much. I consider it one of the most important elements of the new music. It has had great influence on most modern musicians of talent. You surely appreciate the fact that jazz has such a potent influence because it springs from life itself—the dance instinct."

Of American composers and their music, the Slav conductor feels that he knows too little, according to Mr. Smith, music critic of the Boston Post, who accompanied Mr. Koussevitzky from New York; but it is his immediate purpose to study them. "For he believes that American music should receive performance," writes Mr. Smith "and he plans to make himself familiar with our American orchestral repertory He is not always quite certain, however just which composers of foreign blood now resident among us may be accounted truly American, and he wished particularly to know whether the ex-Swiss Ernest Bloch is now considered by us an American.

"The music of John Alden Carpenter, Mr. Koussevitzky already knows and admires; hence we may expect this season some of the other music from the author of the Adventures in a Perambulator, with which Mr. Monteux bade farewell to Boston.

"But it is not only new music of Europe and the music of our own Americans that Mr. Koussevitzky will bring to performance. That he will give place to a goodly porportion of the classics goes without the saying in the case of a musician of such broad sympathies and such fine scholarship as Mr. Koussevitzky, and not a little of his great European reputation as conductor has rested upon his ability to infuse with new vitality the works of Beethoven et al."

Photo by Garduna

ANDRES DE SEGUROLA,

distinguished basso, formerly with the Metropolitan Opera Company
seasons, who announces that he has decided to take a very limited
pupils owing to repeated requests from artists and students. Mr. de
wide theatrical experience equips him thoroughly for this phase of his
will also inaugurate a series of Artistic Mornings (Pro-American Art)
ball-room of the Hotel Plaza, beginning on November 13.

Symphony Soloists.

The powers that be at Symphony Hall are nothing if not hospitable. Hence, during this first year of the Russian dynasty in musical Boston, everything possible will be done to help Mr. Koussevitzky feel at home. Accordingly, the tentative list of soloists announced for this season includes Serge Prokofieff, Igor Stravinsky and Serge Rachmaninoff—all appearing in performances of their own works. Other artists already engaged are Margaret Matzenauer, contralto; Albert Spalding, violinist, and Guy Maier and Lee Pattison, the two-piano team. A statement from the management informs us that in deciding upon these soloists and others to be announced, "the conductor is considering not solely their abilities as virtuosi, but also certain scores of orchestral importance for the solo parts of which the genius of each is particularly suited. . . . In this way, the programs will have the additional interest of celebrated musical personalities, while never forfeiting their symphonic integrity." That were indeed a consummation devoutly to be desired, and it is to be hoped that Mr. Koussevitzky will not permit himself to be swerved from this noble purpose.

Honegger on First Program.

The new conductor's plans for the season that impends have been more or less shaped. They include first performances in America of a number of compositions which he has introduced in Europe and which have occasioned much interest there. Some of the scores have been published by the Russian firm that bears his name. The established symphonic repertory will predominate, however.

The selection of pieces for the first five symphony concerts has been completed, and it is interesting to note that the opening program, for the concerts of October 10 and 11, lists Honegger's Pacific, 231, the work which was inspired by a locomotive. Another promising score scheduled for early performance is Ravel's orchestral transcription of Moussorgsky's Pictures from an Exhibition, highly imaginative piano pieces, introduced here by Mr. Bauer a few seasons ago.

All in all, this promises to be a very stimulating year at Symphony Hall, and those who have the best interests of the orchestra at heart will give Mr. Koussevitzky the cordial welcome which his reputation merits and the hearty encouragemtnt that he will need if the Boston Symphony Orchestra is to be restored to its early glories.

Hayes to Open Sunday Concerts.

Roland Hayes, who has returned from numerous successes in Europe, is to undertake this season an extensive tour of America which will culminate in the spring on the Pacific Coast. He will start the tour in Boston with a concert on Sunday afternoon, October 5, in Symphony Hall. This concert will open the season of Sunday afternoon concerts, which will also include an appearance by Mme. Schumann-Heink on Sunday, October 12, and a concert by John McCormack, on October 19.

106-110 SEVENTH AVE.
NEW YORK
ESTABLISHED 1881
From
TIMES UNION
Albany, N. Y.

SEP 19 1924

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114

(Other Romeikes May Disappoint)

THIS CLIPPING FROM THE

[illegible]

SEP 1924

Who's Who in the Day's News

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Tel. Chelsea 8860

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STAMFORD, CONN.

SENTINAL

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CINCINNATTI, OHIO

BILLBOARD

SEP 20 1924

NO TICKETS AVAILABLE

For Friday Afternoon Series of Boston Symphony Orchestra Concerts

In Boston no seats are available for the Friday afternoon series of concerts by the Boston Symphony Orchestra as the entire series has been resubscribed. This is almost true for concerts given on Saturday evening, as only a very few seats are available for those concerts. Fewer soloists will be presented this season, as, according to announcements, Serge Koussevitzky, the new conductor, has very positive opinions about orchestral concerts. The soloists will be chosen with the view of preserving the new conductor's plan and each artist will appear in a solo part for which his talent is considered particularly suited. Several composers, who are also conductors, will be presented in one of their own compositions and among these will be Rachmaninoff, Stravinsky and Prokofieff.

THIS CLIPPING FROM

Capital
Topeka Kan.

SEP 15 1924

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THIS CLIPPING FROM

Journal
Albany N.Y.

SEP 20 1924

Koussevitsky Arrives

SERGE KOUSSEVITSKY, who is to succeed Pierre Monteux as conductor of the Boston Symphony orchestra, arrived in New York a few days ago, enroute to the Hub City which will be his music headquarters for the next five years.

Much has been written about this Russian, who achieved fame first as a virtuoso player of the double-bass. Although he began to conduct at the age of 12, it was not until Kerensky appointed him head of the Russian State orchestra in 1917 that Koussevitsky found a real opportunity to develop.

Compelled, with the fall of Kerensky, to flee his country, Koussevitsky went to Paris; and there, as well as in London and other British Isle centers, he attracted attention . . . . chiefly for his readings of modern orchestra scores.

There has been much speculation over what Koussevitsky will do in his new post, where his predecessors have been well-schooled classicists. He is of good height and physique, with a strong and expressive face and hair turning to grey. Koussevitsky is 50, and vital. He said he had brought with him a number of modern novelties, and that he is looking forward with keen interest to his stay in this country.

Bostonians will have their first opportunity to judge of their new musician at the first concert of the Boston Symphony on October 10. Koussevitsky's New York debut will take place on Thanksgiving night.

115

SAN FRANCISCO BOSTON BERLIN

FOUNDED 1900 BY CHARLES F. FRENCH

THE MUSICAL LEADER

PUBLISHED EVERY THURSDAY

Sept. 20

CHICAGO,

ION IS CALLED TO THE ATTACHED CLIPPING WHICH AF
OF THE MUSICAL LEADER.

The arrival of Sergei Koussevitzky on the "Aquitania" brought the first of the newcomers to these shores. The Russian conductor was met by Mr. William Brennan, manager of the Boston Symphony Orchestra, who whisked him off to the city in which he is to make his future home. This is not the first visit of this artist to America, as he made a tour of this country as contrabassist many years ago. Although his virtuosity was astonishing, the literature was too limited for one of his musical tastes, as he is not the sort of musician who follows such a career because it is an unusual "stunt," so he turned to conducting which has brought him triumphs in many countries and under many conditions.

M. Koussevitzky was as eager in asking questions as he was thoughtful in answering them, as he is desirous of pleasing, in the matter of repertoire, the audiences which will constitute his following. In Paris he is known as a protagonist of all that is modern from every country, but he does not wish his audiences to take fright from that because he promises to be more conservative until he learns the wishes in this country. He has, however, brought many new scores which he hopes to present in due time. He was eager to learn the status of the American composer and to know what works were available, inasmuch as he believes it his duty to give attention to that phase while a resident of the country. He will probably play works by Stravinsky, Prokofieff, Honegger, Roussel, Florent Schmitt, and perhaps the Moussorgsky "Tableaux d'une Exposition," arranged by Ravel, a delightful work which constituted one of his successes in Paris.

The story of Koussevitzky and his double-bass virtuosity is not without interest. He was born in the northern part of Russia in 1874 and entered the Moscow conservatory at 14, becoming a pupil of the famous Rambausse, a contra-bassist of rare skill. The pupil soon showed signs of following in his master's footsteps. He soon outstripped his teacher and himself became instructor of that instrument at the conservatory, but he was also interested in conducting and composing. The writer was present upon the occasion of his first London appearance when he conducted a program at Queen's Hall with Rachmaninoff as soloist. His progress since has moved by leaps and bounds, interfered with, naturally, by the World War. He was, however, appointed general conductor of the Russian State Orchestra, formerly the court orchestra of the Czar. With the Bolshevist uprising, he was compelled to leave the country, and he located in Paris, dividing his activities between there and London. His first performance in this country as conductor of the Boston Symphony Orchestra will take place at Symphony Hall, Boston, Oct. 10, and his New York debut is set for Thanksgiving night in Carnegie Hall.

Boston Chronicle Sat. Sept 20

PAGE EIGHT

ROLAND HAYES REMARKABLE SUCCESS IN AMERICA

Roland Hayes, the much discussed tenor who is to sing here in Symphony Hall on Sunday afternoon, Oct. 5, 1924 returned to America last season with the very highest regard of Europe to commend him to us. His introductory tour of his own country left no shred of doubt as to his greatnes. Indeed, no singer in years has had such a reception by our public. Wherever he went, North, South or West, there came the same expressions of enthusiasm and of surprise--despite preceding high reports. Roland Hayes immediately placed himself among those enviably few artists who need only announce a recital in order to fill the hall to overflowing.

Standing on the stage, before he begins to sing, he presents the eye no striking or unusual trait. The song engrosses him completely, and strictly in his singing lies his powerful appeal. The numberless eulogies of his voice and of his utter command of it cannot adequately convey the peculiar charm and stirring beauty of Roland Hayes' singing.

His grasp of style and diction, in Old English songs, French songs, and German lieder are perhaps best attested by the praise his singing of them has met in their own countries. The poignancy of the Negro spirituals has surely never had so inspired an interpreter.

The truly great personalities in musical performance, each of them a unique figure, may almost be counted on one hand. Roland Hayes has definitely taken his place among them.

THIS CLIPPING FROM

Dispatch
Evening [illegible] N.Y.

SEP 20 1924

who's who

IN THE DAYS NEWS

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"What I hope to do in America is to show the public that masterpieces of music are being written today as powerful, stirring and beautiful as the greatest of the past," says Serge Koussevitzky, the only great living orchestra conductor for America has not heard. He recently arrived in this country to conduct for a season.

S. Koussevitzky

The conductor has had a brilliant career. He was born in Tver, in the northern part of Russia in 1874. His first musical instruction was given him in his home. His progress was so precocious that at the age of 12 he became conductor, for two years, in the theatre of his native town. He had not only to conduct, but to compose music for the dramas performed in the theatre.

At 14 Kossevitzky entered the Moscow conservatory. There he became a pupil on the double-bass of Rambaussec and developed such virtuosity on this clumsy instrument that he succeeded his professor at teacher of it at the Conservatoire and later became the most famous double-bass virtuoso in the world.

Forms Student Orchestra

All along, however, he had ambitions to become a conductor. In 1907 he formed an orchestra from the pupils of the Hochschule in Berlin, with which he worked two years, studying chiefly the classics and Wagner. Returning to Russia in 1909 he organized the Koussevitzky Orchestra, which soon became famous, and also gave performances at his Moscow concerts with a chorus of 250 voices.

In the summer, for many years, he toured the provinces with his orchestra and inaugurated the series of famous tours of the ports of the Volga. For these tours he engaged a special ship with a platform at the back and sailed from port to port, introducing in many places that had never heard an orchestra the work of great masters.

Red Revolt Halts Work

At the time of the Russian Kerensky revolution of 1917 Koussevitzky was appointed general conductor of the Russian State Orchestra, this orchestra having formerly been the court orchestra of the Czar. With the Bolshevik uprising he was forced to fly to Paris. Since then he has been very active as a guest conductor in London and English provinces, in Scotland, and in Paris, where in the last five seasons the Koussevitzky concerts at the opera have become more and more the musical "rage."

Koussevitzky has been much discussed in Europe for his interpretation of the classics as well as his virtuoso reading of modern music.

Tel. Chelsea 8860

THIS CLIPPING FROM

MONTREAL, CANADA

Standard

SEP 20 1924

* * *

This winter will mark the fortieth year of the Boston Symphony Orchestra's visits to New York. Forty years of fine music finely played is a proud record.

THIS CLIPPING FROM

BOSTON,
MASS.
HERALD

SEP 21 1924

Weekly Comment

There naturally was, there is, curiosity about Mr. Koussevitzky's programs. Shocking reports of his fell purpose had come across the Atlantic. It was said that he actually had encouraged the ultra-modern composers, the demons of dissonance, by performing their nerve-rasping monstrosities. Conservative Bostonians, those who believe that music ended with Johannes Brahms, shuddered in anticipation of seeing the red flag hoisted on Symphony hall and flapping there defiantly. What has already been said by Mr. Koussevitzky since his arrival reassures the timid in a measure. He speaks favorably of the ancients; there is only one Beethoven—not even in the United States, not even in Boston will another Beethoven arise; and Mr. Koussevitzky is going to lead a symphony or two by our old friend Bruckner—Bruckner, a composer dear to conductors. Did not Messrs. Nikisch, Gericke, Muck in turn show their devotion to him.

Audiences, like Gaul, may be divided into three parts. There are the ultra-conservatives, the reactionaries, who applaud only the composers that in their opinion are "classical." They have no desire to hear any music that is contemporaneous, unless from patriotic or parochial motives. They approve mildly a composition by an American if it is constructed in accordance with the old rules and traditions.

The second group is made up of the irreverent young, who already dub the Debussy's music "old hat"; who insist on hearing only the works of the most "advanced" school; who talk knowingly of the "Six" (now five, and perhaps they are disbanded); who talk volubly about "impressionnisme" and "pointillisme," and speak knowingly of Erik Satie, although they have never heard a note of his music except, possibly, the "Gymnopedies" orchestrated by that old fogy, Achille Claude Debussy.

The members of the third group plume themselves on their catholicity of taste, their eclecticism. They enjoy Bach because he is "quaint." "You can find all possible harmonic devices in his music." They think symphonies by Mozart, Haydn, Beethoven should be played if only for the benefit of the younger generation. They are impressed by the architectonics of Brahms. As for the ultra-moderns, they of course should be heard. "It is necessary to know what is going on in the musical world." So Bach and Honegger are alike to them; they applaud Stravinsky's "Sacre du Printemps" and the overture to "Oberon" with equal fervor, and say boldly, "one must be broad-minded."

Yet M. Andre Gide in a lecture delivered at the Grand Ducal Court at Weimar twenty odd years ago argued that this intelligent eclecticism proved that art is no longer a natural production; that it no longer responds to any precise need of the public. "A decomposed society, without any distinct ideal that may be formulated in any style, accepts rashly, at the risk of hostile meetings, all the ideals of the past and each one that each of the new artists offers."

And it was Gide who said on another occasion: "After a Sabastian Bach, one thinks: This is music. Then come a Mozart and a Beethoven; after them one can still say: This at last is music, unless one, already informed or prejudiced, thinks to himself, 'What is music?' and understands that music is neither Bach nor Mozart nor Beethoven; that each one of them knew how to limit only himself; that music, to continue to be music, ought to be incessantly something else than what it was as expressed by them."

There are some who would say with Gide: "I await always something unknown, new powers of art . . . and though they should come from the planet Mars no one will persuade me that they ought to be injurious to me or remain unknown."

And this is the same Gide, who a month later in a letter to Angele, recognizes the fact that in theatre or concert hall there are torrid zones and cold islets. "How often the fear of being called on for an opinion on leaving has made me shun plays or concerts!

"'How did you like the way . . . conducted the 9th symphony?' "Don't you prefer X or Z?'"

The London Times regretted recently the noteworthy absence of "novelties" at the Promenade concerts this season. "It may be true that a good many of the new works produced in former years have not much interested the general public, but if the Promenades are to be no longer an open forum where new things can be tried—and new composers, both native and foreign, can make their mark, the loss will be incalculable, not only to the composers and possibly to the public, but ultimately to the concerts themselves as an institution. Once the programs become stereotyped into an annual repetition of accepted works their days are numbered." That may justly be said of Symphony programs in Boston.

There was a time when the audience expected to hear at least five symphonies by Beethoven, three by Mozart—the "great three"—a half dozen familiar symphonies by Haydn, three overtures by Weber, at least three of Brahms's symphonies—to hear them year after year. No one wishes all these works to be dropped for a season. But who wishes to hear them all, even though a conductor should promise to interpret them in a new way? New wine in old bottles—or old wine in new bottles, in whatever way you wish to look at it.

Malipiero was right in saying: "Modern music has always existed. No one has written ancient music."

A glance at some of the programs prepared by Mr. Koussevitzky for his concerts in Paris may be of interest.

1921

April 22—Glinka, Overture to "Russian and Ludmilla"; Moussorgsky, Night on Bald Mountain; Scriabin, Poem of Ecstasy; Prokofiev, Scythian Suite.

May 6—Liadov, Apocalypse; Stravinski, Petrouchka; Scriabin, Prometheus.

Nov. 10—Weber, Overture to "Oberon"; Debussy, two nocturnes; Moussorgsky, Overture to "Khovantchinia"; Ramsky Korsakov, music from the "Legend of the Invisible City," and "Tsar Saltan"; Bach, C minor Symphony.

Dec. 1—Honegger, Victorious Horatius; Brahms, Song of Destiny, Wolf, the Fire Rider; Beethoven, Overture to "Egmont"; Rimsky-Korsakov, Spanish caprice.

Dec. 15—Beethoven, 9th Symphony; Haydn, Symphony No. 3; Borodin, Dances Polovtsiennes.

1922

April 20—Rimsky-Korsakov, Sadko; Borodin, Symphony No. 2; Honegger, Victorious Horatius; Koechlin, Pagan Forest.

April 27—Stravinsky, Petrouchka; Mozart G minor Symphony; Wagner, Bacchanale from "Tannhaeuser"; Rimsky-Korsakov, Scheherazade; Liadov, eight Chansons Russes.

In May—Handel, Concerto grosso, Scarlatti—Manuel, three pieces; Ravel, the waltz; Milhaud, Suite No. 2. Also, Moussorgsky's "Fair at Sarotchinsi and Night on Bald Mountain.

1923

May 3—Berlioz, Roman Carnival; Schubert, unfinished Symphony; Riegel, Symphony in D; Honegger, Chant de Joie; Moussorgsky-Ravel, Pictures of an Exposition.

May 10—Bach, Overture in B minor; Stravinsky, The Nightingale's Song; Prokofiev, Classic Symphony.

May 17—Bax, Garden of Pfand; Gansman, Symphonic Scherzo; Reeal, Feu Follett; Prokofiev, Scythian Suite.

May 24—Beethoven, Overture to "Egmont"; Stravinsky, Sacre du Printemps; Mozart, Night Music for strings.

In October—Berlioz, Overture to "Benvenuto Cellini"; Roussel, Symphony; Ravel, Alborada del Gracioso, and The Walse; Stravinsky, octet for wind instruments; Prokofiev, Violin concerto; Polaci (18th century) Symphony; Boccherini, Symphony C major; Strauss, Till Eulenspiegel; Debussy, La Mer; Stravinski, Sacre du Printemps; Beethoven's Third Symphony; Mozart, Concerto for two pianos.

In November—Weber, Overture to "Oberon"; Satie, Parade; Delage, Ballet; Borodin, fragments from "Prince Igor"; Boulanger, Buddhist Prayer

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THIS CLIPPING FROM
BOSTON, MASS.
POST

SEP 21 1924

"Wealth

Meet the real Sergei Koussevitzk

In an exclusive and reveaiing i terview for readers of the Bost Sunday Post, Boston's new Sy phony conductor tells for the fi time—

Some new details about his care in Russia.

His philosophy of using wealth the few to foster music for the man

How a Hub sightseeing trip fille him with emotion.

Why he accepts the present musical tastes of the American public a large and remains optimistic abou our musical progress.

BY R. L. HUMPHREY

Sergei Koussevitzky has been for some time a personage in the printed pages of Russia's musical history, and one would judge as much from his presence, even away from Symphony Hall in his handsome big brick home overlooking Jamaicaway.

But he doesn't "play the celebrity." He gives the suggestion of the exceptional man by countless little, unexaggerated details of manner, voice, mood and mental focus—which are so subtle, change with such utter swiftness, and are so inexhaustible, that they could have no source except in a giant repressing himself.

The Koussevitzky personality presents a surprising union of what would usually be incompatibilities. The man is at the same time the aristocrat and the democrat. He is a lover of high culture and yet has the willingness to see things from the point of view of the uncultured. Also contradictory is his age of 50 with his younger looks.

In Purple Jacket

He welcomed the Sunday Post man as if the latter might have been an expected brother-musician, rather than a reporter.

Yet over the democratic attitude hovered the grace and graciousness of the aristocrat as he waved the interviewer away from the hard piano bench to a cushioned armchair and himself took the bench, in his pleasant glassed-in parlor.

He sat there in purple velvet jacket with the soft collar of a silk shirt of fine green stripe peeping above, and a double-breasted, light-colored vest. His hands were thrust jauntily into the pockets of his dark trousers. His feet, arrayed in purple silk socks and patent leather pumps, were at times in somewhat of a comfortable sprawl.

Mr. Koussevitsky does not trust himself to speak English extensively. (An attitude the general run of Boston reporters have toward Russian). The interview took place in direct conversation with the musician in his adopted French, in preference to the roundabout means of translation from Eng-

of him in conversation or in conducting an orchestra—his mobile face elaborated on his thought. Amused satisfaction appeared simultaneusly in a broad smile, a gleam in the dark eyes, an upward toss of the thick, black brows.

"I want very much to tell you of an experience I had in Boston during this first week of mine here," said Mr. Koussevitsky.

His joviality had passed like a lightning flash. Now he was solemn, tense, emotional.

"This is a thing I am very serious in telling you."

He leapt up from the bench. He took a step toward the reporter, emphasizing the earnestness of his tones and his features with a punctuation of little movements of hands, head and shoulders.

"J'ai ete vraiment, vraiment emu (I was truly, truly stirred)," he said, impressively. His left hand flew to his heart. "You Americans probably will not understand, you will think it such a simple thing, but it was different with me.

"I saw your attractive parks, set aside for the free enjoyment of the people—the people. I caught my first sight of this charming Jamaica Pond, beyond my house. I saw the Charles River Esplanade, so pretty, so refreshing, with public benches all along it, and several playgrounds for children. And all this not reserved for any selected, privileged group of society, but open at all times to the whole of the people.

"I assure you that was to me a very deeply stirring demonstration of democracy at work under my eyes. You do not find such things in Europe. There the pretty places are set aside for persons of wealth and social position."

Combined Democrat and Aristocrat

The Sunday Post man was put in mind of the fact that Koussevitzky had himself done some democratic work, in music—had gone to the pains and expense to put an orchestra on board a Volga River steamer and take great music to the common people in remote regions of Russia.

"Do you think we are less democratic as regards the hearing of great music? Somehow, doesn't wealth take a sort of monopoly over the best music here, as well as in Europe—so that the common people have a sort f feeling that fine music is for the rich?"

The question brought out the dual character of Koussevitzky, democrat, and Koussevitzky, aristocrat.

"One cannot call down the rich in connection with great music," he said vehemently. "Au contraire, they are all-important.

"Music is such a wonderful thing that without it life is not fully experienced—either in the ranks of the rich or of the poor.

"But we do know that if a man is in need of food, he cannot eat music. He cannot use it as a substitute for clothing or shelter. He must satisfy those essential needs, and toil to keep them satisfied, before he can turn to music.

"Therefore, those whose essential wants are permanently satisfied—the rich, in other words—are in a position to stimulate music and the other arts. They feel the desire to occupy their minds and sentiments. Under their patronage, the production and playing of great musical compositions is encouraged. Thanks to the rich, these treasures are stored up in the world, and made available to the general public which has spent nothing on them.

"At that point, wealth often steps in again by using its resources for the sharing of its musical advantages with the less fortunate. A case in point is your own Colonel Higginson, who shared his riches with the people of Boston for the purpose of establishing and maintaining a Symphny Orchestra.

"I have had experiences of my own in the same field. It happens that I

Millionaires Needn't Apply for Wives, Say Tosia's Factory Friends

All the Girls Are Glad She's Happy With Rich Harvard Man in Salem Romance, but Declare Only Love Counts, After All

the least bit envious. Yesterday right: Grace Sauvague, Annie

Koussevitzky enjoying the beauties of one of the musical scores in the five trunks full of compositions he has brought to Boston from Europe. He hears the effect of the full orchestra by reading a score just like a book. (Photo by A. F. Donnell, Sunday Post Staff.)

DR J. W

The matter of vi greatly in interest, ers are finding ou about them.

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Tel. Chelsea

THIS CLIPPING FROM
BOSTON,
MASS.
HERALD

SEP 21 1924

KOUSSEVITZKY

Serge Koussevitzky, the new conductor of the Boston Symphony Orchestra, is now preparing for the opening of the symphony season in Symphony hall on Oct. 10. The conductor has brought a large quantity of music from Europe with him, both new and old, and it is assured that there will be much of interest upon the season's programs. He will introduce to America such scores as Honneger's "Pacific 231," Moussorgsky's "Pictures at an Exhibition," Vermeulin and new music of Prokofieff, Bax, Respighi, De Falla. Other composers to be included are Stravinsky, Rimsky-Korsakov, Rachmaninov, Ravel, Debussy, Strauss, Wagner, Berlioz and others. There will be standard symphonies of Mozart, Haydn, Beethoven, Schubert, Schumann, Brahms, Tchaikovsky, Bruckner, Elgar and so forth. Music by American composers will be well represented.

THIS CLIPPING FROM
BROOKLYN, N. Y.
STANDARD UNION

SEP 21 1924

Koussevitzky in Brooklyn

DATES for the annual five Friday night Brooklyn concerts by the Boston Symphony Orchestra, at the Academy of Music, this season will be Nov. 28, Jan. 2 and 30, March 13 and April 10. The orchestra will have for conductor Serge Koussevitzky, called the most striking figure and dominant personality in the orchestral concerts of London, Paris and Moscow. Koussevitzky, who comes to America for the first time, is described as a leader of rare magnetism and forcefulness, and as an artist of impassioned convictions.

When interviewed in Paris last spring by Olin Downes, music critic of the New York "Times," Koussevitzky said:

"I am neither a modernist nor classicist in my musical preferences. The works of the great classic masters are absolutely indispensable to me, as musician and in my life. But music is not a static art, and it is as necessary for su to know what is being done as it is to know and admire what has been done."

Obviously, the Boston orchestra's Brooklyn programmes will be stimulating and interesting in more ways than one under Mr. Koussevitzky's baton.

MINNEAPOLIS, MINN.
TRIBUNE

SEP 21 1924

London's Guest Conductor.

Among the guest conductors who will lead the London Symphony orchestra this season are: Coates, F twaengler, Weingartner, Kussevitsky and Bruno Walter; with the exception of Weingartner all of these will be heard in America this season.

* * *

MINNEAPOLIS MINN.
TRIBUNE
SEP 21 1924

THIS CLIPPING FROM
BOSTON, MASS.
GLOBE

SEP 21 1924

New Symphony Conductor Says His Programs Will Be Different

Serge Koussevitzky Declares Classics Are Indispensable, But It Is Necessary to Know What Is Being Done Today—Hopes to Widen Symphony Orchestra's Appeal

What will Serge Koussevitzky, new conductor of the Boston Symphony Orchestra, give to the musical world of America? That is a question which is of the deepest interest in the minds of music lovers all over the country.

There is always much curiosity regarding a new leader of Boston's famous orchestra, but in this case it is deepened by the fact that he will be the first Russian to lead the Symphony and because he is said to be the only truly great conductor whom America has not heard.

When Mr Koussevitzky landed in New York on Sept 18 it was his first visit to this country. He came direct to Boston and is now comfortably installed for the season at 122 Pond st, close to Jamaica Pond

The New Conductor at Home

Last week a Globe reporter and photographer went out to Jamaica Plain to see the new conductor at home. Dr Vladimir Zederbaum, who for four years has been Mr Koussevitzky's secretary, led the way into the long, sunny living room where the conductor was sitting.

Of medium height, with broad shoulders and an easy poise of body, Mr Koussevitzky makes an impresive figure. He is 50 years old but looks far younger. His black hair is slightly streaked with gray and his face is dark, clean-cut and sensitive, altering with every mood. His nervous, expressive hands gesture rapidly as he talks and there is a subtle magnetism in voice and manner.

He speaks French and German fluently but knows very little English. Dr Zeberbaum acts as his interpreter when necessary. As Russians are usually gifted with the ability to pick up languages quickly it is probable that Mr Koussevitzky will soon be speaking English.

Mr Koussevitzky is optimistic about the musical situation in general. He declared that the public taste has improved greatly in the last 10 years.

"Never," he said emphatically, "has there been so much general interest in good music as there has been since the war. The ability of the average man and woman to distinguish between good and bad has increased greatly."

The conductor was speaking of course of the European public, as his knowledge of American tastes is as yet only hearsay, but he said that he knew some of the young American composers and expected great things from them. He said that he believed in the future of American music.

Programs to Be "Different"

Asked about his plans for the Symphony he smiled and remarked that these would be announced later but that the construction of the programs will be somewhat different. He hastened to add that this did not mean that the classical and other types of music which have been one of the Symphony programs in the past would be omitted.

"I would like to make it clear," he said, "that I am neither modernist nor classicist in my musical preferences. The works of the great classical masters are absolutely indispensable to me, as a musician and in my life. No one would less willingly be without them than I.

"But music is not a static art. Music is continually being made which is an expression of the period in which it appears. It is as necessary for us to know and admire what is being done as it is to know and admire what has been done. As for the value of new works, the conductor uses his best judgment in producing them. He must leave the rest to the judgment of time."

Mr Koussevitzky said that he hoped to widen the appeal of the Symphony. He felt he said that good music should be introduced into the lives of the general public, but that it was far too soon for him to say what steps should be taken to accomplish this.

Jazz Influence for Good

Ever since he landed, Mr Koussevitzky has been asked so frequently about jazz that he sees a syncopation lurking under every query about American music. This time he volunteered the statement that he thought jazz had been an influence for good, and declared that it was very interesting from a technical point of view.

Mr Koussevitzky is intensely interested in young musicians. All his life he has helped them whenever he could. In 1909 he and his wife founded the publishing business of "L'Edition Russe de Musique," the object of which was to give an opportunity to talented young Russian composers and to prevent their exploitation by purely commercial publishing houses.

year. Walking and reading good fiction are other amusements of which he is fond.

Mrs Nataly Koussevitzky—they have been married 19 years, by the way—has accompanied her husband to this country. She is well known abroad as a sculptor and may take up this work again during her stay here. Her specialty is portrait busts and she exhibited in Russia.

His European Career

The World War which destroyed so many well-laid plans made it possible for Boston to obtain its new orchestra leader. In 1909 he had organized the Koussevitzky Orchestra which soon became so famous that it was made up of the best players from other Russian orchestras. After the formal seasons in Petrograd and Moscow he gave Beethoven festivals, Bach festivals, Tchaikovsky festivals, etc, in the two capitals. In the Summer he toured the provinces with his orchestra and his annual voyages down the Volga are among the most romantic events in modern musical times.

Then came the war, but although most of his musicians had been called to the colors he continued to give concerts with other orchestras. After the Revolution he was appointed director of the Russian State Orchestras. In 1920 he left Russia to settle in Western Europe. From 1921 to 1924 he gave his now famous Paris concerts, two seasons of four concerts each, annually. He became extremely popular in London and conducted in many other European cities. But he was not entirely happy for he desired again to have an orchestra of his own.

"I did not like to conduct an orchestra after we had had only two or three rehearsals," he said, "I wanted to work with my own orchestra and present new music and give new interpretations to old music.

"I determined that if I ever came to the United States it would not be as a guest conductor but as the conductor of my own orchestra. Now I consider that I am to conduct the finest orchestra in America."

SERGE KOUSSEVITZKY
New Leader of the Symphony Orchestra

This interest is extremely natural in a man who began his career long before he was in his teens, and who was the leader of an orchestra when he was only 12 years old.

Mr Koussevitzky's father was a violin teacher in the town of Tver, North Russia, where the future Symphony leader was born. From him the boy received his first musical instruction. Asked when the first decided that he wanted to be a musician, Mr Koussevitzky smiled and spread wide his hands in an expressive gesture.

"As long as I can remember I have wanted that," he said. "I never wanted anything else."

One thing which fed the boy's love of music was the playing of small bands of Austrian musicians which frequently stopped in the town. The Russian's eyes twinkled with amusement as he described how he would disappear for the day when they came and follow them about. He was then five years old. Frequently his father punished him for playing truant, but evidently the pleasure was worth the pain.

Orchestra Leader at 12

When he was nine years old he could play several instruments and added to his list with every year. Then came what must have been one of the greatest events of his life. He was made

tra in the theatre of Tver. The reporter asked how he happened to have that position at that age and the patient Dr Zederbaum translated. Mr Koussevitzky, who during the interview had sat on the bench of the piano which half filled one corner of the room, leaned forward eagerly.

"It was the custom at the theatre to give concerts between the plays," he said. "They were not satisfied with the conductor they had—I do not know why—and they were looking for a new one. Then one of the musicians said, 'There is a boy in the town who knows all the instruments. He can do it.' My father did not approve but finally he consented and I became chef d'orchestre."

"What was the first piece you conducted?" was the next query.

"Wilhelm Tell," responded the leader of the Boston Symphony proudly.

In reply to a question Mr Koussevitzky said that he does not compose now, although he did in the past. At

Olin Downes' Impres

Since the only New Englanders who have seen Mr Koussevitzky cond those who were fortunate enoug tend his concerts in Europe the impr sion made by him on an American cently may be of interest. This is what Olin Downes, music critic of the New York Times, wrote of him after attending one of his concerts in Paris:

"On the conductor's stand he is a figure to watch as well as to hear. Koussevitzky plays obviously, but not the less effectively on his orchestra. He has no mannerisms or particular gestures that a single concert fixes in the mind, but does appear to embody in every movement what he finds in music. With a chorus of some good qualities and others by no means so good and an orchestra which Mr Koussevitzky will not prefer to the Boston Symphony he secured the most expressive and at times volcanic response to his wishes.

"And at such times, the conductor was

11/19

Weekly Comment

There naturally was, there is, curiosity about Mr. Koussevitzky's programs. Shocking reports of his fell purpose had come across the Atlantic. It was said that he actually had encouraged the ultra-modern composers, the demons of dissonance, by performing their nerve-rasping monstrosities. Conservative Bostonians, those who believe that music ended with Johannes Brahms, shuddered in anticipation of seeing the red flag hoisted on Symphony hall and flapping there defiantly. What has already been said by Mr. Koussevitzky since his arrival reassures the timid in a measure. He speaks favorably of the ancients; there is only one Beethoven—not even in the United States, not even in Boston will another Beethoven arise; and Mr. Koussevitzky is going to lead a symphony or two by our old friend Bruckner—Bruckner, a composer dear to conductors. Did not Messrs. Nikisch, Gericke, Muck in turn show their devotion to him.

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The members of the third group plume themselves on their catholicity of taste, their eclecticism. They enjoy Bach because he is "quaint." "You can find all possible harmonic devices in his music." They think symphonies by Mozart, Haydn, Beethoven should be played if only for the benefit of the younger generation. They are impressed by the architectonics of Brahms. As for the ultra-moderns, they of course should be heard. "It is necessary to know what is going on in the musical world." So Bach and Honegger are alike to them; they applaud Stravinsky's "Sacre du Printemps" and the overture to "Oberon" with equal fervor, and say boldly, "one must be broad-minded."

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"'How did you like the way . . . conducted the 9th symphony?'
"Don't you prefer X or Z?'"

The London Times regretted recently the noteworthy absence of "novelties" at the Promenade concerts this season. "It may be true that a good many of the new works produced in former years have not much interested the general public, but if the Promenades are to be no longer an open forum where new things can be tried—and new composers, both native and foreign, can make their mark, the loss will be incalculable, not only to the composers and possibly to the public, but ultimately to the concerts themselves as an institution. Once the programs become stereotyped into an annual repetition of accepted works their days are numbered." That may justly be said of Symphony programs in Boston.

There was a time when the audience expected to hear at least five symphonies by Beethoven, three by Mozart—the "great three"—a half dozen familiar symphonies by Haydn, three overtures by Weber, at least three of Brahms's symphonies—to hear them year after year. No one wishes all these works to be dropped for a season. But who wishes to hear them all, even though a conductor should promise to interpret them in a new way? New wine in old bottles—or old wine in new bottles, in whatever way you wish to look at it.

Malipiero was right in saying: "Modern music has always existed. No one has written ancient music."

A glance at some of the programs prepared by Mr. Koussevitzky for his concerts in Paris may be of interest.

1921

April 22—Glinka, Overture to "Russian and Ludmilla"; Moussorgsky, Night on Bald Mountain; Scriabin, Poem of Ecstasy; Prokofiev, Scythian Suite.

May 6—Liadov, Apocalypse; Stravinski, Petrouchka; Scriabin, Prometheus.

Nov. 10—Weber, Overture to "Oberon"; Debussy, two nocturnes; Moussorgsky, Overture to "Khovantchinia"; Ramsky Korsakov, music from the "Legend of the Invisible City," and "Tsar Saltan"; Bach, C minor Symphony.

Dec. 1—Honegger, Victorious Horatius; Brahms, Song of Destiny, Wolf, the Fire Rider; Beethoven, Overture to "Egmont"; Rimsky-Korsakov, Spanish caprice.

Dec. 15—Beethoven, 9th Symphony; Haydn, Symphony No. 3; Borodin, Dances Polovtsiennes.

1922

April 20—Rimsky-Korsakov, Sadko; Borodin, Symphony No. 2; Honegger, Victorious Horatius; Koechlin, Pagan Forest.

April 27—Stravinsky, Petrouchka; Mozart G minor Symphony; Wagner, Bacchanale from "Tannhaeuser"; Rimsky-Korsakov, Scheherazade; Liadov, eight Chansons Russes.

In May—Handel, Concerto grosso, Scarlatti—Manuel, three pieces; Ravel, the waltz; Milhaud, Suite No. 2. Also, Moussorgsky's "Fair at Sarotchinsi and Night on Bald Mountain.

1923

May 3—Berlioz, Roman Carnival; Schubert, unfinished Symphony; Riegel, Symphony in D; Honegger, Chant de Joie; Moussorgsky-Ravel, Pictures of an Exposition.

May 10—Bach, Overture in B minor; Stravinsky, The Nightingale's Song; Prokofiev, Classic Symphony.

May 17—Bax, Garden of Pfand; Gansman, Symphonic Scherzo; Reeal, Feu Follett; Prokofiev, Scythian Suite.

May 24—Beethoven, Overture to "Egmont"; Stravinsky, Sacre du Printemps; Mozart, Night Music for strings.

In October—Berlioz, Overture to "Benvenuto Cellini"; Roussel, Symphony; Ravel, Alborada del Gracioso, and The Walse; Stravinsky, octet for wind instruments; Prokofiev, Violin concerto; Polaci (18th century) Symphony; Boccherini, Symphony C major; Strauss, Till Eulenspiegel; Debussy, La Mer; Stravinski, Sacre du Printemps; Beethoven's Third Symphony; Mozart, Concerto for two pianos.

In November—Weber, Overture to "Oberon"; Satie, Parade; Delage, Ballet; Borodin, fragments from "Prince Igor"; Boulanger, Buddhist Prayer.

On May 8, Locatelli, Concerto (Symphonie Funebre; Tansman, Legend; Honegger, Pacific 231; Prokofiev, Piano Concerto; De Falla, L'Amour Sorcier; Moussorgsky-Ravel, Pictures of an Exposition.

May 15—Schubert, Symphony No. 5; Manuel, Tempo di Batto; Malpiero, Impressions III; Respighi, Concerto Gregoriano for violin (Mr. Spalding); Scriabin, Poem of Ecstasy; Honegger, Pacific 231.

May 22—A Stravinsky program: Fire Bird, Petrouchka, Sacre du Printemps, Concerto for piano and wind instruments.

May 29, as announced—Corelli, Concerto Grosso; Schmitt, Mirage; Debussy, Nocturnes; Stravinsky, The King of the Stars; Prokofiev, Seven They are Seven (Incantation for tenor, chorus and orchestra); Borodin,

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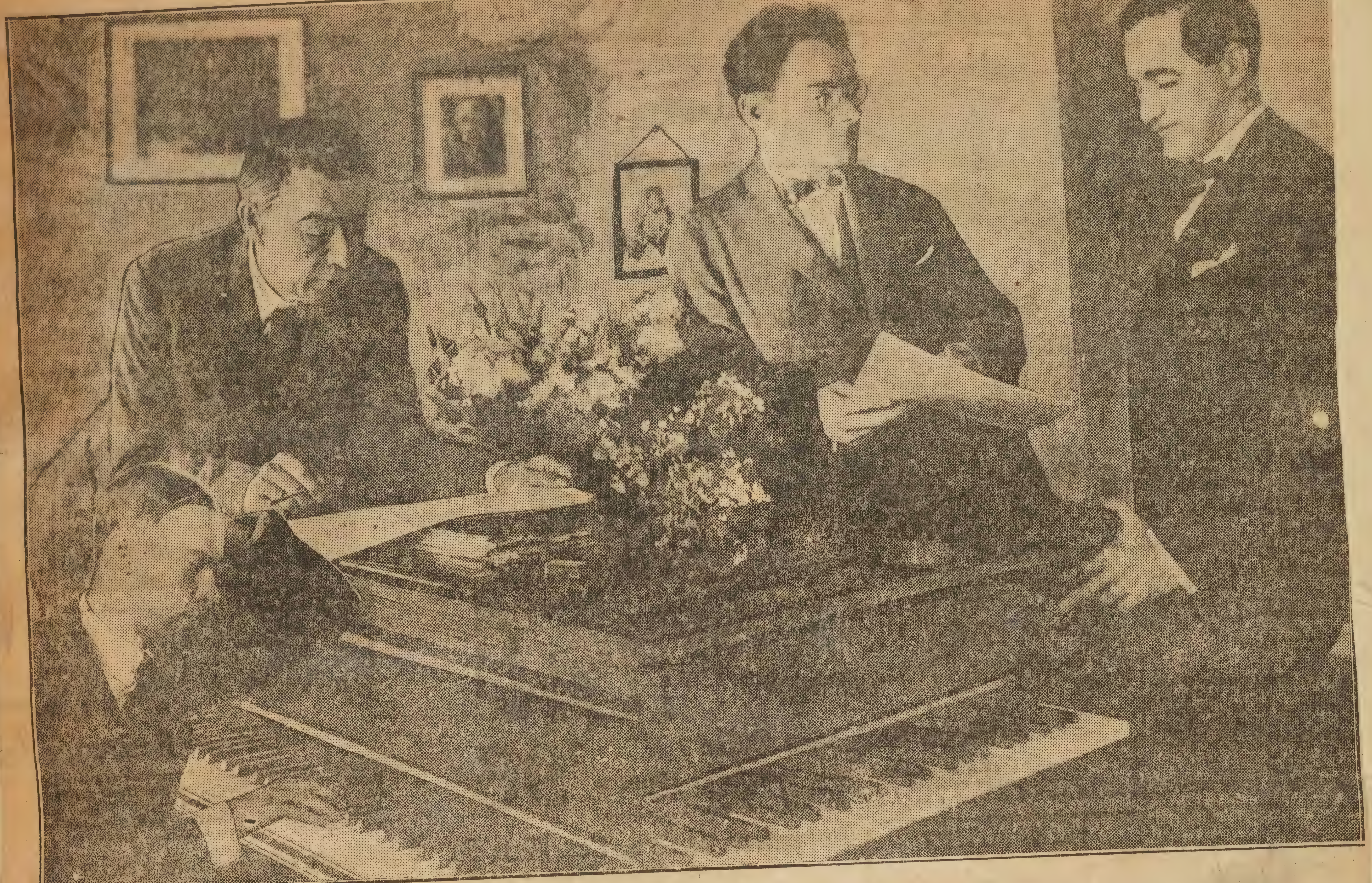
World Famous Composers, Pianists for Symphony, Pictured by P



Four distinguished Symphony soloists-to-be, shown assembled in the same room. But—as you have probably guessed from the piano with the northeast-by-north, northwest-by-north keyboard—this is a composite photograph, for it was not possible to get the men themselves together for a photograph. At the lower left is Serge Prokofieff, Russian pianist, and also, despite his youth, one of the world's foremost modernist composers of today. At his elbow stands Serge Rachmaninoff, Russian composer-pianist, whose works and whose playing are both well-known here already. Beside the other keyboard stand, respectively, Guy Maier and Lee Pattison, famous as players of two-piano compositions, in which they are scheduled to be heard as soloists on a forthcoming Koussevitsky programme.

Post Sun Sept. 21

PROVIDENCE, R. I.
TRIBUNE

SEP 21 1924

Arrives To Conduct Boston Symphony

Serge Koussevitzky, famous Russian musician, who has been engaged to conduct the Boston Symphony Orchestra this season.

—Copyright by Underwood & Underwood, N. Y.

THIS CLIPPING FROM
BALTIMORE, MD.
AMERICAN

SEP 21 1924

ALSO one might hope, perhaps with more reason, for the appearance of the Metropolitan Opera Company. But on that, as yet, our lips are sealed. Furthermore, one might hope for one performance, as of yore, of the Boston Symphony Orchestra. Much good report hath come out of Europe all summer concerning the new director, one Serge Kousseviteky, Russion idol of Paris if the reports are to be given credence. One is fired forthwith with a desire to hear this Kousseviteky's conducting. The Philharmonic is assured for one appearance under Mengelberg. Certainly the New York, the Philadelphia and the Baltimore Symphony Orchestras we have always with us. And a very good thing it is; better than we are likely to remember. The Philadelphia never ceases to be exciting so long as Stokowski's unfailing vitality enervates and fires the players. Mr. Stokowski can make a Tschaikowski symphony sound the most important thing in the universe. More could be said of no man. And Mr. Damrosch, with the wisdom of music in his baton, brings us in the New York performances a tradition of good taste and rightness that America is sadly lacking even yet. The Baltimore organization, you all known. As you know, Gustav Strube, who has labored steadily and quietly these several years till the Baltimore Symphony Orchestra is a body of players for the city to be proud of.

* * *

ST. LOUIS,
MO.
GLOBE-DEMOCRAT

SEP 21 1924

Pierre Key's Music Article

By PIERRE V. R. KEY

NEW YORK, September 20.—Time

Koussevitsky Arrives.

Serge Koussevitsky, who is to succeed Pierre Monteux as conductor of the Boston Symphony Orchestra, arrived in New York a few days ago, en route to the Hub City, which will be his music headquarters for the next five years.

Much has been written about this Russian, who achieved fame first as a virtuoso player of the double bass. Although he began to conduct at the age of 12, it was not until Kerensky appointed him head of the Russian State Orchestra in 1917 that Koussevitsky found a real opportunity to develop.

Compelled, with the fall of Kerensky, to flee his country, Koussevitsky went to Paris; and there, as well as in London and other British Isle centers, he attracted attention * * * chiefly for his readings of modern orchestra scores.

There has been much speculation over what Koussevitsky will do in his new post, where his predecessors have been well-schooled classicists. He is of good height and physique, with a strong and expressive face and hair turning to grey. Koussevitsky is 50, and vital. He said he had brought with him a number of modern novelties, and that he is looking forward with keen interest to his stay in this country.

Bostonians will have their first opportunity to judge of their new musician at the first concert of the Boston Symphony on October 10. Koussevitsky's New York debut will take place on Thanksgiving night.

Tel. Chelsea

THIS CLIPPING FROM

BOSTON, MASS. HERALD

SEP 21 1924

By WILLA JERDONE

Mr. and Mrs. E. Sohier Welch captured the honor of being of the first to entertain the new Symphony director, M. Koussevitzky, so recently arrived and probably the very most talked of man in Boston just now and certainly the most intriguing to that large and distinguished company making ready to storm Symphony hall on October's second Friday (now entered in engagement dates as a sacrosanct date) when the great virtuoso makes his bow to the music world of Boston. But of the party Mr. and Mrs. Welch gave. It was delightfully informal, down at the summer home in West Manchester, when kindred souls talked of music in general and the particular brand supposed to please the (said to be critical) ear of Boston's very best.

(Photo by Bachrach)
MRS. E. SOHIER WELCH
She Has Carried Off the First Honors in Entertaining M. Koussevitzky, the Newly Arrived Symphony Conductor, a Delightful Dinner Party Given at the Summer Home in West Manchester the Event, and Every One Warm in Their Admiration of the Famous Virtuoso.

And apropos of music it is great good news to be assured that again this winter we are to have the opera and prayers are going up from all true lovers of fine music that the success will be so great that Boston, like New York and Chicago, may have opera as a fixture on each winter's calendar. Mr. Goodrich and Mr. Welch are going to Chicago about the middle of November to make selection of the repertoire and the last week in January or the first of February will find the singers arriving here and enthusiasts filling the opera house from footlight stalls to topmost gallery for every performance.

Truly it seems that for this boon in a feast of music much appreciation should go to that small but valiant group of men who have the courage to underwrite the really tremendous undertaking, the famous "eleven" willing to carry the responsibility and who

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The bride was graduated
ley last June. Mr. Leland complete
his course at the Massachusetts Inst
tute of Technology in 1922. Followin
a wedding journey, Mr. and Mrs. Le
land will make their home in Wellesle
Mr. Leland's parents, Mr. and Mrs. San
ford D. Leland, live in Wellesley Hills.

MISS PUFFER A BRIDE

The Central Congregational Church i
Newtonville was attractively done i
autumnal decorations of hydrangeas an
woodsy foliage for the wedding yester
day afternoon at 4 o'clock of Miss Dor
othy Puffer and Mr. Clayton Holt Erns
the bride the daughter of Mr. and Mrs
William Lewis Puffer of Mt. Verno
street, West Newton. The bride's gow
of soft white georgette was simple i
line, unadorned save for a courtly trai
of white satin, and veiled with th
traditional draperies of tulle that fe

THIS CLIPPING FROM

SPRINGFIELD, MASS. UNION

SEP 21 1924

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ters of Italy were put forward as worthy of being heard. The effort

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Tel. Chelsea 8860

THIS CLIPPING FROM

PITTSBURGH, PA. POST

SEP 21 1924

SERGE KOUSSEVITZKY
CONDUCTOR
BOSTON SYMPHONY

The opening concert in the symphony orchestra series this season will introduce to Pittsburgh Conductor Serge Koussevitzky, the new leader of the Boston Symphony orchestra. The Pittsburgh Orchestra Association announces that six pairs of concerts will be given this season, instead of five as in previous years. In

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THIS CLIPPING FROM

CLEVELAND, OHIO NEWS

SEP 21 1924

Aida Opens Gotham Fall Opera Season

By Pierre V. R. Key.

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Musical Courier

SEP 1924

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THIS CLIPPING FROM

MINNEAPOLIS, MINN. TRIBUNE

SEP 21 1924

Kussevitsky Is Loyal.

Whatever may be the judgments passed on the new conductor of the Boston Symphony orchestra, Kussevitsky, one must admire his devotion to his countrymen. Five soloists are to appear with the Boston orchestra and three of them are Russians.

THIS CLIPPING FROM

HARTFORD, CONN. COURANT

SEP 21 1924

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Tel. Chelsea

THIS CLIPPING FROM

BOSTON, MASS. GLOBE

SEP 21 1924

The London Symphony Orchestra begins its season Oct 20. The list of conductors is as follows: Albert Coates, Furtwangler, Weingartner, Schneevoight, Kussevitsky and possibly Bruno Walter. Among the soloists are Florence Austral, Casals, Dohnanyi, de Solis and Tudor Davies.

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THIS CLIPPING FROM THE

WORCESTER
MASS.
TELEGRAM

SEP 21 1924

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Famous Critic Coming Here

Since progressive daily newspaper editors attach more and more inportance to the superior reviewing of music performances, it is no surprise to learn that the precedent set last season by the New York Times is to be followed this year by the New York Evening Post.

The Times brought from London Mr. Colles. The Post has arranged with Ernest Newman to spend several months as its guest chronicler of music matters, and the distinguished critic for the Manchester Guardian and the London Sunday Times will arrive shortly in New York to begin his work.

Newman is regarded by many musicians as perhaps the most learned and the ablest reviewer in Great Britain. He is rated as one of the first two or three men in his profession; so his residence in New York should exert a genuinely constructive influence, not only upon those of the various music crafts but as well upon those New York commentators who will be, for the time, his colleagues.

Tel. Chelsea 8860

THIS CLIPPING FROM

Dispatch
Columbus, O.

SEP 2 1924

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THIS CLIPPING FROM

BOSTON, MASS.
GLOBE

SEP 21 1924

Koussevitzky's Choice of Programs

The first question most people ask about Koussevitzky these days seems to be "What are his programs going to be like? All modern works?" At least the writer has been asked it by various acquaintances, with some degree of interest manifested. The only safe answer to give is of course "Nobody except Koussevitzky knows yet. Wait and see." But there is some reasonably safe ground available for speculation on the subject.

The new Russian conductor of the Boston Symphony, as his previous history indicates, is not devoid of common sense and will be quite willing to do what the public of the concerts here wants him to do in so far as his artistic conscience will permit. The standard of the programs has in the past been made and kept severe by the conductors, Maj Higginson, and the musical reviewers (with the last in this instance also by far the least). The audience, or most of it wants the best in music and leaves the selection to the experts whose business it is to know.

The burden on Koussevitzky would be heavy if he were not the sort of man who courts and desires responsibility and leadership. The remarkable independent position of the conductor of the Boston Symphony, interfered with by neither rich patrons nor labor unions is as he has several times told the interviewers what has tempted him to come to America. He has, he says, refused other American offers, and would have accepted no other American position. It is to be remembered that he is independently wealthy, not obliged to conduct for a living.

He Is Not Narrow

If he were the sort of person who thinks music began with Debussy and who will say 30 years hence that it died with Stravinsky, Koussevitzky would no doubt play all modern programs out of a stern sense of duty whether his audience liked it or no.

The only real basis for the widespread impression that he is a narrow modernist seems to be second-hand impressions of the programs of a very brief series of concerts he arranged and conducted in Paris, with much modern Russian and French music on the programs. It should be remembered that Koussevitzky and his wife own and manage a music publishing business in Russia out of a desire to aid Russian music rather than from hopes of profit. These Paris programs were in part obviously the legitimate sort of propaganda for the publications of this firm. Pieces successfully produced in Paris are likely to be played all over the world.

No dyed in the wool modernist known to the writer will admit that the music of minor 18th century composers, and of Haydn is worth taking seriously today. But Koussevitzky has revived with success much of this music. His Beethoven is said not to be in the so-called classic tradition of the leading 19th century German conductors. It is too intense, to volcanic, too romantic. Ernest Newman has pointed out, possibly with justice, that Koussevitzky plays Beethoven more as that composer himself performed his own work than do the alleged custodians of the classic tradition. At any rate, he plays Beethoven, and in what has been described as a thrilling fashion.

An enterprising newspaper correspondent secured from Koussevitzky in Paris before he sailed a list of the music he was the first to perform in Paris and which he will bring to America. The whole thing is printed below. It will be noted that many of the works have been given in Boston already, and that there are some 18th century names near the end; viz, Vivaldi, Riegel, Boccherini, Stanmitz, Polaci, Locatelli and Corelli.

Probable Novelties Here

The works already heard here are Honegger's "Horace Victorious," Ravel's "Alborada del Gracioso," Bax's "The Garden of Fand," Malipiero's "Pause del Silenzio," Respighi's old dances; all those by Rachmaninoff; Skriabin's "Poem of Ecstasy" (which is to be on the opening program), and Brahms' "Schicksalslied." The list follows. It obviously won't fill a whole season of concerts.

Debussy—Sarabande, scored by Ravel; Danse, scored by Ravel.

Roland-Manuel—Isabelle et Pantalon, overture; three movements of Scarlatti.

Florent Schmitt—Reves; Mirages; suite for orchestra.

Darius Milnaud—Second suite of Prometheus.

Arthur Honegger—The Victorious Horace; Chant de Jois; "Pacific 231."

Maurice Ravel—Paintings from the Picture Show, by Moussorgsky, scored by Ravel; Alborada del Gracioso.

Alberic Magnard—Fourth Symphony.

Arnold Bax—The Garden of Fand.

W. Reed—The Will o' the Wisp.

Holbrooke—Bronwen Overture.

Fr Malpiero—Pause del Silenzio; Imprezioni dal Vero, third suite.

O. Respighi—Antiche Danze ed Arie; Concerto Gregoriano for violin and orchestra.

A. Tansman—Scherzo Symphonique; Legende.

M Delage—Overture for the ballet, de l'Avenir; Three Poems for voice and orchestra.

A. Roussel—Symphony, op. 23.

A. Gretchaninoff—A liturgy for St John Chrysostom.

Moussorgsky—Two scenes, with soloists and chorus, from the opera "Khovanchina."

Borodin—Two acts from the opera "Prince Igor," with chorus and soloists.

Moussorgsky—The defeat of Sennacherib, cantata for chorus and orchestra.

Kastalsky—Fraternal commemoration.

Liadoff-Kikimora, from "The Apocalypsis."

Rachmaninoff—"The Island of Death," third concerto for piano and orchestra.

Rimsky-Korsakoff—"The Battle of Kejenietz," "The Fight from the Bumblebee,' suite from the opera "Tzar Saltan."

Prokofieff—Symphonie Classique; Second Concerto for piano and orchestra; third Concerto for piano and orchestra; First Concerto for violin and Orchestra; Suite Scythe; suite from the opera "Love of Three Oranges; Sept! Ils Sont Sept!"

Scriabin—"Poem de l'Extase," "Poem of Fire" (Prometheus).

Stravinsky—Octuor for wind instruments; "Wind Instruments Symphon" (given in London); concerto for piano and wind instruments; "Chant du Rossignol" (symphonic poem).

Vivaldi—Concerto, scored by A. Siloti.

Riegel—Symphony in C major.

Boccherini—Symphony in C.

Stanmitz—Concerto for strings.

Polaci—Symphony in C minor.

Locatelli—A funeral symphony.

Corelli—Concerto for orchestra, No 3.

Brahms—"Schicksalslied," with chorus.

Hugo Wolf—"Der Feuerreiter," with chorus.

Manuel de Falla—"El Amor Brujo."

Lily Boulanger—Poems 'Bouddhique."

THIS CLIPPING FROM

ROCHESTER, N. Y.
DEMOCRAT

SEP 21 1924

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There has been much speculation over what Koussevitsky will do in his new post, where his predecessors have been well-schooled classicists. He is of good height and physique, with a strong and expressive face and hair turning to gray. Koussevitsky is 50, and vital. He said he had brought with him a number of modern novelties, and that he is looking forward with keen interest to his stay in this country.

Bostonians will have their first opportunity to judge of their new musician at the first concert of the Boston Symphony on October 10. Koussevitsky's New York debut will take place on Thanksgiving night

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afternoon, ~~Oct. 19~~

KOUSSEVITZKY

Serge Koussevitzky, the new conductor of the Boston Symphony Orchestra, is now preparing for the opening of the symphony season in Symphony hall on Oct. 10. The conductor has brought a large quantity of music from Europe with him, both new and old, and it is assured that there will be much of interest upon the season's programs. He will introduce to America such scores as Honneger's "Pacific 231," Moussorgsky's "Pictures at an Exhibition," Vermeulin and new music of Prokofieff, Bax, Respighi, De Falla. Other composers to be included are Stravinsky, Rimsky-Korsakov, Rachmaninov, Ravel, Debussy, Strauss, Wagner, Berlioz and others. There will be standard symphonies of Mozart, Haydn, Beethoven, Schubert, Schumann, Brahms, Tchaikovsky, Bruckner, Elgar and so forth. Music by American composers will be well represented.

IRENE BORDONI

THIS CLIPPING FROM

ALBANY
NEW YORK
KNICKERBOCKER PRESS

SEP 21 1924

Koussevitsky Arrives.

SERGE KOUSSEVITSKY, who is to succeed Pierre Monteux as conductor of the Boston Symphony Orchestra, arrived in New York a few days ago, en route to the Hub City which will be his music headquarters for the next five years.

Much has been written about this Russian, who achieved fame first as a virtuoso player of the double-bass. Although he began to conduct at the age of twelve it was not until Kerensky appointed him head of the Russian State Orchestra in 1917 that Koussevitsky found a real opportunity to develop.

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NEW YORK
ESTABLISHED
SEP 21 1924
From
ADVERTISER,
Boston, Mass.

KOUSSEVITZKY TO OFFER NEW WORKS

Serge Koussevitzky, new conductor of the Boston Symphony Orchestra, has brought a large quantity of music from Europe.

He will introduce such scores as Honneger's "Pacific 231," Moussorgsky's "Pictures at an Exhibition," and new music of Prokofieff, Bax, Respighi, de Falla. Other composers to be included are Stravinsky, Rimsky-Konsakov, Rachmaninov, Ravel, Debussy, Strauss, Wagner and Berlioz. There will be standard symphonies of Mozart, Haydn, Beethoven, Schubert, Schumann, Brahms, Tchaikovsky, Bruckner, and so forth. Music by American composers will be well represented during the season, which opens October 10.

Bridgeport Conn

SEP 22 1924

New Symphony Conductor

SERGE KOUSSEVITZKY

Who is to preside over the Boston Orchestra this season

NEW SYMPHONY CONDUCTOR AROUSES INTEREST OF MUSIC LOVERS THROUGHOUT THE COUNTRY

Thurs. Sept 23

The famous Boston Symphony Orchestra under the leadership of the famous Russian Conductor, Serge Koussevitzky, has started rehearsals for the opening of the Boston Symphony season in Symphony Hall on October 10th.

Koussevitzky, who is of Jewish birth, was born in Tver in North Russia. He was active in music there and in Moscow even in his childhood. At the Moscow Conservatory it is required to study some special instrument and there he specialized in the double bass. It is characteristic of Koussevitzky never to do things by halves and it was not long before he became the most prominent double bass virtuoso in Europe, touring with his instrument and composing for it.

Needless to say, great things are anticipated of this world celebrity as the new conductor of the Boston Symphony Orchestra.

The soloists of the coming season of the 24 Friday afternoon and 24 Saturday evening concerts will include among others to be announced later, Serge Rachmaninoff, Serge Prokofieff, and Igor Stravinsky, each of these a brilliant pianist as well as a composer will appear in music of his own. There will also be Alfred Cortot, the pianist; Albert Spalding, the violinist; Margaret Matzenauer, the mezzo-soprano; and Guy Maier and Lee Pattison in music for two pianos with orchestra.

The season tickets for these concerts are now on sale. All of the Friday afternoon seats are taken but a few are available for the Saturday evening series. To those who wish the cheaper priced seats for this series immediate application is advised since the number is extremely limited.

THIS CLIPPING FROM

Times
Trenton N.J.

SEP 23 1924

Koussevitzky, the Russian conductor, has arrived to conduct the Boston Symphony orchestra. He will succeed Pierre Monteaux.

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bers of the cast, they merit no detailed notice.

SERGE KOUSSEVITZKY, who is to succeed Pierre Monteux as conductor of the Boston Symphony Orchestra, arrived in New York a few days ago, en route to the Hub City which will be his music headquarters for the next five years.

Much has been written about this Russian, who achieved fame first as a virtuoso player of the double-bass. Although he began to conduct at the age of twelve it was not until Kerensky appointed him head of the Russian State Orchestra in 1917 that Koussevitzky found a real opportunity to develop.

Compelled, with the fall of Kerensky, to flee his country, Koussevitzky went to Paris; and there, as well as in London and other British Isle centers, he attracted attention . . .

SDAY, SEPTEMBER 23, 1924

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THIS CLIPPING FROM

BUFFALO, N. Y.
EXPRESS

SEP 27 1924

THE PROLOGUE

News and views of music and musicians.

MARY M. HOWARD.

Buffalo is to have the pleasure of hearing the Boston Symphony orchestra under its famous new conductor, Serge Koussevitzky, in a concert in Elmwood Music hall on Thursday evening, November 13th, under the local management of Bessie Bellanca. Koussevitzky is at once a conservative and a progressive. In short, he is a musician who culls the best from the treasures of the past and present schools of composition, and his Buffalo programme is quite sure to be of particular interest. Miss Bellanca will also present Roland Hayes, the negro tenor, who has had such triumphs here and abroad, in a recital on January 8th.

THIS CLIPPING FROM

CINCINNATTI, OHIO
BILLBOARD

SEP 27 1924

NO TICKETS AVAILABLE

For Friday Afternoon Series of Boston Symphony Orchestra

No tickets can be purchased for the afternoon series of concerts in Boston by the Boston Symphony Orchestra as the entire series has been resubscribed. Almost a similar situation exists for the concerts to be given on Saturday evenings, as but a few tickets remain unsold for that series. Sergei Koussevitzky, the new conductor, has arrived in Boston and will shortly announce some of his plans for the programs to be presented during the season, but it is to be expected from the brilliant record he made in Europe that the Boston Symphony Orchestra will be heard in much that is new to its audiences, also compositions new to this country. The opening of the season is being awaited with keen interest.

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220 WEST 19TH ST., NEW YORK
Tel. Chelsea 8860

THIS CLIPPING FROM

NEW YORK
EVENING SUN

SEP 27 1924

Newman--Guest Music Critic

Successor of Henry T. Finch on 'Evening Post' to Arrive From London.

By W. J. HENDERSON.

The Ev
Ernest New
engagement
to-day

has engaged
usic critic. The
will arrive here

three, one American and two Dutch.

The Boston Symphony Orchestra has had a succession of directors. George Henschel, Wilhelm Gericke, Arthur Nikisch, Max Fiedler, Henri Rabaud and Pierce Monteux are to be followed by Sergei Koussevitzky. Well, Russians are the fashion. They sing differently, act differently, write differently and compose differently. Presently we shall see if one conducts differently. Safonoff did it without a baton and Stokowski does it without a score. Now if the orchestras could only play without conductors—but what a dreadful thought!

Musical

UESDAY, SEPTEMBER 23, 1924

SERGEI KOUSSEVITZKY
Who Arrived Last Week to Take Up His Duties as New Conductor of the Boston Symphony Orchestra.

Globe
Sun
Sept 24

AND MUSI

Koussevitzky's Choice of Programs

The first question most people ask about Koussevitzky these days seems to be "What are his programs going to be like? All modern works?" At least the writer has been asked it by various acquaintances, with some degree of interest manifested. The only safe answer to give is of course "Nobody except Koussevitzky knows yet. Wait and see." But there is some reasonably safe ground available for speculation on the subject.

The new Russian conductor of the Boston Symphony, as his previous history indicates, is not devoid of common sense and will be quite willing to do what the public of the concerts here wants him to do in so far as his artistic conscience will permit. The standard of the programs has in the past been made and kept severe by the conductors, Maj Higginson, and the musical reviewers (with the last in this instance also by far the least). The audience, or most of it wants the best in music and leaves the selection to the experts whose business it is to know.

The burden on Koussevitzky would be heavy if he were not the sort of man who courts and desires responsibility and leadership. The remarkable independent position of the conductor of the Boston Symphony, interfered with by neither rich patrons nor labor unions is as he has several times told the interviewers what has tempted him to come to America. He has, he says, refused other American offers, and would have accepted no other American position. It is to be remembered that he is independently wealthy, not obliged to conduct for a living.

He Is Not Narrow

If he were the sort of person who thinks music began with Debussy and who will say 30 years hence that it died with Stravinsky, Koussevitzky would no doubt play all modern programs out of a stern sense of duty whether his audience liked it or no.

The only real basis for the widespread impression that he is a narrow modernist seems to be second hand impressions of the programs of a very brief series of concerts he arranged and conducted in Paris, with much modern Russian and French music on the programs. It should be remembered that Koussevitzky and his wife own and manage a music publishing business in Russia out of a desire to aid Russian music rather than from hopes of profit. These Paris programs were in part obviously the legitimate sort of propaganda for the publications of this firm. Pieces successfully produced in Paris are likely to be played all over the world.

No dyed in the wool modernist known to the writer will admit that the music of minor 18th century composers, and of Haydn is worth taking seriously today. But Koussevitzky has revived with success much of this music. His Beethoven is said not to be in the so-called classic tradition of the leading 19th century German conductors. It is too intense, to volcanic, too romantic. Ernest Newman has pointed out, possibly with justice, that Koussevitzky plays Beethoven more as that composer himself performed his own work than do the alleged custodians of the classic tradition. At any rate, he plays Beethoven, and in what has been described as a thrilling fashion.

An enterprising newspaper correspondent secured from Koussevitzky in Paris before he sailed a list of the music he was the first to perform in Paris and which he will bring to America. The whole thing is printed below. It will be noted that many of the works have been given in Boston already, and that there are some 18th century names near the end; viz, Vivaldi, Riegel, Boccherini, Stanmitz, Polaci, Locatelli and Corelli.

Probable Novelties Here

The works already heard here are Honegger's "Horace Victorious," Ravel's "Alborada del Gracioso," Bax's "The Garden of Fand," Malipiero's "Pause del Silenzio," Respighi's old dances; all those by Rachmaninoff; Skriabin's "Poem of Ecstasy" (which is to be on the opening program), and Brahms' "Schicksalslied." The list follows. It obviously won't fill a whole season of concerts.

Debussy—Sarabande, scored by Ravel; Danse, scored by Ravel.

Roland-Manuel—Isabelle et Pantalon, overture; three movements of Scarlatti.

Florent Schmitt—Reves; Mirages; suite for orchestra.

Darius Milnaud—Second suite of Prometheus.

Arthur Honegger—The Victorious Horace; Chant de Jois; "Pacific 231."

Maurice Ravel—Paintings from the Picture Show, by Moussorgsky, scored by Ravel; Alborada del Gracioso.

Alberic Magnard—Fourth Symphony.

Arnold Bax—The Garden of Fand.

W. Reed—The Will o' the Wisp.

Holbrooke—Bronwen Overture.

Fr Malpiero—Pause del Silenzio; Imprezioni dal Vero, third suite.

O. Respighi—Antiche Danze ed Arie; Concerto Gregoriano for violin and orchestra.

A. Tansman—Scherzo Symphonique; Legende.

M Delage—Overture for the ballet, de l'Avenir; Three Poems for voice and orchestra.

A. Roussel—Symphony, op. 23.

A. Gretchaninoff—A liturgy for St John Chrysostom.

Moussorgsky—Two scenes, with soloists and chorus, from the opera "Khovanchina."

Borodin—Two acts from the opera "Prince Igor," with chorus and soloists.

Moussorgsky—The defeat of Sennacherib, cantata for chorus and orchestra.

Kastalsky—Fraternal commemoration.

Liadoff-Kikimora, from "The Apocalypsis."

Rachmaninoff—"The Island of Death," third concerto for piano and orchestra.

Rimsky-Korsakoff—"The Battle of Kejenietz," "The Fight from the Bumblebee," suite from the opera "Tzar Saltan."

Prokofieff—Symphonie Classique; Second Concerto for piano and orchestra; third Concerto for piano and orchestra; First Concerto for violin and Orchestra; Suite Scythe; suite from the opera "Love of Three Oranges; Sept! Ils Sont Sept!"

Scriabin—"Poem de l'Extase," "Poem of Fire" (Prometheus).

Stravinsky—Octuor for wind instruments; "Wind Instruments Symphon" (given in London); concerto for piano and wind instruments; "Chant du Rossignol" (symphonic poem).

Vivaldi—Concerto, scored by A. Siloti.

Riegel—Symphony in C major.

Boccherini—Symphony in O.

Stanmitz—Concerto for strings.

Polaci—Symphony in C minor.

Locatelli—A funeral symphony.

Corelli—Concerto for orchestra, No 3.

Brahms—"Schicksalslied," with chorus.

Hugo Wolf—"Der Feuerreiter," with chorus.

Manuel de Falla—"El Amor Brujo."

Lily Boulanger—Poems 'Bouddhique."

די הויפט נייעס פון דער אמעריקאנער מוזיק־וועלט איז איצט קאשעוויצקי.

דער נייער קאפעלמייסטער פון דער בארימטער באסטאנער סימפאני איז א איד. — א געשפרעך מיט איהם.

פון ל. ארקין.

קיין באסטאן איז לעצטע וואך אנגעקומען דער וועלט־בארימטער רוסישער מוזיקער סערגעי קאשעוויצקי, דער געוועזענער קאפעלמייסטער פון קייזערליכען ארקעסטער אין מאסקווע. קאשעוויצקי איז פאררעכענט פאר איינעם פון די בעסטע דיריגענטען אין דער וועלט, און געקומען אהער איז ער צו דיריגירען דעם באסטאנער סימפאני ארקעסטער, וועלכער איז פאררעכענט פאר איינעם פון די גרעסטע, אויב ניט דער גרעסטער סימפאני ארקעסטער אין אמעריקא.

דאס איז צום ערשטען מאל, וואס א רוסישער קאנדוקטאר וועט דיריגירען דעם באסטאן סימפאני ארקעסטער.

דורך א צופאל האב איך זיך דערוואוסט, אז קאשעוויצקי שטאמט פון אידישע עלטערען, און מיר איז געווארען אינטערעסאנט זיך צו באגעגענען מיט איהם אויסצוגעפינען אויב די קלאנגען זיינען ריכטיגע, און גלאט האבען א געשפרעך מיט איהם פאר'ן „פארווערטס“.

איך האב זיך מיט איהם געטראפען אין דעם פאלאץ, וואס די באסטאן סימפאני אסאסיאיישאן האט פאר איהם געדונגען, אין דעם שעהנסטען און רייכסטען געגענד פון שטאדט.

זיין סעקרעטער דר. צעדערבאום האט מיך באגעגענט ביים אריינגאנג. איך האב געדארפט ווארטען עטליכע מינוט ביז א שלאנקער, מיטעל־וואוקסיגער מאן, מיט א רונד־ווייסען פנים און רויטליכע באקען, האט זיך באוויזען. דאס איז געווען סערגעי קאשעוויצקי אליין.

מען האט מיך פאר איהם פארגעשטעלט און איך האב אנגעפאנגען רעדען רוסיש צו איהם. אויף זיין פנים האט זיך א פרייד באוויזען און ער האט א זאג געטאן: — „סוואי טשעלאוויעק“ (אן אייגענער מענש). מען האט גלייך געקענט זעהן, ווי שטארק צופרידען ער איז צו ריידען מיט איינעם אין דער שפראך וואס ער קען, און ניט דורך א דאלמעטשער, ווי ער איז געצוואונגען צו ריידען צו רעפארטערס פון אנדערע צייטונגען.

איך האב איהם געזאגט צוליב וואס איך בין געקומען; און אז איך פארטרעט דעם „פארווערטס“ און ווען ער האט דאס דערהערט, האט ער א זאג געטאן:

„אך, דער „פארווערטס“?, איך האב פון דער צייטונג געהערט נאך אין פאריז“. און זיין סעקרעטער, דר. צעדערבאום האט נאך צוגעגעבען:

„איז דאס די צייטונג פון וועלכער אייבראהאם קאהאן איז דער רעדאקטאר?“

— יא, יא, דאס איז זי. — האב איך געענטפערט.

מיר האבען זיך אוועקגעזעצט און אנגעפאנגען ריידען. און דערביי האט דער גרויסער מוזיקער געמאכט אזא באמערקונג:

„מוזיק איז די בעסטע שפראך! אין וועלכען לאנד מען זאל זיך ניט געפינען, זיינען די מוזיקאלישע קלאנגען דיזעלבע; אנדערש איז דאס אבער מיט א געוועהנליכער שפראך. אט בין איך אין אמעריקא, און אז צייטונגס רעפארטערס קומען צו מיר, מוז איך צו זיי ריידען דורך א דאלמעטשער, כאטש איך באזיץ די רוסישע, פראנצויזישע און דייטשע שפראכען“.

קאשעוויצקי באזיצט א ספעציעלען מאגנעטישען חן. ער איז ניט אזוי נערוועז, ווי פיעלע אנדערע גרויסע ארטיסטען, און עס איז אנגענעהם מיט איהם צו ריידען. ער רעדט געלאסען, רוהיג, באטראכט פריהער וואס ער האט צו זאגען און איז אפט גאנץ וויציג אויך.

געבארען געווארען איז קאשעוויצקי מיט 50 יאהר צוריק אין טווער. זיינע פעהיגקייטען אלס מוזיקער האט ער נאך ארויסגעוויזען ווען ער איז געווען א קינד. ווען ער האט אנגעפאנגען לערנען מוזיק אין דער מאסקווער קאנסערוואטאריע, האט ער אויסגעקליבען צו שפילען אויף א „דאבעל בעס“, אדער ווי מען רופט דאס אויף אידיש, א „באנדורע“.

דערביי, האט קאשעוויצקי'ס סעקרעטאר געמאכט די פאלגענדע באמערקונג:

„די וואס זיינען איינגעוואהנט צו זעהן אידישע קלעזמער און הערען די קלאנגען פון דער באנדורע, דענקען אז אויף דעם אינסטרומענט קענען קיינע סאלאס ניט געשפיעלט ווערען. דאס איז אבער ניט אזוי. דער פאקט מיט קאשעוויצקי. קאשעוויצקי האט דוקא ליעב צו שפיעלען סאלאס אויף דער „באנדורע“, און איז איצט אנערקענט איבער דער וועלט, ניט נאר אלס גרויסער קאנדאקטאר, נאר אויך אלס גרויסער סאליסט אויף דער באנדורא“.

סערגעי קאשעוויצקי

דא האט דער סעקרעטער ארויסגענומען א בוך מיט ארטיקלען, געשריבען פון די גרעסטע אייראפעאישע קריטיקער, וועלכע לויבען קאשעוויצקי'ן זעהר שטארק און זאגען, אז צו הערען איהם שפיעלען אויף דער „באנדורא“ איז פיעל געשמאקער, ווי צו הערען דעם בעסטען טשעליסט.

צו צוועלף יאהר איז ער שוין געווען דער קאנדאקטאר פון א פראווינציעלען טעאטער־ארקעסטער. ער האט אויך פארפאסט אייגענע קאמפאזיציעס, און אזוי איז ער אלץ געשטיגען העכער און העכער און אין דעם יאהר 1909 האט ער ארגאניזירט זיין אייגענעם סימפאני ארקעסטער אין מאסקווע און געשפילט אין קייזערליכען הויף די גאנצע צייט, ביז די רעוואלוציע איז אויסגעבראכען.

נאך דער באלשעוויסטישער רעוואלוציע איז קאשעוויצקי אוועקגעפאהרען קיין פאריז. איידער ער איז אוועקגעפאהרען האט לונאטשארסקי, דער בילדונגס־מיניסטער, נאך איהם געשיקט און איהם געבעטען, ער זאל דיריגירען אן ארקעסטער אין מאסקווע.

קאשעוויצקי האט אבער אין רוסלאנד מעהר ניט געקאנט בלייבען; ער האט בעסער געוואלט זיין אין א לאנד, וואו ער וועט פריי און אונגעשטערט קענען שאפען און ער איז דעריבער אוועקגעפאהרען קיין פאריז.

דער גרויסער מוזיקער האט מיר אויך דערצעהלט, וואס עס איז איהם אויסגעקומען אריבערצוטראגען אין רוסלאנד אין דער צייט פון דער רעוואלוציע; ווי ער האט דאן אלעס פארלארען; איין זאך איז איהם געבליבען — א הויז. און איצט האט מען פון דעם הויז געמאכט א ביבליאטהעק.

רעדענדיג וועגען זיינע מוזיקאלישע פלענער, האט ער געזאגט, אז ער וועט נעקסטען סיזאן שפיעלען מיט זיין ארקעסטער א סך אלטע מוזיק, וועלכע איז נאך ביז יעצט ניט געשפיעלט געווארען אין אמעריקא און אויך נייע מוזיק, פון יונגע קאמפאזיטארס, וועלכע די וועלט האט נאך ביז איצט ניט אנערקענט, אבער ער גלויבט, אז זיי זיינען גרויסע טאלאנטען און ער וועט מיט דער באסטאן־סימפאני שפיעלען זייערע ווערק. און די ערשטע נייע זאך, וואס ער וועט שפיעלען, וועט זיין ערנעסט לעווי'ס „דריטע סימפאני“.

ער האט זיך נעהענטער צוגערוקט

ESTABLISHED 1881

From
Traveler
Boston, Mass.

SEP 27 192

FIRST PROGRAM OF SYMPHONY SEASON

Serge Koussevitzky, the new conductor of the Boston Symphony orchestra, now announces the programs with which he will make his first appearances in this country, both at the opening of the symphony season on Friday afternoon and Saturday evening, Oct. 10-11, and at the second pair of concerts on Oct. 17-18. Mr. Koussevitzky will first assemble the orchestra for rehearsal next Thursday morning.

The first program will consist of a concerto of Vivaldi, arranged for orchestra by Siloti; Weber's overture to "Oberon"; two Wagnerian excerpts—the Bacchanale from "Tannhauser" and the Funeral March from the "Dusk of the Gods"; Honegger's "Pacific 231" (describing a three-ton American locomotive in action), and Scriabin's "Poem of Ecstasy."

The second program will include Handel's concerto grosso in D minor, a dance of Debussy, arranged by Ravel; DeFalla's "Love Magic" (first performance in America), and Beethoven's fifth symphony in C minor.

NEW YORK
ESTABLISHED 1881
SEP 27 1924

From
Traveler
Boston, Mass.

Madame Serge Koussevitzky, Wife of the new Conductor of the Boston Symphony Orchestra.
(Keystone View)

Serge Koussevitzky, the Dynamic New Leader of the Boston Symphony Orchestra, in a Real How-Do-You-Do-Photographic Greeting.
(Keystone View Co.)

220 WEST 19TH ST.,
Tel. Chelsea 8860

THIS CLIPPING FROM
PHILADELPHIA, PA.
INQUIRER

SEP 28 19

A FEW WORDS MORE ON MODERN MUSIC

Remarkable Programmes Given in Paris by Boston's New Conductor; Notes of Coming Events

Announcements of musical events intended for publication in the Sunday issue of The Inquirer must be sent to the music editor no later than noon of the preceding Thursday.

Objection has been taken to the casual remarks in this column last Sunday with regard to orchestral programmes. The point is raised—it was sure to be—whether many of the new works are worth hearing. Why should we trouble to hear the compositions of "the Six" and other innovators when we have the rich classical repertory to delight us? The obvious answer to this is that lovers of music ought to know what is going on in the development—forward or backward, just as you please—of musical art. "If it be of God," as that learned doctor, Gamaliel, once said, "ye cannot overthrow it." If the new music be good music, it will live. And we ought to have intellectual curiosity enough to wish to discover whether it be good or bad.

As a matter of fact, too many have little intellectual curiosity, or perhaps historic sense. The thing that has been heard must be heard over and over again. They are as hostile to the revival of the forgotten as to the exploitation of the unknown. Some of the greatest composers of church music were ignored by generations of organists and choirmasters and are only now coming into their own, largely through the efforts of the choral societies. Even among professional musicians there is an appalling ignorance of and indifference to the history of their art.

Our orchestras have not, on the whole, fallen into so deep a rut as our opera companies; even so, few conductors are conspicuous for catholicity of taste. One of the few is Mr. Krousevitzky, the new Russian leader ~~of the~~ Boston Symphony Orchestra. Since 1921 he has given some exceedingly novel programmes at his concerts in Paris. Subscribers have been wondering fearfully what he might do in Boston.

On this subject Mr. Philip Hale, with his usual humor, descanted in the Boston Herald last Sunday:

"There naturally was, there is, curiosity about Mr. Koussevitzky's programmes. Shocking ~~reports~~ of his fell purpose had come across the Atlantic. It was said that he actually had encouraged the ultra-modern composers, the demons of dissonance, by performing their nerve-rasping monstrosities. Conservative Bostonians, those who believe that music ended with Johannes Brahms, shuddered in anticipation of seeing the red flag hoisted on Symphony hall and flapping there defiantly. What has already been said by Mr. Koussevitzky since his arrival reassures the timid in a measure. He speaks favorably of the ancients; there is only one Beethoven—not even in the United States, not even in Boston will another Beethoven arise; and Mr. Koussevitzky is going to lead a symphony or two by our old friend Bruckner—Bruckner, a composer dear to conductors. Did not Messrs. Nikisch, Gericke, Muck in turn show their devotion to him?"

Mr. Hale divides the listeners at orchestra concerts into three groups. First come the conservatives, the reactionaries, who desire to hear nothing modern. Next come the irreverent young, "who already dub Debussy's music 'old hat;' who insist on hearing only the works of the most 'advanced' school; who talk knowingly of the 'Six' (now five, and perhaps they are disbanded); who talk volubly about 'impressionnisme' and 'pointillisme,' and speak knowingly of Erik Satie, although they have never heard a note of his music except, possibly, the 'Gymnipedies' orchestrated by that old fogy, Achille Claude Debussy. As for the members of the third group, they plume themselves on their catholicity of taste, their eclecticism. They enjoy Bach because he is 'quaint.' 'You can find all possible harmonic devices in his music.' They think symphonies by Mozart, Haydn, Beethoven should be played if only for the benefit of the younger generation. They are impressed by the architectonics of Brahms. As for the ultra-moderns, they, of course, should be heard. 'It is necessary to know what is going on in the musical world.' So Bach and Honegger are alike to them; they applaud Stravinsky's 'Sacre du Printemps' and the overture to 'Oberon' with equal fervor, and say boldly, 'one must be broad-minded.'"

Well, if one must belong to a group, this last seems to have an advantage over the others. It is well to know what is going on, even if superficially. The instructed lovers of music should not judge too harshly the uninstructed, who may learn something in time. At least they have not shut their minds to learning.

It may be argued plausibly enough that a good many of the innovators in music do not really know what they want to do. A great deal of their work seems like fumbling after effects they are not sure of. Art of any kind must have beauty before all else. Their task is to bring others to see beauty with their eyes; for beauty lies in the eye of the beholder—or listener. What they are trying to say is often known only to themselves; and the suspicion arises that they have nothing to say. But they are entitled to try. It must never be forgotten that much which we now accept as beautiful was hideous to those who first heard it. How many years is it since even Brahms was anathema, was regarded as dry and dull, a terror to conventional programmes?

"They didn't know everything down in Judee," as John P. Robinson long ago reminded us, and the greatest musical genius that ever lived—most musicians call him Schubert, but Mozart also has his champions—did not achieve the whole gamut of musical expression.

If Mr. Koussevitzky is as catholic in Boston as we was in Paris, and is bold enough to give a whole programme to Liadov, Stravinski and Scriabin, to dally with Prokofiev, Satie, Malipiero, Riegel and the rest, many will think his audiences fortunate. Yet those who used to walk out of the hall before a Brahms symphony was played may avert the deadly menace by staying away altogether.

Musicians Are Made in Youth

BY WARREN STOREY SMITH

One of the first queries propounded by Mr. Koussevitzky upon his arrival on our shores was in substance: Are the ranks in American symphony orchestras recruited chiefly from American schools and conservatories?

For it is the expressed opinion of the new conductor of the Boston Symphony that a true national musical culture is impossible where such conditions do not prevail.

Needless to say, it was not possible to assure Mr. Koussevitzky that most of the players in our own, or in any other of the major symphony orchestras of the United States, are American trained. But we have been making some strides in that direction and another decade should see something approaching Mr. Koussevitzky's ideal. At least half a dozen graduates of the New England Conservatory have been or are at present members of the Boston Symphony, while the citizens of San Francisco, outstripping us, can point with pride to the presence in their orchestra of eight or 10 musicians who received their training in the orchestra of the San Francisco High School.

Of the benefits and the possibilities of school bands and orchestras we of Boston as yet know all too little. It is indeed in the reputedly uncultured West rather than in the effete East that the biggest advances in school music have been made. But the blame for our own lack of significant accomplishment may by no means be laid at the door of John A. O'Shea, director of music in the Boston schools.

Seen at his office at 15 Beacon street, the other day Mr. O'Shea declared with considerable warmth that when he first assumed his present post he hoped to revolutionize conditions over-night, but he soon found that he must make a long, uphill fight against prejudice and conservatism.

That his ambitions are now not so far from realization is, however, forcibly proven by the city's recent appropriation of $10,000 for the purchase of orchestral instruments and music stands, and of $300 for orchestral music.

And indeed, although not much has been heard from it in the way of public concerts, the Boston Public School Symphony Orchestra is already an accomplished fact; it would no doubt surprise many to learn that among the 60 odd members of this organization there was last season at least one oboeist, that players of the flute, clarinet, bassoon, trumpet, French horn and trombone were present in two and threes, and that the string section lacked neither violas nor double basses.

"The disconcerting feature of a school orchestra," said Mr. O'Shea, "is the inevitable fluctuation of its personnel. Two years ago," he went on, "we lost through graduation two French horns and four double basses, and skilled performers on those instruments are not to be made over-night."

Here, of course, is suggested the prime factor in the making of a school orchestra—the training of players, particularly players of the more unusual instruments. And it is to this end that Mr. O'Shea is now bending all his energies. The instruments themselves are ready, and more will be procured as they are needed. They may be purchased by the pupils at cost, or rented for the modest sum of $2 per year. All that is needed, then, is the teacher, and last—or perhaps first of all—the willing pupil.

The engaging of competent teachers is, of course, directly within Mr. O'Shea's province, and it is his declared intention to have the best who can be procured. Several members of the Symphony Orchestra have signified their willingness to be associated with the project, and one former member of that organization, Mr. Sordillo, trombonist and specialist in brass instrument mouthpieces, has already been engaged. The pupils will be taught in classes, during or after school hours, as may seem advisable, and a nominal charge of 25 cents a lesson will be made—a wise proviso, since nothing that is absolutely free seems ever to be fully appreciated.

Once in discussing musical conditions in America, Dr. Muck remarked, with characteristic terseness, "There is no use trying to educate the middle-aged." And while that may not be wholly and unconditionally true, it can scarcely be said too often that if we are to become a nation of music-lovers we must inculcate an understanding of music, or at least a familiarity with it, in the child and the adolescent.

It is not to be expected, or even greatly to be desired, that every boy or girl who plays an instrument in a school band or orchestra will become a professional musician. Rather the opportunity now offered the pupils of the Boston public schools is one of cultural advancement, although incidentally we may some time gain from it players in symphony orchestras. But think of the insight into music, and the love of it, that will be gained by every boy or girl who has played an instrument, whether string, wood, brass or percussion, in a classical symphony. And think, too, of the mental alertness and the sensitiveness that such an experience both requires and fosters.

For what he has already accomplished Mr. O'Shea is indeed to be congratulated, and the good that will come of his efforts is bound to be far-reaching. If it so wills Boston, the home of the Boston Symphony Orchestra, need no longer take second place in that field of school music where by every right it should be pre-eminent.

ENESCO IN CAMBRIDGE

Next Tuesday evening in Paine Hall of the Harvard Music Building, George Enesco, the Rumanian composer and violinist who has twice been a soloist with the Boston Symphony Orchestra, will be heard in a recital that, through the generosity of Mrs. F. S. Coolidge, will be open to the public free of charge.

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no details have yet been vouchsafed by anybody concerned.

Koussevitzky's First Programs to Prove Versatility

The announcement of the first programs which Koussevitzky has chosen for the Boston Symphony concerts has been awaited with interest.

Oct 10 and 11, the opening concerts, the orchestra will play in the order following a concerto for orchestra by Vivaldi, a contemporary of Bach, arranged by Siloti for modern orchestra, and new to Boston; Weber's "Oberon" overture; the Bacchanale from Wagner's "Tannhauser"; the Siegfried Funeral Music from Wagner's "Goetterdammerung," music which to many musicians represents the culmination of Wagner's genius; Honegger's much discussed "Pacific 231," a brief ultra-modern piece describing what it feels like to be a locomotive hurtling through space, and Skriabin's "Poem of Ecstasy," played here under both Muck and Monteux, but still a relative novelty.

This is an unconventional program and should certainly test the dramatic power and the versatility of Koussevitzky.

The program for Oct 17 and 18, the second concerts, begins with Handel's Concerto Grosso in D minor for strings; includes a Danse by Debussy orchestrated by Ravel; the first American performance of the Spaniard de Falla's "El Amor Brujo" (Love Magic) and for great classic symphony Beethoven's Fifth, in C minor.

It will be observed that as promised there is one new modern work per program, as the Honegger will be a "first time in America." This is a reasonable arrangement. It will also be observed that standard orchestral music gets its due on both programs, as is right and proper.

The first concert Friday, Oct 10, will be the most interesting occasion of the kind since Karl Muck made his debut in 1907. Koussevitzky and Muck have been the only conductors who came to Boston with great European reputations as orchestral conductors. Rabaud has and had one as a composer. The late Nikisch acquired one after he left Boston, as a conductor.

Dr Muck laid down his baton for part of a movement of Beethoven's "Eroica" Symphony at his first concert here, to prove his faith in the orchestra's success in assimilating Gericke's discipline. Perhaps the new leader may do something of the sort. At any rate he is almost certain to prove a sensation. People may dislike him as much as other people are sure to admire him, but nobody will accuse him of mediocrity or treat him as a nonentity, if his previous career is any test.

THIS CLIPPING FROM
BALTIMORE, MD.
SUN

SEP 2 8 1924

SYMPHONY CONDUCTOR.

THE newly appointed conductor of the Boston Symphony Orchestra is Sergei Koussevitsky, who succeeds Pierre Monteux, for some years the conductor of the organization. The orchestra, which was formerly one of Baltimore's regular visitors, but which in late years has made only one annual call, is to appear under its new conductor January 28.

The soloist for the occasion has not yet been announced, but speaking of soloists who are to appear this year with the Boston organization, it is interesting to learn that one of them is Igor Stravinsky, who, it appears, is a pianist as well as the composer of many of those ultra-modern effusions, which are called modern compositions.

Ruth St. Denis, Ted Shawn and the Denishawn dancers are expected to give a presentation in dance form February 19.

It is by no means an assured fact that Paderewski will engage in a concert tour this season, but should he do so our city will be one of those to have the pleasure of hearing him.

SYMPHONY PROGRAMS

The programs are now announced for the opening, and likewise the second pair of Boston Symphony concerts in Symphony hall. Serge Koussevitzky, the new conductor, will first assemble the orchestra for rehearsal next Thursday morning. He will be heard for the first time in America in the following programs:

First program, Oct. 10-11:	
Concerto for orchestra (arr. by A. Siloti)	Vivaldi
Overture to "Oberon"	Weber
Bacchanale from "Tannhaeuser"	Wagner
Funeral March of Siegfried, from "Gotterdammerung"	Wagner
"Pacific 231" (First performance in America)	Honegger
Poem of Ecstasy	Scriabin
Second program, Oct. 17-18:	
Concerto Grosso in D minor (for strings)	Handel
"Danse"	Debussy-Ravel
"El Amor Brujo" ("Love Magic") (First performance in America)	De Falla
Symphony in C minor No. 5	Beethoven

ROLAND HAYES

Roland

THIS CLIPPING FROM
PROVIDENCE, R. I.
JOURNAL

SEP 2 8 1924

"I would like to make it clear," says Serge Koussevitzky, new conductor of the Boston Symphony, to an interviewer from the Boston Globe, "that I am neither modernist nor classicist in my musical preferences. The works of the great classical masters are absolutely indispensable to me as a musician and in my life. No one would be less willing to be without them than I.

"But music is not a static art. Music is continually being made which is an expression of the period in which it appears. It is as necessary for us to know and admire what is being done as it is to know and admire what has been done. As for the value of new works, the conductor uses his best judgment in producing them. He must leave the rest to the judgment of time."

Tel. Chelsea

THIS CLIPPING FROM

NEW ORLEANS,
LA.
TIMES-PICAYUNE

SEP 28 1924

'Greatest of Conductors" Says Jazz Music Is Good

New Boston Symphony Head Will Seek American Beethoven.

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The approaching arrival in America of Serge Koussevitzky to become conductor of the Boston Symphony Orchestra, turns attention not only to the man himself but to what he, as a seeker after new genius, hopes to find in America. Exponent of both the classic and the modern, he will search here for talent—or better—and with no bias against jazz he may be the first to find an American Beethoven. Mr. Koussevitzky's following in Europe is of the enthusiastic sort usually created only by opera stars. The Boston Symphony, in the time of Dr. Karl Muck, was perhaps America's most famous musical organization.

BY ALLEN RAYMOND

(Paris Correspondent of The Times-Picayune and the North American Newspaper Alliance)

Paris, Sept. 27.—"What I hope to do in America is to show the public that masterpieces of music are being written today as powerful, stirring, and beautiful as the greatest of the past," says Serge Koussevitzky, the Russian conductor who will lead the Boston Symphony Orchestra this coming season.

In the twilight shadow of his Paris home, looking down through the trees upon the peaceful Seine, he outlined for readers of The Times-Picayune his plans and hopes for his approaching career across the Atlantic.

"I will present in Boston music never heard before," he said, "music which now exists only in manuscripts which I have in my keeping, music written by men now living who will rank as high a century from now as Mozart and Beethoven. I have given some of their music to Paris. You have seen how it has been received. Some of it shall be America's first."

I have seen how Koussevitzky's music has been received in Paris. Music lovers in the French capital have gone mad over the Russian leader, literally frenzied in their idolatry.

But it is not alone for his introduction of new composers that they storm the doors of the Theatre Nationale de l'Opera for all his concerts.

America may be sure that Koussevitzky will present its musical public with auditions of the older classics, without a trace of modernity in his reading of them, their historic beauties reproduced painstakingly and enthusiastically, exactly as the modern Russian believes the older masters wished them rendered.

America also may be sure that this man will be engaged during his entire stay in America on a passionate hunt for musical genius resident or native in the new world.

"I will do in the new world what I have done in the old," was his reply to a request for an outline of his plans.

In the old world he has become known as a hunter for musical talent, and a patron of young composers. He believes there is genius in America, and he hopes to ferret it out. The breadth of territory which his search will cover may be indicated by an incident he told the interviewer.

"Jazz music?" (He was answering a query.) "I like all good music. And several Americans have written jazz which is truly good. Besides writing it, your nation seems to have a talent for playing it.

Finds Jazz Band Splendid.

"I was in London recently, and dropped in late at night for something to eat at a supper club where dancing was going on. There was an orchestra of American boys there. The oldest could not have been more than thirty. I had a table near them where I could hear them and watch them individually. Some of those boys were improvising as they went along, and they were great players. I let my supper get cold listening to them. I stayed until a shockingly late hour. Those boys were fine musicians, but I learned that they were not particularly notable among America's jazz musicians—just a group of college students from one of your Western states."

Mr. Koussevitzky is a man of one passion, music. He is a man of no hobbies. Over and above his talents, his outstanding quality is enthusiasm. He is as enthusiastic over the subject he expounds from his conductor's platform as is Billy Sunday over his. (Their methods of exposition differ.)

Music has been practically his entire life since the age when most boys are playing marbles. At the age of twelve he conducted a provincial theater orchestra in Russia, and was a composer. Today he is 52 years old.

Mr. Koussevitzky is married. His wife is musical. Mrs. Koussevitzky is the sort of person to whom the young Russian composers dedicate their most ambitious works. A species of goddess, for Scriabin, Stravinsky, and their fellows. She has great sympathy for them, is a tireless listener, an able and appreciative critic. She is more than well-to-do. She has published the music of more than one hungry genius, and has supplied food to many others.

In appearance, manner, and dress, Mr. Koussevitzky might be a successful middle-aged business man—a forceful figure of no eccentricities, of middle height, stocky, unathletic. Only his eyes inform you he is not; few business men have eyes glowing with such dark strange fires as his, when enthusiasm is flaming in them. They are the eyes of a young reformer, an evangelist.

The fact is, Mr. Koussevitzky is an evangelist, and a showman. He would appreciate both Billy Sunday and P. T. Barnum.

This is what he told his interviewer of a trip he used to take in pre-war Russia with an orchestra of 100 players, in a steamboat on the Volga.

Carried Music to Millions.

"I carried music through a vast section of Russia," he said. "Once every two years before the war I used to charter a big steamer and make a journey of 2500 miles. We stopped at every big city and many small towns. We sent men ahead to advertise that we were coming. The peasants would flock to the river from villages for miles back into country which few Europeans have ever seen. And I took them the best that exists in music, new and old. Debussy, Ravel, Florent Schmitt, P. Dukas, Roger Ducasse, Elgar, Richard Strauss. I made them known in villages where there isn't any modern life as Europe and America know it.

"I took them into the back country and gave them to hundreds of thousands of Russian [illegible]

Heir to Dr. Muck's Baton Is 'Apostle of Moderns'

de l'Opera, just in front of the Cafe de la Paix, for the first time since 1920, the two literally fell upon each other's necks. Shortly thereafter Koussevitzky led the orchestra in the opera when Chaliapin appeared, and led it in each of the basso's appearances thereafter.

The union of the two popular favorites in one performance almost caused a riot. The prices were quadrupled, and still the mob stormed the doors trying to get in.

I doubt if Koussevitzky ever quarreled with anyone on Bolshevism, or anything else aside from music. Therein lies all his interest and all his capability of getting excited.

New Finds Chief Interest.

He is interested in choral music as well as orchestral, and in the union of the two. In Moscow he organized a choir of 250 voices to give choral works in conjunction with his symphony orchestra.

His chief interest undoubtedly is in the discovery of new music and making it known to the public. He introduced Debussy into Russia and invited the great Frenchman

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THIS CLIPPING FROM

BOSTON,
MASS.
HERALD

SEP 28 1924

SYMPHONY PROGRAMS

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Overture to "Oberon"..................... Weber
Bacchanale from "Tannhaeuser"........ Wagner
Funeral March of Siegfried, from "Gotterdammerung" .... Wagner
"Pacific 231".............................. Honegger
(First performance in America)
Poem of Ecstasy.......................... Scriabin

Second program, Oct. 17-18:
Concerto Grosso in D minor (for strings).. Handel
"Danse" .... Debussy-Ravel
"El Amor Brujo" ("Love Magic").... De Falla
(First performance in America)
Symphony in C minor No. 5........... Beethoven

Chelsea 8860

THIS CLIPPING FROM

BOSTON, MASS.
POST

SEP 28 1924

Musicians Are Made in Youth

BY WARREN STOREY SMITH

One of the first queries propounded by Mr. Koussevitzky upon his arrival on our shores was in substance: Are the ranks in American symphony orchestras recruited chiefly from American schools and conservatories?

For it is the expressed opinion of the new conductor of the Boston Symphony that a true national musical culture is impossible where such conditions do not prevail.

Needless to say, it was not possible to assure Mr. Koussevitzky that most of the players in our own, or in any other of the major symphony orchestras of the United States, are American trained. But we have been making some strides in that direction and another decade should see something approaching Mr. Koussevitzky's ideal. At least half a dozen graduates of the New England Conservatory have been or are at present members of the Boston Symphony, while the citizens of San Francisco, outstripping us, can point with pride to the presence in their orchestra of eight or 10 musicians who received their training in the orchestra of the San Francisco High School.

Of the benefits and the possibilities of school bands and orchestras we of Boston as yet know all too little. It is indeed in the reputedly uncultured West rather than in the effete East that the biggest advances in school music have been made. But the blame for our own lack of significant accomplishment may by no means be laid at the door of John A. O'Shea, director of music in the Boston schools.

Seen at his office at 15 Beacon street, the other day Mr. O'Shea declared with considerable warmth that when he first assumed his present post he hoped to revolutionize conditions over-night, but he soon found that he must make a long, uphill fight against prejudice and conservatism.

That his ambitions are now not so far from realization is, however, forcibly proven by the city's recent appropriation of $10,000 for the purchase of orchestral instruments and music stands, and of $300 for orchestral music.

And indeed, although not much has been heard from it in the way of public concerts, the Boston Public School Symphony Orchestra is already an accomplished fact; it would no doubt surprise many to learn that among the 60 odd members of this organization there was last season at least one oboeist, that players of the flute, clarinet, bassoon, trumpet, French horn and trombone were present in two and threes, and that the string section lacked neither violas nor double basses.

"The disconcerting feature of a school orchestra," said Mr. O'Shea, "is the inevitable fluctuation of its personnel. Two years ago," he went on, "we lost through graduation two French horns and four double basses, and skilled performers on those instruments are not to be made over-night."

Here, of course, is suggested the prime factor in the making of a school orchestra—the training of players, particularly players of the more unusual instruments. And it is to this end that Mr. O'Shea is now bending all his energies. The instruments themselves are ready, and more will be procured as they are needed. They may be purchased by the pupils at cost, or rented for the modest sum of $2 per year. All that is needed, then, is the teacher, and last—or perhaps first of all—the willing pupil.

The engaging of competent teachers is, of course, directly within Mr. O'Shea's province, and it is his declared intention to have the best who can be procured. Several members of the Symphony Orchestra have signified their willingness to be associated with the project, and one former member of that organization, Mr. Sordillo, trombonist and specialist in brass instrument mouthpieces, has already been engaged. The pupils will be taught in classes, during or after school hours, as may seem advisable, and a nominal charge of 25 cents a lesson will be made—a wise proviso, since nothing that is absolutely free seems ever to be fully appreciated.

Once in discussing musical conditions in America, Dr. Muck remarked, with characteristic terseness, "There is no use trying to educate the middle-aged." And while that may not be wholly and unconditionally true, it can scarcely be said too often that if we are to become a nation of music-lovers we must inculcate an understanding of music, or at least a familiarity with it, in the child and the adolescent.

It is not to be expected, or even greatly to be desired, that every boy or girl who plays an instrument in a school band or orchestra will become a professional musician. Rather the opportunity now offered the pupils of the Boston public schools is one of cultural advancement, although incidentally we may some time gain from it players in symphony orchestras. But think of the insight into music, and the love of it, that will be gained by every boy or girl who has played an instrument, whether string, wood, brass or percussion, in a classical symphony. And think, too, of the mental alertness and the sensitiveness that such an experience both requires and fosters.

For what he has already accomplished Mr. O'Shea is indeed to be congratulated, and the good that will come of his efforts is bound to be far-reaching. If it so wills Boston, the home of the Boston Symphony Orchestra, need no longer take second place in that field of school music where by every right it should be pre-eminent.

ENESCO IN CAMBRIDGE

Next Tuesday evening in Paine Hall of the Harvard Music Building, George Enesco, the Rumanian composer and violinist who has twice been a soloist with the Boston Symphony Orchestra, will be heard in a recital that, through the generosity of Mrs. F. S. Coolidge, will be open to the public free of charge.

THIS CLIPPING FROM

ROCHESTER,
N. Y.
DEMOCRAT

SEP 28 1924

A FAMOUS MUSICIAN.
Serge Koussevitzky recently arrived to conduct the Boston Symphony Orchestra this season. He is one of the prominent musical figures abroad, but this is his first visit here.

THIS CLIPPING FROM

BOSTON, MASS.
ADVERTISER

SEP 28 1924

Koussevitzky's Symphony Program

SERGE KOUSSEVITZKY, new conductor of the Boston Symphony Orchestra, has selected the following program for his American debut at the Symphony concerts on October 10 and 11:

Vivaldi, concerto for orchestra, arranged by A. Siloti; Weber, overture to "Oberon;" Wagner, bacchanale from "Tannhaeuser" and funeral march from "Goetterdammerung;" Honegger, "Pacific 231," first performance in America; Scriabin, "Poem of Ecstasy."

Manchester Guardian

CONCERT-CHRONICLE

Trans. Mon. Sep 29

Bruckner and Elgar to Return to the Symphony Concerts by Grace of Mr. Koussevitzky—Prokofiev Goes, Borovsky Comes—The Cambridge Series—Mr. Loeffler's New Piece for Chicago

THE Symphony Concerts have long overlooked the music of Bruckner and Elgar. For both, as the season advances, Mr. Koussevitzky purposes to find room. Not a Symphony by Bruckner has been heard in Boston since Dr. Muck's day, though Mr. Monteux considered—and reconsidered—a revival from them. Admittedly, Bruckner is amorphous and prolix. He stumbles and sprawls when he should go forward compactly and vigorously. He puts concision behind him, as though it were Satan to composers. He fondles his mannerisms—with a gentle smile of deprecation. Upon non-German audiences, the beginnings and the ends of his Symphonies usually and quickly pall. Between, however, stand Scherzi fresh, homely, clumping as peasants' merry-making, and slow movements saturated with ecstatic beauty. A peasant's mind and heart lingered in Bruckner; he knew Beethoven's hearty, smacking Scherzi; accordingly he wrote his own. Bruckner was also mystic. Now and again celestial visions opened before him to suffuse his music. Rapturously, longingly he then wrote, like a Saint John of revelation is tones. On these pages his music is like no other; by them it endures; for them Mr. Koussevitzky will revive one of the nine Symphonies; possibly the Eighth, for a transcendent Adagio.

Even more meager has been Elgar's portion at Symphony Hall. Since Mr. Fiedler's time neither of his Symphonies has been played in Boston. His Overtures and Concertos have fared no better. From the touring Toscanini came the only performance within memory of his "Enigma Variations." There is even a "tradition"—holy word!—that Bostonian ears cannot endure Elgar's music. Nobody knows, so long is it since they have heard any. Sir Edward's Symphonies have obvious faults and idiosyncrasies; they have been overpraised and over-gospelled; but an individual mind and spirit inform them; while they compare favorably with other work in kind of his generation. Freer from reproach are such Overtures as "Cockaigne" and "In Italy," or the Variations that are now almost classic piece. From Williams to Bliss we know the young Englishmen. Rightly Mr. Koussevitzky intends to remind us of the old. And the notion that Britons cannot compose belongs with the notion that none but Germans "really understand" Beethoven.

From Symphony Hall

Mr. Prokofiev, the Russian composer and pianist, is unable, for various reasons, to visit the United States next winter. Consequently he will not be "assisting artist" at the Symphony Concerts. For compensation, Mr. Borovsky, pianist from Russia by way of Paris and New York, is added to the announced "soloists." He courts brilliance and he strikes fire.

The Symphony Orchestra and Mr. Koussevitzky will be heard at Sanders Theater in Cambridge on Thursday evenings, Oct. 16, Nov. 6, Dec. 4, Jan. 8, Feb. 2 and 26, March 19, April 2 and 30. Tickets for the series of nine concerts will cost $12. Through next Saturday, Oct. 4, present subscribers may repurchase their seats of Mr. W. F. Carmichael at the University Book Store. On Saturday morning, Oct. 11, unclaimed seats will be put on sale at the same place.

On Thursday next, Mr. Koussevitzky will begin work with the reassembled Symphony Orchestra, to a man unchanged from the band of last year. In Europe he has made shift with two rehearsals for each

Continued on Following Page

Amusements

THIS CLIPPING FROM

BOSTON, MASS.
TRANSCRIPT

SEP 29 1924

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On Thursday next, Mr. Koussevitzky will begin work with the reassembled Symphony Orchestra, to a man unchanged from the band of last year. In Europe he has made shift with two rehearsals for each

of his concerts. Here in Boston he may have as many as he chooses.

COLONIAL

NEW YORK
ESTABLISHED 1881
From OCT 1 1924
Traveler
Boston, Mass.

WELLESLEY PLANS CONCERT SERIES

The music department of Wellesley College is sponsoring a series of concerts in Alumnae hall to run from October until March. These will include seven numbers. The first will be the Boston Symphony orchestra, under its new conductor, Serge Koussevitzky. Mme. Eva Gauthier, an exponent of modernism in music, will give a vocal recital. Harold Bauer, pianist, Bronislaw Huberman, violinist; Lionel Tertis, violist, and Felix Salmond, violoncellist, form a distinguished quartet for the performance of chamber music. In February the Harvard Glee Club will give a concert. Others in the series include Helen Stanley, soprano; John Powell, pianist; Myra Hess, pianist, and Cecelia Hansen, violinist.

Boston Post

SYMPHONY BY RADIO

To the Editor of the Post:

Sir—In the papers I see that a course in the appreciation of orchestral music is to be given at the Boston Public Library, presumably to increase interest in the Symphony Concerts. But why bother to do this if only a favored few can attend the concerts? Friday afternoon I waited outside Symphony Hall half an hour and then, like many others, was disappointed. Only those who had parked on the steps for about two hours could get in.

All the tickets had been sold days before, so those of us who could not attend the Saturday evening performances had to take a chance on the rush seats. If the idea of the founder and supporters of the orchestra is to bring the best music within the reach of all (and surely Colonel Higginson did not intend his concerts to be the property of a select few), one could hardly say they had been successful.

Certainly the two million people of Greater Boston are not so dull intellectually as to force a band of talented musicians led by one of the ablest conductors in the world to restrict itself to two performances a week in a small hall because of lack of patronage! There are more than enough patrons for two performances, and a little newspaper and radio propaganda ought to fill the seats at a third one.

The ordinary individual, like you and I, needs only to be taught that he can hear the best music in the world just as easily as he can see a show. This third performance might be given only every other week perhaps, on Wednesday afternoons, say. Then those who cannot go Friday or who feel unable to spend the time and money required for the 24 Friday performances might be able to attend the Wednesday ones, which might possibly be so arranged as to reduce the annual deficit.

Radio might be used to make more performances of the concerts feasible. I do not quarrel with those who really enjoy modern popular music, but I do object to their monopolizing the ether with it. There is only one radio orchestra playing regularly each week, but on Saturday evening all three stations have their blare factories under full steam. Now why could not one of them broadcast the Symphony concerts? The guarantors of the orchestra would lose nothing for those who go now would go anyway.

At best, radio transmission is somewhat unsatisfactory and there is great fascination in watching the musicians. The guarantors might even gain, if radio filled the seats at a third performance so arranged as to reduce the deficit. At the very least, broadcasting would realize the purpose of both the founder, Colonel Higginson, and the conductor, Mr. Koussevitsky, of putting the very best music where the ordinary individual who is interested enough to put forth some exertion can get at it.

DISAPPOINTED.

THIS CLIPPING FROM

Gazette Schenectady N.Y.

OCT 2 192

Germany is high.

BOSTON SYMPHONY COMES WITH A NEW DIRECTOR

Schenectady is to have special favor this season in being the first city of the territory to welcome Serge Koussevitzky as the new conductor of the Boston Symphony Orchestra of 105 artists, and with an eminent soloist, in concert at the State armory, Monday evening, November 10, under the management of Ben Franklin. Not only will event introduce Koussevitzky in Schenectady before he has appeared in Albany, Troy, or Utica, but it will be one of the first cities in the United States to greet the great director.

The Boston Symphony is considered the greatest orchestral body not only in this country, but in Europe as well. It has held this fame for years. Seats for the event may be ordered now, and all letters should be sent to Mr. Franklin, in care of Cluett and Sons.

THIS CLIPPING FROM

SPRINGFIELD, MASS.
REPUBLICAN

OCT 2 -1924

Lotta's Interest In Animals

The rather striking will of Lotta—the one name by which she was universally known—did not overlook one set of friends in which she was always interested—dumb animals. She had strong beliefs in the sanctity of life, and was an early and enthusiastic member of the Millennial league, whose members vow neither to wear the skins of animals nor eat their flesh. During her years in Boston she never forced her views on others, but she was never afraid to express them, even though she might realize that her hearers did not agree with her. To most of those who met her socially, she seemed shy, but always sincere, and now she has made it possible for her conviction to bear fruit, though many will regret her financial aid to the antivivisection movement.

A week from the coming Friday the first public rehearsal of the 44th season of the Boston Symphony orchestra will be given with Serge Koussevitsky, the new Russian conductor, making his bow to Boston. Already he is pleasantly settled in a charming house in Jamaica Plain. He has disarmed would-be critics by making no sensational announcements. Indeed, his list of soloists is alluring. Among these are Margaret Matzenauer, Alfred Cortot, Serge Prokofieff, Albert Spalding, Igor Stravinski, Serge Rachmaninoff, Guy Mai

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motor vehicles
ments.

[illegible]

SYMPHONY ORCHESTRA BEGINS REHEARSALS

Serge Koussevitzky Takes Charge

At 10 o'clock this morning, in Symphony Hall, the Boston Symphony Orchestra assembled for the first time under Serge Koussevitzky, and began the season's rehearsals. Mr E. S. Welch of the orchestra's board of trustees led Mr Koussevitzky to the conductor's platform and introduced him to the orchestra.

The new Russian conductor acknowledged the applause from the musicians and made a brief answering speech. Depreciating "banalities," he expressed his delight in coming to an orchestra whose fame had spread all over Europe. He said that an orchestra with art as its first and sole aim was a rare phenamenon, hard to find on the other side of the Atlantic. It was this quality in the Boston Symphony Orchestra which brought him to America.

The orchestral season will open Friday afternoon and Saturday evening of next week, in Symphony Hall. Mr Koussevitzky will make his American debut with the following program: Vivaldi's concerto in D minor; Berlioz' overture, "The Roman Carnival"; Brahm's variations on a theme by Haydn; Honegger's " Pacific 231," and Scriabin's "Le Poem de l'Extase."

Tel. Chelsea 8860

THIS CLIPPING FROM

[illegible]

SEP -1924

The Boston Symphony orchestra has had a succession of directors. George Henschel, Wilhelm Gericke, Arthur Nikisch, Max Fiedler, Henri Rabaud and Pierce Monteux are to be followed by Sergei Koussevitzky. Well, Russians are the fashion. They sing differently, act differently, write differently, and compose differently. Presently we shall see if one conducts differently. Safonoff did it without a baton and Stokowski does it without a score. Now if the orchestras could only play without conductors—but what a dreadful thought! writes W. J. Henderson.

Traveler Thurs Oct 2

NEW CONDUCTOR LEADS SYMPHONY

The Boston Symphony orchestra today assembled for the first time under Serge Koussevitzky and began the season's rehearsals. E. Sohier Welch of the board of trustees introduced the new conductor to the players.

The conductor acknowledged the applause of the musicians and expressed his delight in coming to an orchestra whose fame had spread over all Europe.

The orchestral season will open Friday afternoon and Saturday evening, Oct. 10 and 11, in Symphony Hall. Koussevitzky will make his American debut with the following program: Vivaldi's Concerto in D minor; Berlioz's Overture, "The Roman Carnival"; Brahms's Variations on a Theme by Haydn; Honegger's "Pacific 231" and Scriabin's "Le Poeme de l'Extase."

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Oct nos up further in book - Oct 26

106-110 SEVENTH AVE.
NEW YORK
ESTABLISHED 1881
From OCT 2 1924
Telegram
New York City

Koussevitzky; "Pacific 23."

All eyes are on Sergei Koussevitzky. Wilhelm Furtwaengler, who "guests" here with the Philharmonic in December, may be Koussevitzky's superior as a conductor, and may not be. That we are to see for ourselves. The German from Leipzig and Berlin is notoriously a classicist. The Russian from Paris and London might prove anything short of a blue flamingo. He is an "arch-histrion," his baton a "wand of wizardry." He "hypnotizes his audience and sometimes his orchestra." A classicist? Down Boston way they are trumpeting to all the winds of heaven that he is!

At any rate, Koussevitzky has the limelight. And will till his compatriot, Stravinsky, disembarks here. But Stravinsky is only a composer who is persuaded to conduct. What is Koussevitzky not? A virtuoso of the bull fiddle, he boldly perched above that vulcan of the viols and strove to turn it cupid to the demure psyche of the eighteenth century muse. He took an orchestra aboard a steamboat and led it up and down the Volga River. (Shall we here compare the Staten Island ferryboats?) When Bolshevism seized on Russia he preferred Paris as a habitat to Moscow. Soon he had Paris, and London, too, quite by the ears (as, indeed, he ought!) with his conducting of opera and of concerts.

There was division of opinion abroad. But what of that? He did new music, lots of it. Folk went to Koussevitzky's concerts for the programs, whether or not they stayed for the program-maker. A sensationalist, yes; but need that be a term of reproach? Wasn't Nikisch himself the prince of sensationalists? And how about Richard Wagner and Richard Strauss? The best advertised conductor of our day, save possibly Arturo Toscanini, such is Sergei Koussevitzky, and he has been at it for less time than most of them.

Boston has not, since the departure of the young Arthur Nikisch a generation ago, had a sensational conductor, musically, at the head of its famed orchestra until now. True, not one of them, not even such reputed classicists at Gericke and Muck, have been niggardly about treating Boston to new music. But one and all they felt as a first duty the zealous guarding of the classical tradition of the great band over which they have been called to preside. Strauss, Debussy, Scriabine, Stravinsky, each in turn has been dutifully, and more than dutifully, performed. But never has there existed the suspicion of a slight toward Beethoven, Schubert, Schumann, Brahms, and seemingly the more a leader went in for the newest men of France and Russia the more loving and appreciative was his cherishing of Bach, of Handel, of Haydn, of Mozart.

Well, it is now Koussevitzky's chance, and we shall hear what we shall hear. His first American program for the opening pair of concerts in Boston, Friday and Saturday of next week, is an unprecedented affair—for America at least—in selection, in arrangement. Will he venture on more such? Here is the first:—

Vivaldi-Siloti, concerto; Weber, overture to "Oberon"; Wagner, Bacchanale from "Tannhaeuser" and Siegfried's death music from "Goetterdaemmerung"; Honegger, "Pacific 23"; Scriabin, "Poem of Ecstasy."

Probably Siloti's arrangement of the Vivaldi concerto has never yet been played in America. But the seeming blindfold raid on the Weber-Wagner barrel is almost impudent in its chestnut-grabbing. Mr. Koussevitzky led the "premiere" of "Pacific 23" in Paris last spring. The "Poem of Ecstasy," placed with a frankly prima donna gesture at the end of the program, is one of those Scriabin steeds of battle that Mr. Koussevitzky rides in a mazeppa frenzy to the trampled devastation of his grateful audiences. Well, Boston will see soon, and so before long shall we!

In "Pacific 23" Arthur Honegger, by all odds the most considerable talent of that carefully advertised Parisian Group of Six, pays his tribute to the giant modern locomotive. What one of us all but had his day of steamboat or of locomotive worship? It has taken Honegger, though, to turn his to ultimate account in a piece of music for orchestra. And let us be properly grateful to Mr. Koussevitzky for bringing this singular music forward here so promptly. For Stravinsky's "Sacre du Printemps" we of America waited a long ten years!

PITTS SANBORN.

THIS CLIPPING FROM
Star Schenectady N.Y.
OCT 1924

Boston Symphony Orchestra Coming

Ben Franklin announces an appearance of the world's greatest orchestra, the Boston Symphony of 105 instrumentalists at the State Armory, Monday evening, November 10, and this announcement is certain to arouse the finest sort of enthusiasm and interest. This undoubtedly will also be accentuated from the fact that at this concert Schenectady will have one of the first opportunities to welcome Serge Koussevitzky, the new conductor of the orchestra, who is heralded as the finest leader in this country or Europe. And in addition to this an eminent artist will be heard as soloist of the occasion. While it is a known fact that the Boston orchestra is supreme among orchestral bodies, and that its concerts are only to be considered as most important functions, not so much is known in this country as yet of Mr. Kousevitzky, except among those who keep in touch with musical affairs in Europe, but it is known that this conductor is called the most striking figure and dominating personality in the orchestral concerts of London and Paris, and that he is the most conspicuous conductor of all Russia.

Seats for this concert may be ordered now, sending such orders to Mr. Franklin, in care of Cluett and Sons, Schenectady.

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usiness."

LEADER KOUSSEVITZKY TAKES OVER SYMPHONY

The Boston Symphony Orchestra yesterday assembled for the first time under Serge Koussevitzky and began the season's rehearsals. E. Sohier Welch of the board of trustees introduced the new conductor to the players.

Herald Oct 3

THIS CLIPPING FROM
Star Schenectady N.Y.
OCT 3 1924

Boston Symphony Orchestra Will Appear at State Armory in November

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NEW SYMPHONY LEADER HAILED

The Boston Symphony Orchestra was introduced to its new conductor, Serge Koussevitzky, yesterday, when it met for the first rehearsal. E. Sohier Welch, representing the trustees, did the introducing, and the orchestra gave a rousing welcome.

Serge Koussevitsky.

Mr. Koussevitzky made a brief speech.

The famous Russian said in part that an orchestra with art as its sole aim was a rare phenomenon. It was this quality in the Boston Symphony which brought him to America.

Oct 3

BOSTON POST, FRI

SYMPHONY MEETS NEW CONDUCTOR

Koussevitzky Makes Brief Speech at Rehearsal

At 10 o'clock yesterday morning the members of the Boston Symphony Orchestra assembled at Symphony Hall for the first rehearsal of the season and were then and there introduced to the orchestra's new conductor, Serge Koussevitzky.

Led to the platform by E. Sohier Welch of the orchestra's board of trustees, Mr. Koussevitzky was by him formally presented to the band, and after much applause made a brief speech of greeting.

GLAD OF OPPORTUNITY

The fame of the Boston Symphony Orchestra, said Mr. Koussevitzky in substance, had spread all over Europe, and it gave him great pleasure to be called to lead an organization of such repute.

Furthermore, he said that an orchestra which existed solely for art was now practically unknown on the other side of the Atlantic, and above any other consideration it was this quality in the Boston Symphony Orchestra which drew him to our shores.

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THE SUPREME EVENT OF THE YEAR—STATE ARMORY, SCHENECTADY, MONDAY, NOV. 10—BEN FRANKLIN PRESENTS

BOSTON SYMPHONY 105 Artists and SERGE KOUSSEVITZKY Conductor

Orders for tickets for this concert will be accepted at once, and will be filled in the sequence of receipt. If order is accompanied with remittance, tickets will be mailed, otherwise the tickets will be just as carefully selected and held at the box office until called for. Send all orders to Ben Franklin, in care Cluett & Sons, Schenectady.

Letters "A" to "O"	$2.75
Letters "P" to "Y"	$2.20
Letters "Z" to "II"	$1.65
Entire Balcony	$2.20
General Admission	$1.10

Trans. Friday Oct 3

Mus

THE NEW, THE OLD, AS MUSIC PAUSES UPON ITS COURSE

MR. KOUSSEVITZKY'S WAY WITH AUDIENCES

Late-Comers, Interruptions and Programs—The People's Orchestra and Guest Conductors—Malcolm Lang Takes Over the Cecilia—Mr. Samuel and Bach—A "Concert-Course," in New York—Incidents and Opinions

LIKE most conductors Mr. Koussevitzky dislikes applause between the divisions of a Concerto or a Symphony. Taking his courage in his hands, he has persuaded even miscellaneous Parisian audiences to forego these interruptions. Gently but persistently he intends to bring the more docile Bostonians of Symphony Hall to a like state of mind and habit. For the change Mr. Monteux was already paving the way. Toward the end of last season, one or another piece did pass unbroken and undisturbed by too eager plaudits. The more observant, the quicker-witted, had begun to understand and respect the restraining gesture. One obstacle, however, held firm. Mr. Monteux preferred to begin a concert with a Symphony. Willing or unwilling, he must pause after the first movement for the tardy. While he waited for them, they who would clap seized the opportunity, and once more the lesson of silence was unlearned.

Mr. Koussevitzky takes a different course. He prefers to set a Symphony at the end or in the middle of his program. For beginning he usually chooses an ancient piece that, however divided, passes succinctly and swiftly. He keeps the pauses too brief for any sort of interruption. Only at the end may the belated enter. The middle hour of the concert will also protect his Symphonies and Concertos. All comers have then arrived. None is quite ready to depart. Yet the final piece, unless it is as close-knit and continuous as Skriabin's "Poem of Ecstasy" next week, will open pitfalls. As there are those who have never heard the first act of any opera in the repertory of the Metropolitan, so there are those who have next to never heard the last number on a Friday afternoon at Symphony Hall. Unless Mr. Koussevitzky casts a spell upon them, his pause, however short, will be their signal for departure. Wait he must or have the rustle of skirts and the impact of closing doors added to his tuneful choir. There are observers on the side-lines who look forward to a duel that will be as pretty as it is polite.

to no small prestige. It is not impossible to regain both.

Programs in Prospect

From the chosen pieces for the first pair of Symphony Concerts next week, Mr. Koussevitzky has dropped Weber's Overture to "Oberon"; the Bacchanal from Wagner's "Tannhäuser" and the music that mourns Siegfried in "Götterdämmerung." Instead, conductor and orchestra will be heard in Berlioz's Overture to "Benvenuto Cellini," a romantical show-piece, and Brahms's sedate Variations on a Theme of Haydn.

THIS CLIPPING FROM THE
SAN FRANCISCO,
CAL.
ARGONAUT
OCT 4 1924

winning the sympathy of the audience.

* * *

Americans who have been wondering just what to expect from Serge Koussevitzky, who has come over to steer the Boston Symphony's ship, are told by Ernest Newman in the American Mercury that Koussevitzky has a volcanic temperament under marvelous control. To make this point clear, Newman quotes Richard Strauss as saying, apropos "Tristan," that the "brain that could pour out that passionate music must have been cold as ice."

Newman goes on: "What seems like paradox in this, however, is no more than sober truth. The more an artist is on fire, the cooler have to be the head and hand that direct the fire. Koussevitzky has this central ice in an extraordinary degree. I believe it would hardly be possible to raise certain works to a higher pitch of nervous incandescence than he does; but the nervousness never gets out of hand.

Koussevitzky was born, we are told, in Tver, in the northern part of Russia, in 1874. He was leading a theater orchestra in his home town at the age of twelve, keeping at the post for two years. Part of his duties was to compose whatever music might be needed. When he was fourteen Koussevitzky went to Moscow to continue his studies. He practised upon the double-bass, soon acquiring such extraordinary facility that he was appointed soloist in the Imperial Opera orchestra and succeeded his teacher, the celebrated Rambaussev, as professor of the Conservatoire. Then, for ten years, Koussevitzky toured Europe as a virtuoso. He composed a number of works for his instrument, including a concerto, that have been much played. Yet all this time he yearned to become a conductor again.

"In 1907 he formed," Newman says, "out of the pupils of the BerlinwHochschule for Music, an orchestra with which he worked for two years, studying chiefly the classics and Wagner. He returned to Russia in 1909 and organized the Koussevitzky orchestra that soon became famous. The men were engaged by the year and were barred from giving their services to any other organization. For the performance of the choral works given at his Moscow concerts he formed a mixed choir of two hundred and fifty voices: in Petrograd he used for this purpose the celebrated Archangelsky Choir.

Formal Moscow and Petrograd seasons ending at Easter, Koussevitzky in the spring gave Beethoven festivals, Bach festivals, Tschaikovsky festivals, and Rimsky-Korsakoff festivals in the two capital towns. In the summer, for many years, he toured the provinces with his orchestra, taking it and various distinguished soloists into villages that had not only never heard an orchestra before, but had not even seen certain of the instruments; his annual voyages down the Volga with this company of musicians were among the most romantic events of the musical life of our time. In this way he introduced a number of classical and modern works to thousands who would otherwise never have heard a bar of them. Appointed director of Russian state orchestras after the Revolution of 1917, Koussevitsky remained at home until 1920. His famous Paris concerts were begun the next year and have been continued up till now.

* * *

So much for a biographical outline of the man's career. What of the inner career, the developing processes that have have gone on in his brain? One of Koussevitzky's main objects in life, according to Newman, has been to "break away from routine." He was the first conductor, we hear, to make a popular success of Scriabin's "Poem of Ecstasy," and gave the Russian people a vast amount of new music—works by Florent Schmidt. Dukas, Debussy, Bruckner, Mahler, Scriabin, Stravinsky, Ducasse, Prokafieff and others. He carried on the same policy when visiting England, where he is exceedingly well liked. In Spain, too, Koussevitzky conducted Russian operas by Rimsgy-Korsakoff, Tchaikovsky, Moussorgsky and Borodin. But this is not all that Koussevitzky has done. With his wife, he established the publishing house of "L'Edition Russe de Musique" with the aim of helping young Russian composers.

It all sounds promising, and one thing Koussevitzky can bank on in coming to America is a cordial reception. And since he has done so much for young composers in Europe, he may also find it in his way to do something for composers in America. If he does, what a power he will become! Here's hoping.

PHILADELPHIA, PA.
EVE. LEDGER
OCT 4 1924

THE CRITIC T

By SAMUEL L. LACIAR
Music Editor Evening Public Ledger

through.

In the visit of the Boston Symphony Orchestra, the general public will not have an opportunity to hear the organization, as it is being brought here by the Philadelphia Forum. If Mr. Koussevitski lives up to his reputation as an enthusiastic sponsor of the moderns, the audience will doubtless hear a most unique concert. He is starting his Boston season with Honegger's "Pacific 231," a glorification of the modern locomotive, a tone poem lasting about six minutes. However, one can cover a lot of ground in six minutes, either with an orchestra or a locomotive.

THIS CLIPPING FROM THE
NEW YORK REVIEW
OCT 4 - 1924

SPALDING WITH BOSTON ORCHESTRA

Violinist Will Play Five Times with That Band This Season

Albert Spalding has just been reengaged for five more appearances with the Boston Symphony Orchestra during the coming season. The first two of these will be at Symphony Hall, Boston, on January 9 and 10, when he will play the new Respighi Gregorian Concerto with Koussevitzky, which created such a sensation in Paris last spring. Then he will follow with two appearances at Carnegie Hall, New York, on March 12 and 14, and at the Academy of Music, Brooklyn on March 13.

Tel. Chelsea

THIS CLIPPING FROM
BUFFALO, N. Y.
ENQUIRER
OCT 4 1924

BOSTON SYMPHONY COMING NEXT MONTH

Serge Koussevitzky, new conductor of the Boston Symphony orchestra, who will appear in Buffalo with the Boston Symphony November 13 under local management of Bessie Bellanca, has just arrived in America. The celebrated Russian has been jestingly called the "lightning conductor," not because of his volatile, magnetic personality, but because his engagements are so many and in such widespread area.. The last half year has been extremely busy for Koussevitsky. He spent March and April in London as guest conductor of the London Symphony orchestra, leaving there for Barcelona to conduct the Wagnerian orchestra there. In May he returned to Paris to complete his series of famous "Koussevitzky Concerts," and conduct performances of "Boris Godunov" at the Grand Opera, returning to London to conduct a short opera season before taking his summer vacation.

He founded a Russian musical edition and gave many Russian composers encouragement by publishing their works. It was in 1920 that circumstances took him westward, and immediately he became the central figure of orchestra concerts in Paris and London.

Tickets for the Boston Symphony concert may be obtained from Miss Bellanca at the Colonial Flower Shop, No. 230 Delaware avenue.

SIX Transcript Oct 4 BOSTON EVENING

Serving the Muse on the Volga-Banks

Drifting Down to Astrakhan with Koussevitzky and His Orchestra —A Barnstorming Jaunt de Luxe

DURING the spring of 1914 it was my good fortune to be the guest of Serge Koussevitzky, the new conductor of the Boston Symphony Orchestra, on his last memorable concert tour of the Volga. These famous tours, of which he made only three all told, were among the most unique, the most interesting and the most dramatic musical events of our time. My wife and I were the only Americans ever invited by Koussevitzky to make the tour with him, and I was the only journalist among the half dozen invited guests who went down the Volga with him in 1914. I was not invited as a journalist, however, but as a personal friend of Koussevitzky.

Koussevitzky, whom I have known intimately for more than twenty years, is an idealist with very lofty aims, and he visited those remote towns on the Volga in the role of a great musical missionary, preaching the gospel of the beautiful to the inhabitants of all the larger towns on the banks of that majestic river. Possessed as he is of great wealth, the financial outcome of the tour was a matter of indifference to Koussevitzky. Indeed, the commercial idea did not enter into his calculations at all and the trips were undertaken, as a matter of fact, at great pecuniary loss, because of the enormous expenses involved. And this notwithstanding the fact that regular theater prices of admission were charged and eagerly paid by the enthusiastic audiences that crowded the theaters along the route.

Koussevitzky spent fully $100,000 a year out of his own pocket, over and above the income derived from his concerts, in maintaining his orchestra of one hundred men. He paid them high salaries which assured them a good living and they were pledged to give their services to him only. Thus he was enabled to rehearse to his heart's content and to fully impress his own will upon his musicians—an ideal often longed for but seldom attained by other conductors.

* * *

Koussevitzky is the only professional musician of our times wealthy enough to maintain a private orchestra of this character. He founded this orchestra in 1909 at Moscow, recruiting it from the best performers obtainable. Its personnel was made up almost exclusively of Russian players. In fact the only foreigner that I recall was the leader of the double-basses, who was a Dane. The concert master, a very able violinist, was from Tiflis. The first flute was brother of Josef Lhevinne, the famous Russian pianist. When I made the tour with Koussevitzky he had been drilling this orchestra for five years and he had already brought it up to a high pitch of proficiency.

Koussevitzky's first experiences as a symphonic conductor had been gained some years before with the Philharmonic Orchestra of Berlin where he resided from 1903 to 1909 and where he gave annually a series of concerts at which he introduced many new Russian works. As a preliminary to the Berlin concerts he had practised for a year with his own private orchestra which he had founded in Berlin, recruited largely from advanced students of the Royal High School.

A special steamer had been chartered by Koussevitzky for the trip which covered 2500 miles, or the entire navigable portion of the Volga. With the one hundred players and their wives, the numerous personnel of the management and the invited guests we numbered about 200 souls on board besides the crew. There were only twelve of us in the first cabin, however, and a merry life we led during the four weeks required to make the trip from Tver to Astrakhan.

When my wife and I arrived in Moscow the middle of April, 1914, Koussevitzky was still busy with his rehearsals putting on the finishing touches for the Volga programmes. We spent two delightful weeks as his guest in his beautiful home on the Smolensky Boulevard. It required thirteen servants to run Koussevitzky's establishment, from which fact an idea may be gained of the sumptuous style in which the Koussevitzkys lived.

Koussevitzky did not cater to the primitive musical understanding of his Volga audiences; on the contrary he served them with rather heavy musical fare. The programs varied and included Beethoven's Eroica and Seventh Symphonies, his E-Flat and G Major piano concertos with Edouard Risler of Paris as soloist; Liszt's Symphonic poem, "Mazeppa," Rachmaninov's Second Symphony, Rimsky-Korsikov's "Easter Festival" Overture, Weber's Invitation to the Dance, Skryabin's Second Symphony, Tchaikovsky's Fifth and numerous smaller work.

I was deeply interested in observing the effect that such music, magnificently played, made on those audiences. Although musically uneducated they were very intelligent and highly receptive. They displayed an instinctive feeling for the lofty and the beautiful and reacted to Koussevitzky's spirited readings as a high strung horse does to a master hand at the bridle. The nthusiasm was genuine and spontaneous nd the auditors listened with rapt attention. It was like watching the face of an unspoiled child while listening to a beautiful fairy tale and, indeed, to those Russians on the remote Volga this was a veritable fairyland of beauty that Koussevitsky revealed to them. Before his advent they had never heard a symphony orchestra and had never even seen many of the instruments. At Saratow a deputation of the itizens called on Koussevitsky at his hotel nd requested that he place the harps at e front of the stage at the concert in der that the people could see and adre those beautiful golden instruments.

* * *

roslav, Kostroma, Nizhni Novgorod, Samara, Saratov and Astrakhan oncerts each were given. Thus we a three-days' stay at all of the more rtant cities, which afforded us plenty ne for sightseeing. The life along that ric stream was very picturesque and

125,000, and is the center of the great fish and caviar trade of the Volga and the Caspian Sea. We found a very mixed population there, including many Persians.

There were no concert halls anywhere along the route, the theaters being the only available auditoriums. But I was astonished at the size and elegance of some of these theaters, which seated from two thousand to three thousand people and were well appointed in every respect.

A few hundred miles north of Astrakhan we visited a tribe of Kalmucks, a wild nomadic people living in tents something after the manner of our Indians. Strange to say these half-savage people were worshippers of Buddha and carried a Buddhist Temple about with them on their wanderings over the trackless steppes. When the tribe saw the big steamer approaching

their shore they thought that the Czar had come to make them a visit and they turned out in full force to welcome us. The men proved to be very friendly and I took some interesting snapshots of them, but the women were very shy and would not be photographed, believing that the camera was an instrument of the devil.

Koussevitzky, aside from possessing great natural gifts as a musician, has enjoyed the unique advantage of having been able to develop along original lines, following his own ideals only, without being hampered by the necessity of catering to anyone. His conducting is very original, always interesting, and extremely fascinating.

He has never followed beaten paths but has been inclined rather to break away from tradition. Arthur Nikisch was his ideal and he profited greatly from Nikisch's example during the years he resided in Berlin. Koussevitzky cannot be called a "second Nikisch" however. He is not "second" to anyone. He is a "first." He has blazed out a trail of his own and his reading of the classics as well as of the moderns is highly original in conception and delivery. His technical command is complete and he possesses a volcanic temperament but it is always kept within bounds. Although his interpretations are highly subject they are always under objective control. He feels the composer's message with great intensity and he has a wonderful capacity for presenting his listeners with a vivid picture, perfect in every detail, of his own illumined inner image of the score.

* * *

Koussevitzsky has a wonderful feeling for dynamics, for light and shade, for strong contrasts. His ideas of tempi in reading the classics are often at variance with the traditional ideas, but his unerring musical instincts always keep him within reasonable artistic limits. With all of his originality Koussevitzsky is never bizarre or freakish. His strong magnetic personality immediately establishes a contact with the orchestra and with his audience. Added to all of these remarkable attributes is his stage presence of great charm.

Koussevitzsky first became famous not as a conductor but as a virtuoso on the contra-bass. The story of how he came to be a devotee of this unwieldy instrument has never yet been told in America. When he applied for admission to the Moscow Conservatory at the age of fourteen he asked for a scholarship as he was too poor to pay tuition. The only scholarship available at that time was for the double-bass, so he took up the study of this instrument not from choice but from necessity in order to get into the conservatory.

Under the instruction of the celebrated Rambassec his interest was thoroughly aroused and he soon saw the possibilities of exploiting the bass as a solo instrument, such as had not been attempted since the days of Dragonetti, more than a century ago. For Koussevitzky plays the regulation four-string bass, tuned to fourths, whereas Botessini, who attained world-wide fame as a soloist during the middle of the last century, played a small size three-string bass which he tuned to fifths like the 'cello. Koussevitzky became so proficient on this instrument that he was

tone of remarkable sweetness and purity from his ponderous instrument and he possessed an astonishing technical facility, running up and down the huge fingerboard with the ease, accuracy and elegance that Casals displays on the 'cello.

At that period Koussevitzky wrote numerous compositions for the bass, among them being a concerto which I heard him play at one of his Berlin concerts. Those concerts were very much in vogue twenty years ago. The distinguished Russian frequently had the assistance of Henri Cassadessu, the famous viola d'amour of Paris, and the charming old 17th and 18th Century duets for viola d'amour and double-bass which they played together created a veritable furore. Koussevitzky's appear-

SERVING THE MUSE

Continued from Page Six

whom he frequently joined, attracted capacity audiences.

I once traveled from Berlin to Leipzig to hear him as soloist with the world famous Gewandhaus Orchestra under Arthur Nikisch. On that occasion he played two of his own transcriptions for double-bass, Mozart's Concertó for Bassoon and Max Bruch's Kol Nidrei. Koussevitzky played magnificiently and the staid and conservative audience gave him royal welcome.

No other professional musician of our times has done so much to foster promising young musical talents as Koussevitzky. During the six years he lived in Berlin, from 1903 to 1909, I was intimately associated with him and to my personal knowledge he was then supporting and financing a large number of young composers and music students, mostly his own country people. Koussevitzky also gave half a million ubles ($250,000) for the establishment of publishing house in Moscow which became nternationally known as the "L'Edition usse de Musique," which was founded for e purpose of publishing the works of nd furthering the interests of talented oung Russian composers. Though he has een less than a month in Boston, he is ready seeking out the younger Americans.

ARTHUR M. ABELL

CONCERTS NEXT WEEK

[illegible] Oct 4

Koussevitzky

IN the usual place, Symphony Hall; at the usual hours, 2.30 and 8.15; under the usual circumstances, except one, the Symphony Concerts begin anew next Friday and Saturday. There is scarcely a change in the personnel of the orchestra; while the two audiences remain their familiar selves. To all three, however, a new conductor comes, Serge Koussevitzky, the acclaimed Russian of eastern and western Europe, hitherto known only by report in America. His presence glamours him. He is spur to his orchestra. Upon whatever music he chooses, he sets his individual stamp. Few are the listeners that have heard him unstirred. With reason, on the stage and in the auditorium, the pulse of these first concerts will beat high. Mr. Koussevitzky seeks out the ancients, animates the classic composers; warns anew the romantics; gives ear and voice to the moderns and the ultra-moderns. His program for next week is witness to this range.

Concerto for Orchestra	Vivaldi
Overture to the Opera, "Benvenuto Cellini"	Berlio
Variations on a Theme by Haydn (Choral St. Antoni)	Brahm
Symphonic Movement, "Pacific 231" (First times in America)	Honegg
Poem of Ecstasy	Skria

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220 WEST 19TH ST., NEW YORK
Tel. Chelsea 8860

THIS CLIPPING FROM

OCT 4 1924

New York Symphony Opens Worcester Festival Monday

The New York Symphony Orchestra makes its bow this season on Monday at the Worcester Music Festival, when Rene Pollain will direct Franck's symphony in D minor, Dvorak's symphony "From the New World," Pierne's Suite No. 1 from the ballet "Cydalise," Rabaud's "La Procession Nocturne," Wagner's "Ride of the Valkyries," Bizet's overture "Patrie," Liadow's "Dance of the Mosquito," Ropartz's "Serenade" for strings, Massenet's "Under the Trees," and Dubois' "Xavier, Rigandon." Henry Hadley will conduct his own tone poem "Ocean," a new work, "Resurga," and the Brahms's "Requiem."

Friday afternoon and Saturday evening in Symphony Hall, Boston, Serge Koussevitzky, the new Russian conductor of the Boston Symphony Orchestra, will be heard for the first time in America at the opening of the symphony season there.

OF THE NEW SEASON

Roland Hayes Sings in Symphony Hall Tomorrow

Tomorrow afternoon, in Symphony Hall, at 3:30, Roland Hayes, the great negro tenor, will give a recital. This program will include: Mozart's "Concert Aria," Schubert's "To the Lyre," Schumann's "The Spirit's Presence," Hugo Wolf's "Reflections," Griffes's "In a Myrtle Shade," Whelpley's "I Know a Hill," Storey-Smith's "A Caravan from China Comes," and the following negro spirituals, "I've Got a Home in That Rock," "Poor Sinner's Found a Home at Last," "Ride On, Jesus."

SYMPHONY CONCERTS

The season of the Symphony orchestra will open in Symphony hall next Friday afternoon and Saturday evening (Oct. 10 and 11) when Serge Koussevitzky, the new Russian conductor of the orchestra, will be first heard in America. Mr. Koussevitzky's opening program consists of: Vivaldi's Concerto in D minor; Berlioz's overture, "The Roman Carnival," Brahm's Variations on a Theme by Haydn; Honegger's "Pacific 231" (a description of an American locomotive), which is to be heard for the first time in America; and Scriabin's "Le Poeme de l'extase.

The program for the second pair of concerts, the following week, will include: Handel's Concerto Grosso in D minor; Debussy's "Danse" (orch. by M. Ravel); de Falla's "El Amor Brujo"

BUFFALO,
N. Y.
COMMERCIAL

OCT 4 - 1924

SERGE KOUSSEVITZKY COMES SOON WITH BOSTON SYMPHONY

Serge Koussovitzky, now conductor of the Boston Symphony orchestra, who will appear in Buffalo with the Boston Symphony November 13 under local management of Bessie Bellanca, has just arrived in America.

The celebrated Russian has been jestingly called the "lightning conductor," not because of his volatile, magnetic personality but because his engagements are so many and in such widespread area. The last half year has been extremely busy for Koussevitzky. He spent March and April in London as guest conductor of the London Symphony orchestra, leaving there for Barcelona to conduct the Wagnerian Orchestra in that city. In May he returned to Paris to complete his series of famous Kohssevizky Concerts and conduct performances of Boris Godunov at the Grand Opera, returning to London to conduct a short opera season before taking his summer vacation.

Sketch of Career

Koussevitzky was born at Tver in northern Russia in 1874. At 12 he conducted the orchestra of the town theatre. He graduated from Moscow Conservatory and for a considerable period was known as a double bass virtuoso and said to be the finest performer on that instrument in Europe. Koussevitzky's most prominent achievement in Russia was the organization of his orchestra which he evolved, subsidized and conducted in Moscow. With this splendid organization he gave concerts in Moscow and and Petrograd travelled all over Russia. He founded a Russian musical edition and gave many Russian composers encouragement by publishing their works. It was in 1920 that circumstance took him westward, and immediately he became the central figure of orchestral concerts in Paris and London.

Koussevitzky, while refusing to be labeled a modernist in any exclusive sense, nevertheless has a keen interest in the new music.

"I understand that America is very fond of modern music," he said recently, "and I am going to introduce to the American public some Russian compositions which I consider interesting. German music is 'in decadence' now. I don't believe we will get much worth while from Germany in the next few years. The new music will come from Spain, from Russia and from France. In Russia there has been a lot of music written quite unknown to the rest of the world till 1916 when the bolshevik regime spoiled every intellectual production."

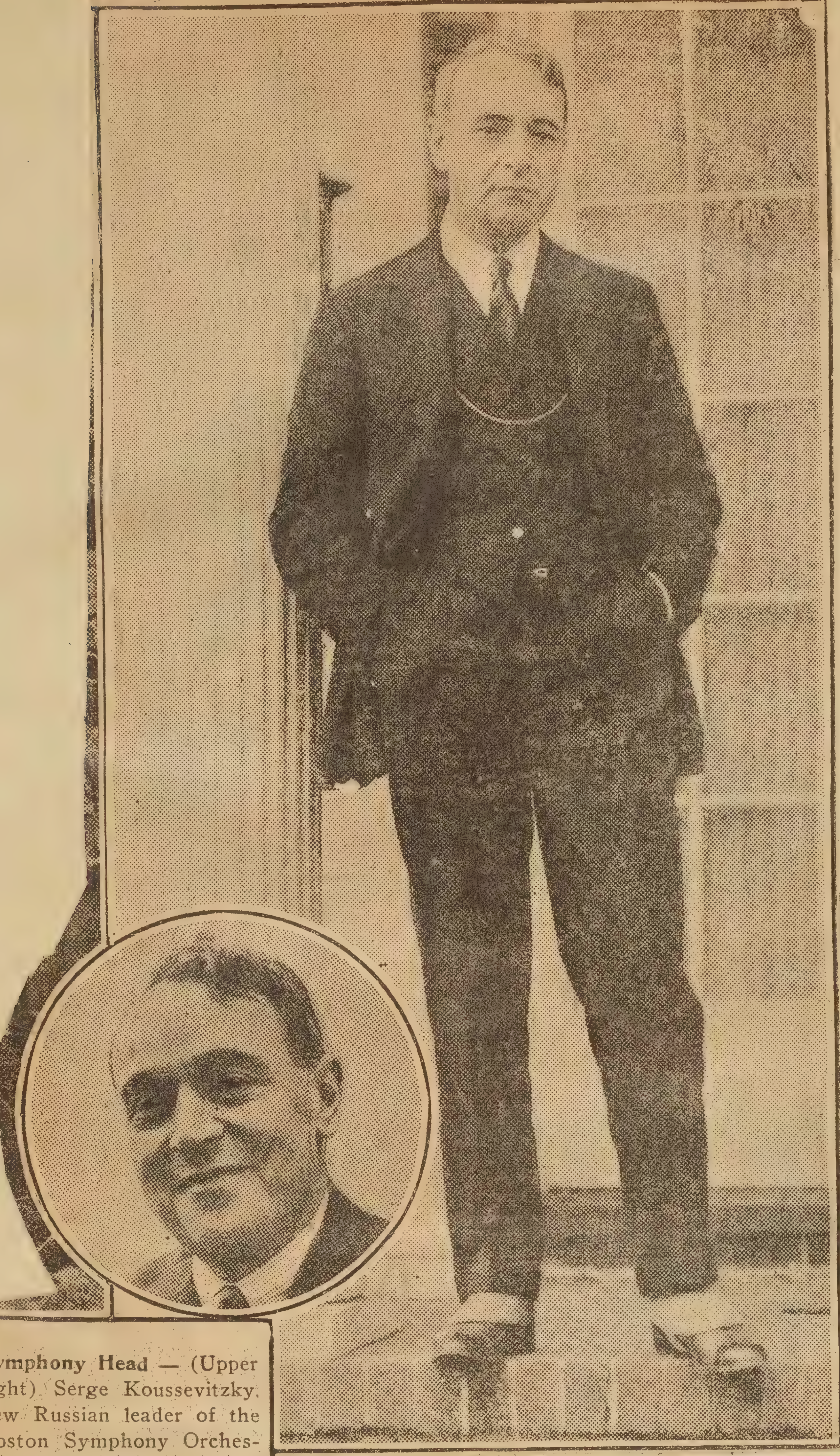
The bolsheviki wanted to make Koussevitzny musical commissary in 1916 but he refused, realizing that the duties of the position which involved full control of all things musical in Russia, would interfere too much with his work as conductor of the Moscow orchestra. Chaliapin, famous operatic bass, later accepted the post.

Tickets for the Boston Symphony concert may be obtained from Miss Bellanca at the Colonial Flower shop, 230 Delaware avenue.

OCTOBER 5, 192

DAWES

Post Sun.



Symphony Head — (Upper right) Serge Koussevitzky, new Russian leader of the Boston Symphony Orchestra, as he looks as a new-fledged Bostonian, in front of his Jamaica Plain home. (Insert) The catching Koussevitzky smile. (Both photos by A. F. Donnell, Sunday Post staff.)

THIS CLIPPING FROM
SAN FRANCISCO, CAL.
EXAMINER

OCT 5 1924

The concert is [illegible]
of Alice Seckels.

American Music

Serge Koussevitzky, who will conduct the Boston Symphony this coming season, hopes to "ferrett out" new music by unknown American composers, according to Allen Raymond, Paris correspondent of the North American Newspaper Alliance. "In the Old World," says Mr. Raymond, "Koussevitzky is known as a hunter for musical talent and a patron of young composers. He believes there is genius in America." Mr. Raymond quotes Koussevitzky as saying: "What I hope to do in America is to show the public that masterpieces of music are being written today as powerful, stirring and beautiful as the greatest of the past. I will present in Boston music never heard before, music which now exists only in manuscripts which I have in my keeping, music written by men now living who will rank as high a century from now as Mozart or Beethoven. I have given some of their music to Paris. Some of it shall be America's first. I like all good music and several musicians have written jazz which is truly good."

THIS CLIPPING FROM
NEW YORK
WORLD

OCT 5 1924

Koussevitzky's Debut In Boston This Week.

Serge Koussevitzky, the new Russian conductor of the Boston Symphony Orchestra, will be heard for the first time in America this week when he opens the symphony season in Boston on Friday afternoon and Saturday evening. His opening program will be as follows:

Concerto for Orchestra with Organ in D Minor	Vivaldi
Overture to "Oberon"	Weber
Bacchanale from "Tannhauser"	Wagner
Funeral music of Siegfried from "Gotterdammerung"	Wagner
"Pacific 231"	Honegger
"Le Poeme de l'Extase"	Scriabin

The following program is announced for the second pair of Boston concerts:

Concerto Grosso in D Minor, Op. 6	Handel
"Danse" (Orch. by M. Ravel)	Debussy
"El Amor Brujo" ("Love Magic")	De Falla
Symphony No. 5 in C Minor	Beethoven

The Boston Symphony season in New York will open on Thursday evening and Saturday afternoon, Nov. 27 and 29, in Carnegie Hall.

NEW YORK
WORLD

OCT 5 1924

Albert Spalding has just been reengaged for five more appearances with the Boston Symphony Orchestra during the coming season. The first two of these will be at Symphony Hall, Boston, on Jan. 9 and 10, when he will play the new Respighi Gregorian Concerto with Koussevitzky which created such a sensation in Paris last spring. Then he will follow with two appearances at Carnegie Hall, New York, on March 12 and 14, and at the Academy of Music, Brooklyn, on March 13.

SERGI KOUSEVITZKY, noted Russian musician, has been engaged to conduct the Boston Symphony Orchestra this season.
(*Underwood*)

סערגעי קוסעוויצקי, א רוסישער מוזיקער, איז אנגעשטעלט געווארען צו דיריגירען דעם בארי‌המטען באסטאן סימפאני אר־קעסטער דיעזען סיזאן.

Forward Sun. Oct 5

[illegible] Oct 5

5, 1924

MUSIC

Music Notes and Comment

Koussevitzky obviously from his choice of program means to prove to his first Boston audiences that he is a dramatic, a dynamic conductor. Instead of beginning with Beethoven he offers the C minor Symphony only at the second pair of concerts, and offers at the first concert a vivid assortment. Neither reviewers nor public should make up their minds about Koussevitzky on the basis of the first few concerts. He may not do himself justice under the stress of the most important debut of his career. It should not be overlooked that the conductorship of the Boston Symphony is the most important position he has yet essayed to fill. Or he may surpass himself at the first few concerts and dazzle the audience, only to slump later. One ought to keep an open mind, listen to his conducting for one's self, whether or not one intends to talk or write about it afterward, and then form an independent opinion. Snap judgments and casual chatter, whether favorable or unfavorable to Koussevitzky, will be unfair to the importance of the orchestra in the musical life of this community. The best thing yet come to hand about his conducting is that Ernest Newman admires it. The opinions of this critic are deservedly widely respected.

◆ ◆ ◆

Honegger's "Pacific 231," the new piece at this week's Symphony concert, was first performed in Paris last season, where it made a sensation. The title refers not to the ocean but to a locomotive of the Pacific type imagined as making a run on a French Railway. The composer is by origin a Swiss. He was a member of the much discussed "Group of Six" as five young Parisian musicians dubbed themselves some years ago. His "Horace Victorious," played here two years ago, is one of the very few works actually hissed by the Friday Symphony audience. That is, a few people hissed, a rather greater number applauded loudly, and the vast majority sat in what looked a rather pained silence at the close of the first American performance. His music is harshly dissonant, but by no means formless.

◆ ◆ ◆

NEW YORK
TIMES

OCT 5 1924

First Orchestra Pr

the composer.

Mr. Kussevitzky is beginning his term with the Boston Symphony in its home town this week, playing music of Vivaldi, Weber and Wagner, Honegger's "Pacific 231" and Scriabin's "Poem of Ecstasy."

Sunday night classical concerts at the

From
STANDARD UNION
Brooklyn, N. Y.

Serge Koussevitzky, who will make his debut as conductor of the Boston Symphony Orchestra at the opening of the season in Boston next Friday. (Garo.)

HERALD

OCT 5 1924

Koussevitzky Opens His Boston Season This Week

Serge Koussevitzky, the new Russian conductor of the Boston Symphony Orchestra, will make his American debut this week when he opens the orchestra's Boston season at Symphony Hall, on Friday afternoon and Saturday night, with Vivaldi's D minor concerto for orchestra with organ, edited by S. Siloti; Weber's "Oberon" overture, the "Tannhäuser" Bacchanale and "Götterdämmerung" funeral music, Honegger's "Pacific 231" and Scriabin's "Poème de l'extase.

For the second pair of Boston concerts Mr. Koussevitzky will give Handel's concerto Grosso in D minor, Op. 6; Debussy's "Danse," orchestrated by Ravel; De Falla's "El Amor Brujo" and Beethoven's Fifth Symphony.

130

MPHONY TO OPEN SEASON

rty-Fourth Year for Orchestra Begins Friday

t Friday afternoon and Saturday ning, Oct. 10 and 11, the Boston mphony orchestra will open its 44th season in Symphony hall. This pair of concerts will constitute the first appearance in America of Serge Koussevitzky, the new Russian conductor of the orchestra. The program, as changed, will include: Vivaldi, Concerto for orchestra with organ in D minor (edited by S. Siloti); Berlioz, Overture, "The Roman Carnival"; Brahms, Variations on a Theme by Haydn; Honegger, "Pacific 231"; Scriabin, "Le Poem de l'extase." The piece by the daring Parisian composer characterizes a three-ton locomotive in action.

The program for the second pair of concerts, next week, will include: Handel, Concerto Grosso in D minor; Debussy, "Danse" (orchestration by M Ravel); De Falla, "El Amor Brujo" ("Love Magic"); Beethoven, Symphony

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and "Aida." The Pavley Oukrainsky Ballet will assist.

SYMPHONY SEASON OPENS THIS WEEK

Next Friday afternoon and Saturday night come the first Symphony concerts of the season. Serge Koussevitzky will make his American debut with the following program: Vivaldi's concerto in D minor; Berlioz' "Roman Carnival," overture; Brahms' "Variations on a Theme by Haydn;" Honegger's "Pacafic 231" and Scriabin's "Le Poeme de l'Extase."

HAYES PROGRAM

This afternoon, in Symphony Hall, Roland Hayes, the foremost negro tenor, will sing the following program:

Mozart	"Per pieta, non ricercate"
Schubert	To the Lyre
Schumann	The Spirit's Presence
Hugo Wolf	Reflections
Griffes	In a Myrtle Shade
Whelpley	"I Know a Hill"
Storey-Smith—	"A Caravan from China Comes"
Negro Spiritual—	"I've Got a Home in That Rock"
Negro Spiritual—	"Poor Sinner's Found a Home at Last"
Negro Spiritual	"Ride on Jesus"

McCORMACK CONCERTS

The concert to be given by John McCormack, in Symphony Hall on Sunday, Oct. 19, is sold out, and an additional concert is announced with a different program, for Tuesday evening, Oct. 21.

SCHUMANN-HEINK

Ernestine Schumann-Heink, contralto, will give a recital in Symphony Hall next Sunday afternoon.

In her operatic career she was unequalled as a Wagnerian contralto. On the concert stage she is one of the most popular singers.

SALT LAKE CITY,
UTAH
~~TEL~~

OCT 7 1924

WHO'S WHO In the Day's News

BY SERGE KOUSSEVITZKY.

"What I hope to do in America is to show the public that masterpieces of music are being written today as powerful, stirring and beautiful as the greatest of the past," says Serge Koussevitzky, the only great living orchestra conductor America has not heard. He recently arrived in this country to conduct for a season.

The conductor has had a brilliant career. He was born in Tver, in the northern part of Russia, in 1874. His first musical instruction was given him in his home. His progress was so precocious that at the age of 12 he became conductor, for two years, in the theater of his native town. He had not only to conduct, but to compose music for the dramas performed in the theater.

At 14 Koussevitzky entered the Moscow conservatory. There he became a pupil on the double bass of Rambaussec and developed such virtuosity on this clumsy instrument that he succeeded his professor as teacher of it at the conservatoire and later became the most famous double bass virtuoso in the world.

All along, however, he had ambitions to become a conductor. In 1907 he formed an orchestra from the pupils of the Hochschule in Berlin, with which he worked two years, studying chiefly the classics and Wagner. Returning to Russia in 1909, he organized the Kossevitzky orchestra, which soon became famous, and also gave performances at his Moscow concerts with a chorus of 250 voices. In the summer for many years he toured the provinces with his orchestra and inaugurated the series of famous tours of the ports of the Volga. For these tours he engaged a special ship with a platfom at the back and sailed from port to port, introducing in many places that never had heard an orchestra the work of great masters.

At the time of the Russian Kerensky revolution of 1917 Koussevitzky was appointed general conductor of the Russian State orchestra, this orchestra having been formerly the court orchestra of the czar. With the Bolshevist uprising, he was forced to fly to Paris. Since then he has been very active as a great conductor in London and English provinces, in Scotland and in Paris, where in the last five seasons the Koussevitzky concerts at the opera have become more and more the musical "rage."

Koussevitzky has been much discussed in Europe for his interpretation of the classics, as well as his virtuoso reading of modern music.

NEW YORK,
N. Y.
EVENING POST

OCT 8 1924

MUSIC

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I UNDERSTAND that Koussevitzky gives his first concert with the Boston Symphony Orchestra in a day or two. It will be interesting to see how the Bostonians and later the New Yorkers take to him. He will have, I suppose, his fanatical admirers and his irreconcilable detractors; but I am sure that with the main body of sensible American music lovers he will quickly make good.

One little misunderstanding with regard to him had better be got rid of at once. In a recent very able article on conductors in an American magazine I read something to this effect (I cannot remember the exact phrasing of the earlier part of the sentence)—that in getting Koussevitzky to succeed Monteux Boston had exchanged a serious artist for a prima donna conductor. I do not think that sentence could have been written by any one who ever heard of Koussevitzky.

We all know what the prima donna in general is. She is a lady with one or two striking qualities that blind the uncritical mass to her many obvious defects. She has many faults, but even her worst enemies have never accused her of being particularly intelligent or particularly musical; her knowledge of the art is limited, her repertory consists of a few stale works and her apparatus of a few old stunts. Here and there a prima donna escapes this classification; but this, roughly, is what the world of music means when it uses "prima donna" as a term of reproach.

In no sense whatever does the term apply to Koussevitzky. He is a musician of the first order. He is interested in every period and every phase of music. The prima donna would go on to doomsday with her "Caro nome" and "Una voce," and "Ah, fors e lui": Koussevitzky's repertory is a large one, and he is always adding to it not only from the present but from neglected works of the past. And the comparison finally breaks down on the most important point of all. The prima donna is not in the least interested in music, but only in herself and the effect she can make on the audience. Koussevitzky, for all his individuality, has never once given me the impression of doing anything for effect. We may differ from this or that reading of his of a familiar work; but on reflection we have to admit that nothing has been imposed upon the music from the outside, but that Koussevitzky has simply passed it through his own intellect and his own temperament as an actor does with his part.

In trying to remove what seems to be a slight initial prejudice against Koussevitzky I must guard myself against seeming to attempt to arouse an initial prepossession in his favor. He will be in New York soon, and music lovers here will be able to judge him for themselves. And though I personally would rank him among the three or four greatest living conductors, I have no desire to force my opinion in advance upon a public that has not yet heard him. There will be opportunity enough to discuss his readings in detail after his New York concerts, when musicians can judge the critic as well as the conductor.

ERNEST NEWMAN.

THIS CLIPPING FROM
BROOKLYN, N. Y.
N. Y.
CITIZEN

OCT 5 1924

Boston Symphony Plans Usual Brooklyn Concerts

The Boston Symphony Orchestra, under its new conductor, Serge Koussevitzky, will give the usual series of five Friday evening concerts at the Academy of Music on the following dates: Nov. 28, Jan. 2, Jan. 30, March 13 and April 10. This will be the forty-fourth season of the Boston Symphony Orchestra.

With the personnel exactly the same as that of last year, the interest in the present season of the orchestra centers in the new Russian conductor. Koussevitzky will make his American debut when he opens the season in Symphony Hall, Boston, next Friday afternoon, Oct. 10. His program for this occasion will include: Concerto for orchestra, with organ, in D minor (Ed. by S. Siloti), (Vivalda; overture to "Oberon" (Weber); Bacchanale from "Tannhauser" (Wagner); funeral music of Siegfried, from "Gotterdammerung" (Wagner); "Pacific 231" (Honegger), and "Le Peome de l'extase" (Scriabin).

Mr. Koussevitzky's programs for the Brooklyn season will include several new scores.

NEW YORK
N. Y.
JOURNAL
ISSUE OF

OCT 6 1924

DAMROSCH TO INTRODUCE NOVELTY

Will Play Debussy's "L'isle joyeuse"—Koussevitzky's First Programmes

The sort of programmes that may be expected from Serge Koussevitzky, the new conductor of the Boston Symphony Orchestra, at Carnegie Hall this season, are inferable from those he has planned for the opening concerts in Boston this week.

The first of these consists of Vivaldi's concerto for orchestra in D minor, Weber's overture to "Oberon," the bacchanale from "Tannhaeuser" and the funeral music from "Goetterdaemerung." Arthur Honegger's "Pacific 231," and Scriabin's "Poem of Ecstasy." The second programme lists the concerto grosso of Handel in D minor, Debussy's "Danse," "Love Magic" by de Falla, and Beethoven's Fifth Symphony.

Four composers are to appear as

SCHENECTADY, N. Y.
UNION

OCT 9 1924

BOSTON SYMPHONY CONCERT.

The ~~interest~~ aroused over the announcement that the famous Boston Symphony of 105 instrumentalists, under the leadership of Serge Koussevitzky, is to appear at the State Armory, Schenectady, Monday evening, November 10, is shown by the demand for seats. A concert of the great Boston organization can be considered of greatest importance at any time, and when that event introduces a new conductor, whose fame in Europe is pronounced, the interest is greatly accentuated, and an event of special pleasure, enjoyment and interest can be anticipated. The demand for seats for the coming occasion shows that Schenectady musical enthusiasts are fully alive to the importance of the event, one recognized as the supreme musical treat of the season. In the appearance of Mr. Koussevitzky a conductor full of interest in his work, of great ability and with a fine personality, will be seen. He will give a program full of interest, and interpreted perfectly. The demand for seats has begun with a rush, and all orders by mail or phone ~~should~~ be sent to Ben Franklin in care of Cluett and Sons, Schenectady, where he will give them his personal attention.

THURSDAY, OCTOBER 9, 1

NOTES and LINES

By PHILIP HALE

Mr. Koussevitzky will make his first appearance in the United States as conductor of the Boston Symphony orchestra tomorrow afternoon. The revised program is better balanced than the one that was first announced. The concerto by Vivaldi, the Venetian, will be played as arranged by Alexander Siloti. This will be the first performance, we believe, in this country. Vivaldi is known here by his violin concertos. Mr. Ysaye played one at a Symphony concert a dozen years ago. The "St. Anthony" Variations of Brahms are familiar; the reactionaries in the audience will be pleased, and so they may have the patience, or courage, to listen to the music by Honegger and Scriabin that comes later. It is a pleasure to see the name of Berlioz ("Roman Carnival") on the first program.

Honegger's "Pacific 231" is a musical glorification of a locomotive engine, a giant rejoicing in its strength. "231" refers to its classification and number of wheels. Mr. Koussevitzky produced the piece in Paris last May. There was a second performance in his series, and one later at the Prague festival.

Scriabin's "Poem of Ecstasy," which belongs to his theosophic period, is more or less familiar.

THE YOUNG LOTTA

SCHENECTADY
N. Y.
GAZETTE

OCT 9 -1924

* * * *

BOSTON SYMPHONY CONCERT.

The ~~Boston~~ Symphony Orchestra of 105 instrumentalists will appear in the state armory Monday night, November 10, at 8:30 o'clock, under the management of Ben Franklin. It will be the first opportunity to welcome the new conductor of the organization, Serge Koussevitzky, who begins his engagement this season. Much has been said of his ability and much is known of his standing among the conductors of Europe. The Boston Symphony stands high among the orchestral bodies of the world. Mail and telephone orders for seats sent to Mr. Franklin, in care of Cluett and Sons, will be filled in the order of receipt.

POST, WEDNESDAY,

In the Wor

MUSIC

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ERNEST NEWMAN.

ESTABLISHED 1881
From
TRAVELER
Boston, Mass.

OCT 2 1924

NEW CONDUCTOR LEADS SYMPHONY

The Boston Symphony orchestra today assembled for the first time under Serge Koussevitzky and began the season's rehearsals. E. Sohier Welch of the board of trustees introduced the new conductor to the players.

The conductor acknowledged the applause of the musicians and expressed his delight in coming to an orchestra whose fame had spread over all Europe.

The orchestral season will open Friday afternoon and Saturday evening, Oct. 10 and 11, in Symphony Hall. Koussevitzky will make his American debut with the following program: Vivaldi's Concerto in D minor; Berlioz's Overture, "The Roman Carnival"; Brahms's Variations on a Theme by Haydn; Honegger's "Pacific 231" and Scriabin's "Le Poeme de l'Extase."

BOSTON, MASS.
TRANSCRIPT

OCT 9 1924

ENTER HONEGGER, MAKING A MUSIC OF LOCOMOTIVES

"PACIFIC, 231" AT SYMPHONY HALL

Mr. Koussevitzky's First New Piece—Visual Images and Sensations Translated Into Music—A Word from the Composer and a Word About Him—A Little Known Concerto from the Ancients—Programs in Prospect

IN each pair of Symphony Concerts Mr. Koussevitzky purposes to set at least one piece of novel music written by a composer of our immediate day. For tomorrow afternoon and Saturday evening his choice is "Pacific, 231," sub-titled "symphonic movement," signed Arthur Honegger, originally played at the conductor's concerts in Paris last spring. Seven minutes sufficed for the terse composer. By credible report the duration of the applause equalled the duration of the music. To soothe such excitement "Pacific, 231," was repeated forthwith, and thereafter included in another "Concert Koussevitzky." Now, come overseas to Symphony Hall, the conductor again makes speed to play the piece. He lays it before audiences that recall Honegger, if they recall him at all, only by "Horace Victorieux," his mimodrama or "mimed symphony," set forth two years ago by Mr. Monteux. To put the consequences mildly, it was variously received.

Almost needless to say, "Pacific, 231" is translation into music of the visual images and sensations evoked in Honegger by locomotives of the largest, heaviest, speediest type, in common use upon both European and American railways. Such psychological processes are not uncommon. There is even a scientific name for them: "Iconographic Hearing." In fact, Dr. Vladimir Zederbaum, the learned secretary to Mr. Koussevitzky, came upon an essay about them in an Italian review. "It stated," he writes, "that certain people associate musical melodies or phrases with determined visual images of architectural character, as others associate sounds or tonalities with certain colors—associations which have been developed to a very high degree by Skriabin and Rimsky-Korsakov. The 'Pacific' of Honegger represents an inverse phenomenon. Visual impressions of a mechanical character give birth to musical constructions closely associated with them. If we examine carefully the scheme of 'Horace Victorieux' as it has been set down by Honegger himself, we may notice that even there the program is conceived in a series of concise visual images which the composer expresses by the music."

Honegger, it also appears, has long been enamored of locomotives. His friend, the publisher of the Swiss journal of music, "Dissonance," once descried him at Zurich standing rapt before a poster of a huge "Pacific." The composer explained that from childhood locomotives had fascinated him. He admired them and loved them. In fact, to his rooms he took his friend and there exhibited a whole collection of drawings, designs and the like that he had accumulated—all about locomotives. They stirred in him lively sensations. Sooner or later, he hinted, he would translate them into music.

Dr. Zederbaum tells the story, and supplements it with Honegger's own explanatory note to the finished piece. "I have always loved locomotives," writes Honegger, "and passioned myself for them. To me, they are alive, have a being of their own. I cherish them as other men cherish women or horses. What I have sought to accomplish in 'Pacific' is not to imitate the noises of a locomotive. I have tried to imbue a musical framework with a visual impression and a feeling of physical joy. The music begins with an objective contemplation—the quiet breathing of the machine at rest. Then follow the straining start, the gathering speed, the progress from mood to mood, as a three-hundred-ton train hurtles through the dark night, racing one hundred-and-twenty miles an hour. As an example, I have chosen a locomotive of the Pacific, 231, type, for heavy trains at high speed."

No doubt the applauding Parisians were impressed by the novel subject-matter of Honegger's piece. Still more, however, did the musical content sway them—amazingly sonorous, in solidly massed structure. A perusal of the score—writes C. S. S.—reveals careful and masterly workmanship. The composer employs no unusually large number of instruments, nor does he draw on any that are rarely heard. The use of the tam-tam can no longer be called novel, since every contemporary seems to exploit its weird overtones. Honegger strikes it for the first time less than a score of measures from the end. The drums, quiet at the outset, mark with increasingly rapid rhythms, the course of the design. The horns and trumpets bandy rhythms and counterpoint with string choir. Often the sonorous brass reënforces. Occasionally it opposes an antagonistic rhythm to that maintained by wood and strings.

Yet these details of percussion and wind present no explanation of the unusual sonority obtained. The secret lies in the remarkable treatment of the strings. At the outset, violoncellos and double basses divide themselves so that Honegger has a choir of eight groups. Quickly he reduces the number to six, and then to five, concentrating and strengthening the musical substance. The resounding basses and bassoons announce a descending chromatic scale, which recurs constantly. While varying rhythms contrast and lend vigor, Honegger develops from a few fragments the theme announced about midway by the English horn and clarinet. Immediately afterward begins an almost fugal section. All the instruments share. There is a brief interlude of development and then a recurrence of the theme in the woodwinds against intricate passages for strings. The intricacy spreads to other instruments; the percussion grow frenzied; the tam-tam sounds; dissonances mass themselves; heavier and still heavier sonorities emerge—all is fortissimo, rhythmical, overwhelming. Then, quickly, the end.

Out of personal recollections, Dr. Zederbaum describes the Honegger of 1924—"a young man turning thirty, shy and almost awkward in his motions, with a quiet, timid voice and a charming youthful countenance, lighted by deep and welcoming dark eyes. There is power in them and unusual attraction." In Honegger's face, Dr. Zederbaum finds something Beethoven-like in the slightly sensual lips, in the mold of a fine forehead framed in dark, curling, careless hair. This surface-shyness does not conceal a musician who knows his way clearly and definitely. Yet in him there is not a trace of that presuming arrogance and exaggerated self-confidence which many successful young artists wear as an enveloping cloak."

Yet—continues C. S. S.—Honegger may well put confidence in his abilities. Member of the sometimes maligned, yet oftener over-rated group, The Six, he has plainly outstripped his fellows. He is the symphonist among them and has written, besides orchestral pieces, some chamber music, a modern oratorio or religious drama "King David," and an equally successful ballet (he calls it a "mimed symphony") "Horace Victorieux." Honegger's name came quickly before the public. A spontaneous sincerity and a lyric warmth informs his music with qualities ever appreciated by audiences. He possesses faith and courage. He does not over-emphasize the sensational. Although a member of "The Six," who cultivate all the polytonalities and a-tonalities, and incidentally a supreme scorn of Debussy and Ravel, he does not proceed to the extremities of innovation after the manner of his comrades. He makes use of polytonality, but always effectively and for a definite purpose. A fine sense of dramatic values allows him to approach and upbuild climaxes. A supple interweaving of glistening threads of melody, a thoroughly vitalized counterpoint, show the influence of Bach. Yet from the linear Schönberg, Honegger also takes a hint. Not so profusely does he scatter his melodic lines, but very effectively. Often he introduces three planes, and obtains thereby a third dimensional aspect in his music. To make mention of his solid and careful construction, of the balance, reflection, concision and concentration, for which he is noted, would seem to lay more stress on technical abilities than on the spirit within. Yet the recurring harshness of his speech in tones, is but the outlet to fervor of musical feeling and a creative emotion, vigorous and deep.

A Concerto Lost and Found

It is Mr. Koussevitzky's frequent custom to begin his concerts with an ancient piece—a Suite or a Concerto such as eighteenth-century composers wrote abundantly. Sometimes, it is familiar, like the Concerto Grosso of Handel—No. 10 in D minor—to be played in Cambridge and Boston next week. Again it is less known, like the Concerto in D minor by Vivaldi to be heard at Symphony Hall tomorrow and Saturday. Mr. Siloti, the Russian pianist and composer, edited the music for performance nowadays, and the conductor's own press published it. From his secretary, Dr. Zederbaum, come interesting particulars concerning it. The manuscript of the Concerto reposes in the Royal Library at Berlin—number eleven in a set of twelve such pieces originally published as "L'Estro Harmonico" at Amsterdam in 1714-16. A few years earlier, about 1708, Bach had chanced upon a copy of the piece and arranged it for organ with two manuals. The manuscript of this transcription also passed to the Royal Library, where it lay unnoticed until, in 1844, the music was published not as a Concerto of Vivaldi, transformed into organ-piece by the elder and the greater Bach; but as the original handiwork of William Friedemann Bach, Johann Sebastian's not too scrupulous son. In fact he had labelled the manuscript as his own, but "copied by his father's hand." For a while the deceit went unquestioned; and in yet another arrangement the Concerto flourished as a piano-piece. Then Siloti caught the trail, followed it back to Vivaldi; separated the elder and the younger Bach; prepared the music for orchestral performance even as the composer had intended.

Incidents and Prospects

On Thursday evening of next week, Mr. Koussevitzky will conduct for the first time in Cambridge at the beginning of a new series of concerts by the Symphony Orchestra. Four movements of Handel's Concerto Grosso in D minor; Berlioz's Overture, "Roman Carnival"; a Suite drawn from de Falla's opera-ballet, "Love the Sorcerer"; Beethoven's Fifth Symphony fill his program. The music of de Falla will be played for the first time in America.

At the Symphony Concerts of next week in both Cambridge and Boston, Mr. Jesus Sanroma, youthful pianist schooled at the Conservatory and practising his calling in Boston, will play the considerable piano-part in the Suite from de Falla's opera-ballet, "Love the Sorcerer." Modestly, he has earned the compliment.

For his concert in Jordan Hall on Tuesday evening, Oct. 21, Mr. Félix Fox, the pianist, has set a program avoiding the ruts in both choice and arrangement of pieces. It stands: :

Prelude—Sarabande—Toccata	Debussy
French Suite in G major	Bach
The Afternoon of a Faun—The Hills of Anacapri	Debussy
The Fountains of the Villa d'Este	Liszt
Scherzo	Griffes
Birthday Waltzes	Mason
Romance in F major—Intermezzo in E-flat minor	Brahms
Islamey	Balakirev

BOSTON,
MASS.
HERALD

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NOTES and LINES

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THIS CLIPPING FROM THE
BOSTON
MASS.
EVENING GLOBE

OCT 2 1924

SYMPHONY ORCHESTRA BEGINS REHEARSALS

Serge Koussevitzky Takes Charge

At 10 o'clock this morning, in Symphony Hall, the Boston Symphony Orchestra assembled for the first time under Serge Koussevitzky, and began the season's rehearsals. Mr E. S. Welch of the orchestra's board of trustees led Mr Koussevitzky to the conductor's platform and introduced him to the orchestra.

The new Russian conductor acknowledged the applause from the musicians and made a brief answering speech. Depreciating "banalities," he expressed his delight in coming to an orchestra whose fame had spread all over Europe. He said that an orchestra with art as its first and sole aim was a rare phenamenon, hard to find on the other side of the Atlantic. It was this quality in the Boston Symphony Orchestra which brought him to America.

The orchestral season will open Friday afternoon and Saturday evening of next week, in Symphony Hall. Mr Koussevitzky will make his American debut with the following program: Vivaldi's concerto in D minor; Berlioz' overture, "The Roman Carnival"; Brahm's variations on a theme by Haydn; Honegger's "Pacific 231," and Scriabin's "Le Poem de l'Extase."

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Music and Musicians === Plays and Playe

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Honegger, it also appears, has long been enamored of locomotives. His friend, the publisher of the Swiss journal of music, "Dissonance," once descried him at Zurich standing rapt before a poster of a huge "Pacific." The composer explained that from childhood locomotives had fascinated him. He admired them and loved them. In fact, to his rooms he took his friend and there exhibited a whole collection of drawings, designs and the like that he had accumulated—all about locomotives. They stirred in him lively sensations. Sooner or later, he hinted, he would translate them into music.

Dr. Zederbaum tells the story, and supplements it with Honegger's own explanatory note to the finished piece. "I have always loved locomotives," writes Honegger, "and passioned myself for them. To me, they are alive, have a being of their own. I cherish them as other men cherish women or horses. What I have sought to accomplish in 'Pacific' is not to imitate the noises of a locomotive. I have tried to imbue a musical framework with a visual impression and a feeling of physical joy. The music begins with an objective contemplation—the quiet breathing of the machine at rest. Then follow the straining start, the gathering speed, the progress from mood to mood, as a three-hundred-ton train hurtles through the dark night, racing one hundred-and-twenty miles an hour. As an example, I have chosen a locomotive of the Pacific, 231, type, for heavy trains at high speed."

No doubt the applauding Parisians were impressed by the novel subject-matter of Honegger's piece. Still more, however, did the musical content sway them—amazingly sonorous, in solidly massed structure. A perusal of the score—writes C. S. S.—reveals careful and masterly workmanship. The composer employs no unusually large number of instruments, nor does he draw on any that are rarely heard. The use of the tam-tam can no longer be called novel, since every contemporary seems to exploit its weird overtones. Honegger strikes it for the first time less than a score of measures from the end. The drums, quiet at the outset, mark with increasingly rapid rhythms, the course of the design. The horns and trumpets bandy rhythms and counterpoint with string choir. Often the sonorous brass reënforces. Occasionally it opposes an antagonistic rhythm to that maintained by wood and strings.

Yet these details of percussion and wind present no explanation of the unusual sonority obtained. The secret lies in the remarkable treatment of the strings. At the outset, violoncellos and double basses divide themselves so that Honegger has a choir of eight groups. Quickly he reduces the number to six, and then to five, concentrating and strengthening the musical substance. The resounding basses and bassoons announce a descending chromatic scale, which recurs constantly. While varying rhythms contrast and lend vigor, Honegger develops from a few fragments the theme announced about midway by the English horn and clarinet. Immediately afterward begins an almost fugal section. All the instruments share. There is a brief interlude of development and then a recurrence of the theme in the woodwinds against intricate passages for strings. The intricacy spreads to other instruments; the percussion grow frenzied; the tam-tam sounds; dissonances mass themselves; heavier and still heavier sonorities emerge—all is fortissimo, rhythmical, overwhelming. Then, quickly, the end.

Out of personal recollections, Dr. Zederbaum describes the Honegger of 1924—"a young man turning thirty, shy and almost awkward in his motions, with a quiet, timid voice and a charming youthful countenance, lighted by deep and welcoming dark eyes. There is power in them and unusual attraction." In Honegger's face, Dr. Zederbaum finds something Beethoven-like in the slightly sensual lips, in the mold of a fine forehead framed in dark, curling, careless hair. This surface-shyness does not conceal a musician who knows his way clearly and definitely. Yet in him there is not a trace of that presuming arrogance and exaggerated self-confidence which many successful young artists wear as an enveloping cloak."

Yet—continues C. S. S.—Honegger may well put confidence in his abilities. Member of the sometimes maligned, yet oftener over-rated group, The Six, he has plainly outstripped his fellows. He is the symphonist among them and has written, besides orchestral pieces, some chamber music, a modern oratorio or religious drama "King David," and an equally successful ballet (he calls it a "mimed symphony") "Horace Victorieux." Honegger's name came quickly before the public. A spontaneous sincerity and a lyric warmth informs his music with qualities ever appreciated by audiences. He possesses faith and courage. He does not over-emphasize the sensational. Although a member of "The Six," who cultivate all the polytonalities and a-tonalities, and incidentally a supreme scorn of Debussy and Ravel, he does not proceed to the extremities of innovation after the manner of his comrades. He makes use of polytonality, but always effectively and for a definite purpose. A fine sense of dramatic values allows him to approach and upbuild climaxes. A supple interweaving of glistening threads of melody, a thoroughly vitalized counterpoint, show the influence of Bach. Yet from the linear Schönberg, Honegger also takes a hint. Not so profusely does he scatter his melodic lines, but very effectively. Often he introduces three planes, and obtains thereby a third dimensional aspect in his music. To make mention of his solid and careful construction, of the balance, reflection, concision and concentration, for which he is noted, would seem to lay more stress on technical abilities than on the spirit within. Yet the recurring harshness of his speech in tones, is but the outlet to fervor of musical feeling and a creative emotion, vigorous and deep.

A Concerto Lost and Found

It is Mr. Koussevitzky's frequent custom to begin his concerts with an ancient piece—a Suite or a Concerto such as eighteenth-century composers wrote abundantly. Sometimes it is familiar, like the Concerto Grosso of Handel—No. 10 in D minor—to be played in Cambridge and Boston next week. Again it is less known, like the Concerto in D minor by Vivaldi to be heard at Symphony Hall tomorrow and Saturday. Mr. Siloti, the Russian pianist and composer, edited the music for performance nowadays, and the conductor's own press published it. From his secretary, Dr. Zederbaum, come interesting particulars concerning it. The manuscript of the Concerto reposes in the Royal Library at Berlin—number eleven in a set of twelve such pieces originally published as "L'Estro Harmonico" at Amsterdam in 1714-16. A few years earlier, about 1708, Bach had chanced upon a copy of the piece and arranged it for organ with two manuals. The manuscript of this transcription also passed to the Royal Library, where it lay unnoticed until, in 1[illegible]4, the music was published not as a Concerto of Vivaldi, transformed into organ-piece by the elder and the greater Bach; but as the original handiwork of William Friedemann Bach, Johann Sebastian's not too scrupulous son. In fact he had labelled the manuscript as his own, but "copied by his father's hand." For a while the deceit went unquestioned; and in yet another arrangement the Concerto flourished as a piano-piece. Then Siloti caught the trail, followed it back to Vivaldi; separated the elder and the younger Bach; prepared the music for orchestral performance even as the composer had intended.

Incidents and Prospects

On Thursday evening of next week, Mr. Koussevitzky will conduct for the first time in Cambridge at the beginning of a new series of concerts by the Symphony Orchestra. Four movements of Handel's Concerto Grosso in D minor; Berlioz's Overture, "Roman Carnival"; a Suite drawn from de Falla's opera-ballet, "Love the Sorcerer"; Beethoven's Fifth Symphony fill his program. The music of de Falla will be played for the first time in America.

At the Symphony Concerts of next week in both Cambridge and Boston, Mr. Jesus Sanroma, youthful pianist schooled at the Conservatory and practising his calling in Boston, will play the considerable piano-part in the Suite from de Falla's opera-ballet, "Love the Sorcerer." Modestly, he has earned the compliment.

For his concert in Jordan Hall on Tues-

"Something Beethoven-Like Is Stamped Upon His Fa

Arthur Honegger

Parisian Modernist: Composer of "Horace Victorieux," "Le Roi David" and "Pacific, 231"

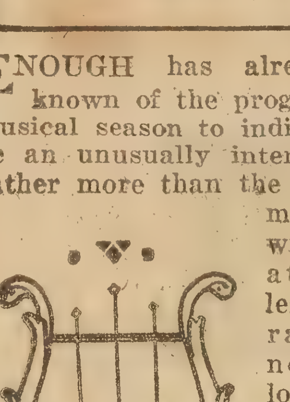
From a Print in the Collection of Dr. Vladimir Zederbaum

BALTIMORE,
MD.
EVE. SUN
OCT 1 0 1924

MUSIC

By F. W. S.

ENOUGH has already been made known of the program for the next musical season to indicate that it will be an unusually interesting one, with rather more than the usual number of major events and with many other attractions doubtless yet to be arranged and announced. Music lovers of this city will not only have opportunity to hear the usual number of concerts by the Philadelphia Orchestra under the direction of Leopold Stokowsky;



the New York Symphony Orchestra, under the baton of Walter Damrosch, and the New York Philharmonic, with Willem Mengelberg, who created such a stir here last season, conducting, but the Boston Symphony, rejuvenated and revivified, it is to be hoped, under Serge Koussevitzky, whose fame, won in Europe, has preceded him, is also to appear for at least one concert.

To this array of out-of-town orchestral material of the highest order will, of course, be added the usual Baltimore Symphony Orchestra series of

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SPRINGFIELD, MASS.
UNION
OCT 1 0 1924

Symphony to Play Modernist Music

Great Boston Orchestra to Interpret Mechanics of Locomotive.

BOSTON, Oct. 9—Modernism in music will play a part in the programs of the Boston Symphony Orchestra this season under the direction of Serge Koussevitzky, former leader of the Russian State Orchestra. The first piece of novel music will be played tomorrow in the form of a symphonic interpretation of the mechanics of a locomotive. "Pacific, 231" the piece is called, and in it Arthur Honegger, its author, expresses by percussion and wind instruments, with occasional emphasis of tam-tam, drum, horns and trumpets against the counterpoint of a string choir, the big locomotive at rest and in action.

In the words of Honegger, the piece was first played at Koussevitzky's concerts in Paris last spring, "the music begins with the quiet breathing of the machine at rest. Then follow the straining start, the gathering speed, the progress from mood to mood, as a 300,000 pound train hurls through the dark night, racing 120 miles an hour."

NEW BEDFORD,
MASS.
MERCURY
OCT 10 1924

HONEGGER MAKING MUSIC OF LOCOMOTIVE

Boson, Oct. 9. — Modernism in music will play a part in the programme of the Boston symphony orchestra this season under the direction of Serge Koussevitzky, former leader of the Russian state orchestra, and the first piece of novel music will be played tomosrow in the form of a symphonic interpretation of the Mechanics of a locomotive. "Pacific, 231," the piece is called and in it Arthur Honegger, its author, expresses by percussion and wind instruments with occasional emphasis of tam-tam drum, horns and trumpets against the counterpoint of a string choir, the big locomotive at rest and in action. In the words of Honegger, whose piece was first played at Koussevitzky's concerts in Paris last spring:

"In the first part the music begins with the quiet breathing of the machine at rest. Then follow the straining start, the gathering speed the progress from mood to mood, as a 30 ton train hurtles through the dark night racing 120 miles an hour."

BOSTON, MASS.
TRANSCRIPT
OCT 10 1924

WILL ANALYZE THE SYMPHONY CONCERTS

SERIES OF TWENTY LECTURES ANNOUNCED BY DIVISION OF UNIVERSITY EXTENSION, CO-OPERATING WITH PUBLIC LIBRARY

A course of twenty lectures, "to aid in appreciation of the Boston Symphony concerts," is announced today as a special feature of this year's program of the Massachusetts Division of University Extension, acting jointly with the Boston Public Library. The series will begin on Monday, Oct. 20, at 4.45 P. M., in the lecture hall of the Public Library, Boylston street entrance, and will continue on successive Mondays at the same time and place throughout the autumn and winter. Richard G. Appel, head of the library's music department, will be the instructor in charge of the course. Coöperating with him will be such men as Professor W. R. Spalding of Harvard University, Professor John P. Marshall of Boston University and Malcolm Lang, director of the Cecilia Society, who will serve as special lecturers.

Week by week the Monday lectures will consider, with musical illustration, the program of the concerts to be given on the following Friday and Saturday in Symphony Hall. In this connection, James A. Moyer, director of the Division of University Extension, explains that "the course is designed for all who wish to gain a keener enjoyment in the appreciation of orchestral music as well as for teachers and students. Although based on the current repertory, it will be essentially a study of orchestral composition from the point of view of the listener. The principles of music relating to form and design, the principles of interpretation and the characteristics of the different musical instruments will all be studied, together with practice in score reading." Each lecture will be limited to one hour.

The first meeting, to be held on Monday, Oct. 20, will be open to the public. The complete course will be given in two parts, of ten lessons each. There will be a slight enrollment fee for each part.

BOSTON, MASS.
POST
OCT 10 1924

KEEN INTEREST IN SYMPHONY

New Conductor's Opening Concert This Afternoon

BY WARREN STOREY SMITH

Not for many years has Boston been the scene of a musical event that in widespread anticipation matches the interest in today's Symphony concert.

This afternoon at Symphony Hall Serge Koussevitzky will for the first time publicly conduct an orchestra in the United States.

Famed in every European capital as a leader of rare magnetism and of remarkably individual interpretations Mr. Koussevitzky comes to us in this, his 51st year, as one of the outstanding figures in contemporary music. It has been said of him that he is the only great European conductor whom America has not yet heard. That perhaps is a slight exaggeration, but among the European orchestral leaders still unknown in this country Koussevitzky is beyond all dispute the greatest. And in the course of a few hours he will no longer be unknown to us.

By now the main events in Mr. Koussevitzky's life have been made familiar to American readers. It is necessary only to recall his sensational mastery of that unwieldy instrument the double-bass, the romantic marriage that brought him affluence and, most picturesque event in a picturesque career, the chartering of an orchestra to take symphonic music to the remotest corners of Russia.

An ardent apostle of modern and ultra-modern composers, Mr. Koussevitzky plans to include in each programme that he gives in Boston, one contemporary piece. At the concerts of today and tomorrow evening that piece will be Arthur Honegger's musical ode to a great locomotive, "Pacific 231."

In that piece this week's audiences are promised a sensation and by all reports they will receive yet another in Mr. Koussevitzky's "reading" of Scriabin's "Poem of Ecstasy."

For the rest this initial programme includes a Concerto by Vivaldi, Berlioz's Overture "The Roamn Carnival," and Brahms' Variations on a Theme of Haydn: in all a widely ranging list that should at once make known almost the full scope of Mr. Koussevitzky's powers.

PORTLAND,
ME.
PRESS-HERALD
OCT 10 1924

30 Ton Train At 120 Miles An Hour Reproduced By Boston Symphony

Boston, Oct. 9.—Modernism in music will play a part in the program of the Boston Symphony Orchestra this season under the direction of Serge Koussevitsky, former leader of the Russian state orchestra, and the first piece of novel music will be played tomorrow in the form of a symphonic interpretation of the Mechanics of a Locomotive. "Pacific, 231," the piece is called; and in it Arthur Honegger, its author, expresses by percussion and wind instruments, with occasional emphasis of tam-tam, drum, horns and trumpets against the counterpoint of a string choir, the big locomotive at rest and in action. In the words of Honegger, whose piece was first played at Koussevitzky's concerts in Paris last spring, "The music begins with the quiet breathing of the machine at rest. Then follow the straining start, the gathering speed, the progress from mood to mood, as a 30-ton train hurtles through the dark night racing 120 miles an hour."

BURLINGTON,
VT.
FREE PRESS
OCT 10 1924

BOSTON SYMPHONY TO IMITATE LOCOMOTIVE

BOSTON, Oct. 9.—Modernism in music will play a part in the program of the Boston Symphony Orchestra this season under the direction of Serge Koussevitsky, former leader of the Russian state orchestra and the first piece of novel music will be played tomorrow in the form of a symphonic interpretation of the mechanics of a locomotive. "Pacific, 231," the piece is called and in it Arthur Honegger, its author, expresses by percussion and wind instruments, with occasional emphasis of tam-tam, drum, horns and trumpets against the counterpoint of a string choir the big locomotive at rest and in action. In the words of Honegger whose piece was first played at Koussevitzky's concerts in Paris last spring "the music begins with the quiet breathing of the machine at rest. Then follow the straining start, the gathering speed, the progress from mood to mood as a 30-ton train hurtles through the dark night racing 120 miles an hour."

WORCESTER
MASS.
POST
OCT 10 1924

"Pacific, 231," Music Record Of Train Run

Boston Symphony Orchestra To Feature Modernism In Programs

BOSTON, Oct. 10—Modernism in music will play a part in the programs of the Boston Symphony Orchestra this season under the direction of Serge Koussevitzky, former leader of the Russian State Orchestra. The first piece of novel music was played today in the form of a symphonic interpretation of the mechanics of a locomotive.

"Pacific, 231," the piece is called, and in it Arthur Honegger, its author, expresses by percussion and wind instruments, with occasional emphasis of tam-tam, drum, horns and trumpets against the counterpoint of a string choir, the big locomotive at rest and in action.

In the words of Honegger, whose piece was first played at Koussevitzky's concerts in Paris last spring, "the music begins with the quiet breathing of the machine at rest. Then follow the straining start, the gathering speed, the progress from mood to mood, as a 300-ton train hurtles through the dark night, racing 120 miles an hour."

BRIDGEPORT, CONN.
TIMES
OCT 10 1924

"LOCOMOTIVE MUSIC" BY BOSTON SYMPHONY

Boston, October 10.—Modernism in music will play a part in the programs of the Boston symphony orchestra this season under the direction of Serge Koussevitzky, former leader of the Russian state orchestra, and the first piece of novel music to be played to-day, will be in the form of a symphonic interpretation of the mechanics of a locomotive. "Pacific, 231," the piece is called, and in it Hur Honegger, its author, expresses by percussion and wind instruments, with occasional emphasis of tam-tam, drum, horns and trumpets against the counterpoint of a string choir, the big locomotive at rest and in action. In the words of Honegger, whose piece was first played at Koussevitzky's concerts in Paris last spring, "the music begins with the quite breathing of the machine at rest. Then follow the straining start, the gathering speed, the progress from mood to mood, as a 300-ton train hurtles through the dark night, racing 120 miles an hour."

PROVIDENCE, R. I.
BULLETIN
OCT 10 1924

BOSTON SYMPHONY WILL PLAY PIECE OF NOVEL MUSIC

Boston, Oct. 9.—Modernism in music will play a part in the programme of the Boston Symphony Orchestra this season under the direction of Serge Koussevitsky, former leader of the Russian State Orchestra, and the first piece of novel music will be played to-morrow in the form of a symphonic interpretation of the mechanics of a locomotive. "Pacific, 231," the piece is called, and in it Arthur Honegger, its author, expresses by percussion and wind instruments, with occasional emphasis of tam-tam, drum, horns and trumpets against the counterpoint of a string choir, the big locomotive at rest and in action. In the words of Honegger, whose piece was first played at Koussevitsky's concerts in Paris last spring, "The music begins with the quiet breathing of the machine at rest. Then follow the straining start, the gathering speed, the progress from mood to mood, as a 300-ton train hurtles through the dark night, racing 120 miles an hour."

SCHENECTADY, N. Y.
UNION
OCT 10 1924

Modernism in music will play a part in programs this year of Boston Symphony Orchestra under direction of Koussevitsky.

NEW BEDFORD,
MASS.
MERCURY
OCT 10 1924

I understand that Koussevitzky gives his first concert with the Boston Symphony orchestra in a day or two, writes Ernest Newman in the New York Evening Post. It will be interesting to see how the Bostonians and later the New Yorkers take to him. He will have, I surpose, his fanatical admirers and his irreconcilable detractors; but I am sure that with the main body of sensible American music lovers he will quickly make good.

One little misunderstanding with regard to him had better be got rid of at once. In a recent very able article on conductors in an American magazine I read something to this effect (I cannot remember the exact phrasing of the earlier part of the sentence)—that in getting Koussevitzky to succeed Monteux Boston had exchanged a serious artist for a prima donna conductor. I do not think that sentence could have been written by any one who ever heard of Koussevitzky.

We all know what the prima donna in general is. She is a lady with one or two striking qualities that blind the uncritical mass to her many obvious defects. She has many faults, but even her worst enemies have never accused her of being particularly musical; her knowledge of the art is limited, her repertory consists of a few stale works and her apparatus of a few old stunts. Here and there a prima donna escapes this classification; but this, roughly, is what the world of music means when it uses "prima donna" as a term of reproach.

In no sense whatever does the term apply to Koussevitzky. He is a musician of the first order. He is interested in every period and every phase of music. The prima donna would go on to doomsday with her "Caro nome" and "Una voce," and "Ah, fors e lui"; Koussevitzky's repertory is a large one, and he is always adding to it not only from the present but from neglected works of the past. And the comparison finally breaks down on the most important point of all. The prima donna is not in the least interested in music, but only in herself and the effect she can make on the audience, Koussevitzky, for all his individuality, has never once given me the impression of doing anything for effect. We may differ from this or that reading of his of a familiar work; but on reflection we have to admit that nothing has been imposed upon the music from the outside, but that Koussevitzky has simply passed it through his own intellect and his own temperament as an actor does with his part.

In trying to remove what seems to be a slight initial prejudice against Koussevitzky I must guard myself against seeming to attempt to arouse an initial prepossession in his favor. He will be in New York soon, and music lovers here will be able to judge him for themselves. And though I personally would rank him among the three or four greatest living conductors, I have no desire to force my opinion in advance upon a public that has not yet heard him. There will be opportunity enough to discuss his readings in detail after his New York concerts, when musicians can judge the critic as well as the conductor.

PHILADELPHIA, PA.
PUBLIC LEDGER
OCT 10 1924

THIS TRAIN WILL BEAT TIME

Boston Symphony to Play Piece Interpreting a Locomotive

Boston, Oct. 9.—Modernism in music will play a part in the programs of the Boston Symphony Orchestra this season under the direction of Serge Koussevitzky, former leader of the Russian State Orchestra. The first piece of novel music will be played tomorrow in the form of a symphonic interpretation of the mechanics of a locomotive.

"Pacific 231," the piece is called, and in it Arthur Honegger, its author, expresses by percussion and wind instruments, with occasional emphasis of tom-tom, drum, horns and trumpets against the counterpoint of a string choir, a locomotive at rest and in action.

RUTLAND, VT.
HERALD

OCT 10 1924

Locomotive Action Is Set to Music

Interpretation of Its Mechanics Will Be Made by Boston Symphony Orchestra.

(Associated Press Dispatch.)

Boston, Oct. 9.—Modernism in music will play a part in the program of the Boston Symphony orchestra this season under the direction of Serge Koussevitzky, former leader of the Russian state orchestra, and the first piece of novel music will be played tomorrow in the form of a symphonic interpretation of the mechanics of a locomotive. "Pacific, 231," the piece is called, and in it Arthur Honegger, its author, expresses by percussion and wind instruments, with occasional emphasis of tam-tam, drum, horns and trumpets against the counter-point of a string choir, the big locomotive at rest and in action.

In the words of Honegger, whose piece was first played at Koussevitzky's concerts in Paris last spring. "The music begins with the quiet breathing of the machine at rest. Then follow the straining start, the gathering speed, the progress from mood to mood, as a 30-ton train hurtles through the dark night racing 120 miles an hour."

NEW BEDFORD,
MASS.
STANDARD

OCT 10 1924

Boston Symphony to Interpret Music of Giant Locomotive

Boston, Oct. 10.—Modernism in music will play a part in the program of the Boston Symphony orchestra this season under the direction of Serge Koussevitsky, former leader of the Russian state orchestra, and the first piece of novel music will be played tomorrow in the form of a symphonic interpretation of the Mechanics of a locomotive. "Pacific, 231," the piece is called and in it Arthur Honegger, its author, expresses by percussion and wind instruments with occasional emphasis of tam-tam drum, horns and trumpets against the counter-point of a string choir, the big locomotive at rest and in action. In the words of Honegger, whose piece was first played at Koussevitsky's concerts in Paris last spring:

"In the first part the music begins with the quiet breathing of the machine at rest. Then follow the straining start, the gathering speed the progress from mood to mood, as a 30 ton train hurtles through the dark night racing 120 miles an hour."

NEW HAVEN,
CONN.
JOURNAL-COURIER

OCT 10 1924

Boston Symphony To Interpret Engine

Boston, Oct. 9.—Modernism in music will play a part in the programs of the Boston Symphony Orchestra this season under the direction of Serge Koussevitzky, former leader of the Russian State Orchestra, and the first piece of novel music will be played tomorow in the form of a symphonic interpretation of the mechanics of a locomotive. "Pacific, 231" the piece is called, and in it Arthur Honegger, its author, expresses by percussion and wind instruments, with occasional emphasis of tam-tam, drum, horns and trumpets against the counterpoint of a string choir, the big locomotive at rest and in action. In the words of Honegger, whose piece was first played at Koussevitzky's concerts in Paris last spring, "the music begins with the quiet breathing of the machine at rest. Then follow the straining start, the gathering speed, the progress from mood to mood, as a 300 ton train hurtles through the dark night, racing 120 miles an hour.'

NORWICH
CONN.
BULLETIN

OCT 10 1924

MODERNISM IN MUSIC BY BOSTON SYMPHONY ORCHESTRA

Boston, Oct. 9.—Modernism in music will play a part in the programs of the Boston Symphony orchestra this season under the direction of Serge Koussevitzky, former leader of the Russian state orchestra, and the first piece of novel music will be played tomorrow in the form of a symphonic interpretation of the mechanics of a locomotive. "Pacific, 231," the piece is called, and in it Arthur Honegger, its author, expresses by percussion and wind instruments, with occasional emphasis of tam-tam, drum, horns and trumpets against the counterpoint of a string choir, the big locomotive at rest and in action. In the words of Honegger, whose piece was first played at Kaussevitzky's concerts in Paris, "the music begins with the quiet breathing of the machine at rest. Then follow the straining start, the gathering speed, the progress from mood to mood, as a 300-ton hurtles through the dark night, racing 120 miles an hour."

PROVIDENCE, R. I.
JOURNAL

OCT 10 1924

BOSTON SYMPHONY WILL PLAY PIECE OF NOVEL MUSIC

Modernism in Music Will Be Part of Programmes.

Boston, Oct. 9.—Modernism in music will play a part in the programme of the Boston Symphony Orchestra this season under the direction of Serge Koussevitsky, former leader of the Russian State Orchestra, and the first piece of novel music will be played to-morrow in the form of a symphonic interpretation of the mechanics of a locomotive. "Pacific, 231," the piece is called, and in it Arthur Honegger, its author, expresses by percussion and wind instruments, with occasional emphasis of tam-tam, drum, horns and trumpets against the counterpoint of a string choir, the big locomotive at rest and in action. In the words of Honegger, whose piece was first played at Koussevitsky's concerts in Paris last spring, "The music begins with the quiet breathing of the machine at rest. Then follow the straining start, the gathering speed, the progress from mood to mood, as a 300-ton train hurtles through the dark night, racing 120 miles an hour."

ESTABLISHED 1881
From
TELEGRAM
New York City

OCT 11 1924

"Pacific 231."

Under the direction of Sorge Koussevitsky the Boston Symphony Orchestra yesterday afternoon introduced the Hub to Arthur Honnegger's "Pacific 231," a symphonic interpretation of the American locomotive which took the composer across the country some time ago.

The work, which interested and surprised Paris last spring, is described as follows by the author:—

> The music begins with the quiet breathing of the engine at rest. Then follow the straining start, the gathering speed, the progress from mood to mood, as a 300-ton train hurtles through the dark night, racing 120 miles an hour.

To bracket the less with the more important, the late George Grossmith, of "Mikado" fame, used to give on the concert stage, with the assistance of only a piano, a vivid description of a railroad journey, while Richard Strauss in his Sinfonia Domestica set forth such striking details as the bath and spanking of that angel of the house the baby.

Metzinger, Picabia and other modernist painters have used static machinery in their still life pictures. It is natural enough that a modernist maker of music should try to show machinery when it is dynamic.

The arts are getting on all along the line.

Oct. 11, 1924

BOSTON EVENING TRANSCRIPT, SATURDAY,

Koussevitzky Begins

FOUR-FOLD COMES A NEW CONDUCTOR TO BOSTON STAGE

THE QUALITY AND THE RANK OF MR. KOUSSEVITZKY

Master of Line, Color, Tone and Characterization in Music—From Vivaldi and Brahms to Berlioz and Skriabin—Impressions Along the Way—The Interlude of Honegger's "Pacific"—Audience and Orchestra

CONDUCTOR, orchestra and audience regarded every tradition; fulfilled every rite. On the tick of two-thirty yesterday afternoon Mr. Koussevitzky emerged upon the stage of Symphony Hall; while the shade of Henry Higginson, no doubt watching from the celestial hills, blessed him for such punctuality. As the new conductor crossed to his stand the whole house rose to salute and applaud him. Making the distinction of a musician who cherishes his instrument, he acknowledged first the greeting of the band—with a collective handsake bestowed individually upon Mr. Burgin. Next Mr. Koussevitzky turned to his audience, then to the score of his first piece, an eighteenth-century Concerto by Vivaldi. At the end of the first division many clapped anew, and the conductor courteously suffered the interruption. At the close of the second, with upraised stick he pressed forward over a few insistent plauditeers.

A more familiar and a showier piece, Berlioz's Overture, "Roman Carnival," drew

stasy"—tides of longing, surges of exaltation, sighs deep and voluptuous, flames lambent and piercing. It is possible to hear the music as neurotic, erotic, pseudo-Wagnerian maunderings through a full orchestra. Mr. Koussevitzky expanded it as a vision become tones upon the ear, creating its own form, course, substance; fused by its own fires. The ardors and intoxications, the voluptés—as the untranslatable French word has it—of a singular and Slavic temperament became of a sudden universal.

For in Mr. Koussevitzky by the proofs of yesterday dwell those four-fold powers which define and consummate a conductor of the first order. The ability to discover, unfold, curve and modulate the intrinsic and essential line of the music; to weave it into pattern; by pace and rhythm to give it motion; by accent to impart it character. The ability to distribute over the surface of this pattern the harmonic and instrumental colors which are light and shade, heat and cold upon it. The ability to give to each piece and each composer in it his particular voice, quality, life—Vivaldi winding into his staid patterns golden threads of sumptuous, sensuous melody; Berlioz lining and coloring his fresco of a dancing, singing, rioting yet stately Rome, Cellini's city; Brahms twining wreaths of fancy round the grave brows of meditation; Honegger passioning in tones for a machine, writing the music of mass, drive, impact; Skriabin from the depths of longing, loosing his voluptuous sea, till it scales a heaven of plangent ecstasy.

Last, the ability to draw from the orchestra the tone that shall bear these powers and beauties in a manifold eloquence; the accent that shapes and marks; the color that is glamour and relief. Great arcs of tone the Symphony Orchestra achieved yesterday for Skriabin; thudding masses for Honegger; silken threads intertwined for Vivaldi; glows and tumults for Berlioz; ripples and gentle floods for Brahms. Mr. Koussevitzky caresses his slow song with lingering fingers. Yet not once did his orchestra let it sag. Mr. Koussevitzky loves measures cameo-cut. His orchestra was master of such phrasing. With Berlioz, with Skriabin, Mr. Koussevitzky courts the pause, the suspension, the isolated or contrasted timbres that are spur upon the listening nerves. His orchestra is a band of virtuosi in such rhetoric. In all Europe he has not been so well served.

Between Vivaldi eighteenth-century stamped, familiar Brahms and Berlioz, Skriabin not unremembered, stood Monsieur Honegger and his renowned piece to the greater glory of locomotives, "Pacific, 231." He wished to express—the learned "programist" quotes him—"the physical sensation of an engine, not the noise of it." Whoever has made the feint of sleep in a hotel beside a railway yard, will bear witness to the fullness of Monsieur Honegger's achievement at the beginning. There indeed were tones all compact with the "physical sensation" of a locomotive making steam, preparing for the start, getting under way. And these tones were as imitative a music as Strauss ever perpetrated when the sheep bleat or the windmills whir in "Don Quixote"—a feat, a freak, if the listener will, curious, "amusant" but otherwise unimpressive. At the end again, the brakes grip and groan; the train and piece alike stop. "Physical sensation expressed in music," if the composer's note will have it so, but also tones imitating sound.

Yet something more, since in this sudden arresting, Monsieur Honegger shows no small mastery in the wielding of tonal masses, the control of rhythmic impacts. Once his "Pacific" is gathering speed, once it is hurtling across the night, he writes no imitative music. Veritably he translates into a new medium visual image, bodily and spiritual thrill. The pounding rhythms, the mounting speed, the tonal masses at every instant forging new might and impetus—here is music achieving and expressing an imagery that it has never known before. Monsieur Honegger has ceased to be imitative and "amusant" to the pleasure of audiences Parisian or Bostonian. He has added a new energy to tones. He has wrought them into new shapes; frenzied them with a new motion. He has found the music not for great rods and cylinders and driving wheels, but for the sensations that this steel wrought into power and mass and motion wakes in the human spirit. To evoke its sensations under new experiences has been the perdurable function of music from the days of Bach, be it in church cantata or suite of dances to the days of Stravinsky crashing through a barbaric "Rite of Spring." Fortunate Monsieur Honegger finding and capturing such sensation from the enginry of our time, and in music, as clearly ours, summoning and releasing it. Power springs in him, imagination also and the courage of both. Only incidentally is he "amusant."

H. T. P.

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new publication of the College of Business Administration, described by Professor Charles E. Bellatty, its editor, as a "bulletin for upper class students under supervision of the vocational department," has made its appearance. A half dozen members of the faculty are the contributors to the first issue.

HONORS WORK OF SMITH UNIT

The Grecourt Gates Soon to Be Dedicated—College Notes

Northampton, Oct. 11 (Special) — The Grecourt Gates, the imposing new entrance to the Smith College campus, which are to be dedicated on Oct. 18, are replicas of the gates of the chateau in the village of Grecourt in France, where the Smith College Relief Unit worked during the war.

The Smith unit was the first college unit to enter the field of constructive relief work, though the idea of a relief unit was by no means a new one. But the peculiar kind of work that Mrs. Harriet B. Hawes of Boston, the organizer and director of the first unit, planned to do was new. The French Government had expressed its desire to have the unit come, had designated eleven villages in devastated France as a sector, in the district in which the returning villagers found absolutely nothing with which to rebuild their lives and their homes. Mrs. Hawes conceived this idea of the college relief unit in April, 1917; in August of that year Smith sent its well organized and well equipped group of alumnæ to France.

The original eighteen members of the unit included Mrs. Harriet Boyd Hawes of Boston, Miss Marion Bennett of Tyngsboro; Miss Anne Chapin of Springfield; Miss Alice Leavens of Boston, Miss Elizabeth Biddlescome of Boston and Miss Mary Clapp of Swampscott.

Preparations are now being made at Smith for the class book of the senior class. This book has been dedicated to L. Clark Seelye, the first president of the college. Wilma Shannon of Rochester, N. Y., has been chosen editor-in-chief. Assisting her are the following: Frances French of Concord, Isobel Buckle of Brooklyn and Kathleen Tildsley of New York.

Tilton School Hikes

Tilton, N. H., Oct. 11 (Special)—The Tilton Outing Club has posted a schedule for hikes during the fall term.

General Secretary Smith of the Concord Y. M. C. A. addressed the student "Y" last evening.

Connecticut College for Women

New London, Conn., Oct. 11 (Special)—The first convocation of the year at the Connecticut College for Women on Tuesday

Christian Science Monitor

Musi

Serge Koussevitzky Conducts For the First Time in America

By STUART MASON

Oct. 11

THE first concert of the season by the Boston Symphony Orchestra, Serge Koussevitzky, conductor, took place yesterday afternoon in Symphony Hall, Boston. The program:

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Brahms.Variations on a theme by Haydn
Honegger...................."Pacific 231"
Scriabin.........."The Poem of Ecstasy"

This was the first appearance in America of the new conductor of the orchestra, Mr. Koussevitzky. He was enthusiastically applauded by the audience, not only at the beginning and end of the concert, but at each interval of the program.

This program was a novel one, particularly so for the first one of the season. It has been the custom for conductors at the beginning of the season to pay tribute to the classics and to arrange a program of a more conservative character. Yet that of yesterday afternoon contained after all but one absolute novelty, Honegger's "Pacific 231," which was played for the first time in America. The novel effect resulted rather from the arrangement and character of the music itself, and also to some extent from the manner of the performance.

It was quite evident from the first moment that new fashions are to prevail at the Symphony Concerts. The members of the orchestra did not enter one by one or in small groups, as heretofore. Neither did they tune or prelude, as has been their custom from time immemorial, but remained quietly in their places. The seating of the various orchestral groups has been changed, and this decidedly for the better. The double basses are now placed at the back of the stage at the conductor's left, while the brasses form a group immediately behind the woodwind and facing him. The horns, too, no longer form a long line at the back of the stage but sit in two groups of four, one behind the other. Better still, the entire orchestra remains on the stage for the entire concert, so that the seats are occupied at all times and the distracting exits and entrances of the musicians between numbers are eliminated.

Music of Great Variety

Mr. Koussevitzky chose to display his talents in music of great variety, ranging from Vivaldi of the late seventeenth century to Honegger of our own time, it may be somewhat in advance of it. In this varied music Mr. Koussevitzky made a striking impression, not by trickery or sensationalism, as one might have been led to expect from certain remarks and criticisms which have been circulated, but by an artistry which is immediately apparent. There can be no doubt, even after a single concert, of his mastery of his art or of his musical understanding, of his sincerity or of his emotional power. Yesterday there was no attempt to force his personality into the music, no apparent desire to astonish his hearers by effects or "readings." His sole desire seemed to be to play the music in hand for its own worth and even in Honegger's "Pacific 231," a piece in which many a conductor would have grievously sinned by overemphasis, he exercised a restraint and displayed a sense of proportion and balance which were above criticism.

Whatever Mr. Koussevitzky's conceptions may be of the music which he is to play during the coming season and no matter how different they may be from the preconceived views of many of his hearers, it is safe to say that he will never fail to give performances characterized by good taste and real musical feeling. Mr. Koussevitzky found on his arrival here an orchestra carefully and skillfully trained by Mr. Monteux, a superb instrument ready at hand. It will be no small task to keep the orchestra to this high standard of technical perfection. Of Mr. Koussevitzky's powers as a disciplinarian we have yet to learn.

Honegger's "Pacific 231"

The afternoon's novelty was Honegger's "Pacific 231," which, as is usual with music of radical tendency, is bound to provoke discussion. Lovers of formalism in music are bound to detest it, but those who are willing and ready to recognize the fact that the fundamentals of musical æsthetics change from generation to generation are bound to find much to admire in it. The average concertgoer appreciates the difference between the modes of musical thought of Beethoven and Schumann, for instance, and seems able to summon the mood necessary for the proper enjoyment and understanding of their music; yet strangely enough he finds it often impossible to realize that the music of a Honegger or a Stravinsky depends just as much on a proper attitude on the part of the hearer. Granted that certain musical conventions consecrated by years of usage may be done away with, this piece by Honegger contains nothing which may not properly be called musical. In fact, once it is recognized that the means of expression adopted are not intended to be those in common use among composers, it is seen that there are many pages of real beauty and expressiveness and that underlying the whole composition is a wealth of poetry and imaginative thought. And in hearing this piece it is well to remember that in due course of time these new harmonies and orchestral colors will become themselves conventionalized and accepted as common musical parlance. New musical idioms must be studied and an effort made to comprehend them before they are condemned, for art is not altogether a matter of facile enjoyment.

Scriabin's "Poem of Ecstasy" contains many eloquent passages. Much of it now sounds old-fashioned and long drawn out, its climaxes often theatrical; yet Mr. Koussevitzky played it with such Slavic fervor that it almost sounded like great music. Berlioz' "Roman Carnival" sounded as fresh and sparkling as on the day on which it was written, and Brahms' Variations as dull and clumsy as ever. Even Mr. Koussevitzky could not make them interesting, although the orchestra played them with the greatest virtuosity.

If yesterday's concert, both in its program and in the playing of it, may be taken as a sign of what is to come during the present season, the patrons of the Symphony Concerts may look forward to a winter of unalloyed delight.

THIS CLIPPING FROM
NEW YORK,
N. Y.
EVENING POST
OCT 11 1924

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With the personnel exactly the same as that of last year, the interest in the present season of the Boston Symphony Orchestra centers in the new conductor. Serge Koussevitzky made his American debut yesterday at the opening of the Boston Symphony Orchestra's season, in Symphony Hall, Boston. The program of the occasion included: Vivaldi's "Concerto in D minor," Berlioz's overture "The Roman Carnival," Brahms's "Variations on a Theme by Haydn," Honegger's "Pacific 231," and Scriabin's "Le Poeme de l'extase."

The Russian conductor will put on his New York programs several new scores which he has introduced in Europe with much success, but which are still unheard in this country. The classical repertory will form the bulk of each series.

In deciding upon the soloists for the Boston, New York, and other concerts, Mr. Koussevitzky has always considered particular scores of orchestral importance with solo parts suited to the particular genius of the artists. Thus we will preserve the symphonic integrity of his programs. The soloists for the New York concerts will include: Roland Hayes in the Thursday evening series, Serge Rachmaninoff in the Saturday afternoon series, and Albert Spalding in each series.

Mr. Koussevitzky comes to America from an active season in Western Europe, where he has been giving his annual series as guest conductor of the London Symphony Orchestra, and his series of "Concerts Koussevitzky" in Paris; he has likewise been conducting operas at the Paris Grand Opera, and in Barcelona.

In that part of the world, for the last four seasons, Koussevitzky has been a striking figure and a dominant personality in the concert halls. He is named as the only great conductor whom America has yet to hear. He will be the first Russian to conduct this orchestra.

Before 1920, Koussevitzky's career was largely confined to his own country. He was born in Tver, in Northern Russia, in 1874. At the age of twelve, he conducted the town theatre orchestra. At the Moscow conservatory, he was required to study either a brass instrument or the double bass. He chose the latter, became a remarkable virtuoso, toured Europe with his double bass, and composed for it.

So narrow a field could not hold him and in 1909 he organized and subsidized the "Koussevitzky Orchestra," which soon became famous throughout Russia. Besides regular series in Moscow and Petrograd, he gave each spring, Bach, Beethoven, Tchaikovsky and Rimsky-Korsakoff festivals, etc. Each summer he took his forces the length and breadth of his country, even chartering a Volga steamer. He gave free concerts in countless provincial towns where symphonic music had been unknown.

BOSTON, MASS.
TRANSCRIPT
OCT 11 1924

Symphony Orchestra

AT the second pair of Symphony Concerts in Symphony Hall on Friday afternoon and Saturday evening next, Mr. Koussevitzky will conduct for the first times hereabouts in a Symphony of Beethoven—the Fifth, in C minor. It fills the second part of his program. He divides the first between Handel's Concerto Grosso in D minor for Strings; a Dance of Debussy transformed by Ravel from piano into orchestral piece; and a long Suite from de Falla's opera-ballet "El Amor Brujo" or "Love the Sorcerer." By sub-titles, it seems to contain for the most part, dances and exercises in magic.

On Thursday evening in Sanders Theater at Harvard University the Symphony Orchestra will begin its annual series of concerts in Cambridge. As in Boston, Mr. Koussevitzky will conduct in Beethoven's Fifth Symphony; Handel's Concerto Grosso in D minor for Strings; the Suite from de Falla's opera-ballet, "El Amor Brujo" or "Love the Sorcerer." To these three pieces, he will add Berlioz's Overture, "Roman Carnival."

BOSTON,
MASS.
HERALD
OCT 11 1924

WELCOMES NEW SYMPHONY HEAD

Crowded Hall Greets Koussevitsky as 44th Season Opens

FIRST PROGRAM IS INTERESTING

By PHILIP HALE

The 44th season of the Boston Symphony Orchestra began yesterday afternoon in Symphony hall. Mr. Koussevitzky conducted for the first time in the United States. The hall was completely filled with an audience that was enthusiastic from the time the conductor stepped on the stage to the final chord of "The Poem of Ecstasy" and after The program was as follows: Vivaldi-Siloti, concerto, D minor, for orchestra and organ (first time in America); Berlioz, "The Roman Carnival"; Brahms, Variations on a Theme by Haydn; Honegger, "Pacific 231," first time in America); Scriabin, "The Poem of Ecstasy."

When Mr. Nikisch succeeded Mr. Gericke he said after the first rehearsal, delighted by the technical proficiency and euphony of the Boston orchestra: "All I have to do now is to poeticize."

Mr. Monteux left a superb instrument, the work of his own creation, for Mr. Koussevitzky to play upon.

No conductor, however expert, and no orchestra, however elastic and responsive, can in a week or 10 days become so intimate in relationship that the players are the unfailing interpreters of the conductor's eloquence and passion. Further acquaintance will undoubtedly be to the advantage of these players and their conductor. His talent, his genius will shine the more brilliantly; his limitations, if he has them, will the more clearly appeal.

Yet this in all justice may now be said. Mr. Koussevitzky has a commanding figure and that indefinable quality known as magnetism which works its spell on orchestra and audience. When he faces his public he is neither arrogant nor obsequious. He at once inspires confidence, expectation, curiosity. These are all valuable qualities for a conductor to possess in these nervous, restless, questioning years.

It is evidence that Mr. Koussevitzky is imaginative; that while he can be sensuous in gaining effects of color, this sensuousness is controlled by a cool head. He probably approves the famous paradox of Diderot. He surely sympathizes with the dictum of Mozart: "Music should sound." There is no fear in his breast of pedantic saws and cold or stuffed traditions; he thinks for himself; he feels the music in his own way; he hears its appeal without caring how it appealed or appeals to others.

He knows that melodic figures should be sung, yet he is not given to sentimentalism. He realizes the value of tonal proportion. When he delights in strong contrasts, it is not merely to win the applause of the unthinking. He is dramatic, but yesterday he was not theatrical.

These are hastly impressions made by his leadership at one concert. It is always rash to prophesy, but, after all, is it rash to predict that the season of 1924-25 will be a brilliant one?

How Mr. Koussevitzy will please as a maker of programs remains to be seen. Yesterday's was interesting, one designed to please the reactionaries, for if they shuddered, seeing the names of Honegger and Seriabin, those sons of Belial, the program was so arranged that they could leave in peace after hearing music by their beloved Johannes Brahms.

The concerto by Vivaldi had been played here in its original form, at a concert of the 18th Century Symphony orchestra, led by Mr. Martino on Feb. 24 of this year. Mr. Siloti's transcription, with its wood-wind instruments and organ, was played in this country for the first time. The engrossing portion of the work is the beautiful Largo, which was played in a spirit of rival beauty. There was a dazzling performance of "The Roman Carnival," in which Mr. Speyer distinguished himself by his solo for the English horn. Our old friend Johannes Brahms was treated with due respect; there was no attempt to "modernize" his moods, nor was Mr. Koussevitzky's rending painfully academic.

Honegger attempted in his "Pacific 231" to express in tones not the noise of a locomotive engine, "but the visual impression and the physical sensation of it." He wished to depict the "quiet respiration" of the engine "in a state of immobility"; then its panting to be off; then the constant gain in speed. The piece is amusing, it even gives the hearer what Athenaeus said was one of music's missions: "a gentlemanlike joy." No doubt, this music of Honegger's is "clever," but cleverness in music quickly palls. Louis Antoine Jullien years ago in this country excited wild enthusiasm by his "Firemen's Quadrille," in which a conflagration, the bells, the rush of the firemen, the squirting and the shout of the foreman, "Wash her Thirteen!" were graphically portrayed.

Scriabin's hysterical "Poem of Ecstacy," with its theosophically Wagnerian pages, its fits and starts, its boisterous swellings and its dying falls, was performed con amore and loudly applauded. Perhaps some day we shall appreciate Scriabin's music and join with Dr. Hull and some others in hailing him "Moster." Some day, some day!

The concert will be repeated tonight. The program of next week is as follows: Handel, Concerto Grosso, D minor, op. 6, No. 10; Debussy-Ravel, Danse; De Falla, "El Amor Brujo" (with Mr. Sanroma, pianist); Beethoven's Fifth Symphony.

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BOSTON, MASS.
CHRISTIAN SCIENCE MONITOR

OCT 11 1924

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N.Y. Evening Post
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BUFFALO, N. Y.
NEWS

OCT 11 1924

Boston Symphony.

Local music lovers who look forward to hearing Serge Koussevitzki conduct the Boston Symphony orchestra here November 13, under the local management of Bessie Bellanca, will be interested in the new conductor's statement of his attitude on the subject of orchestral programs. "I would like to make it clear," the celebrated Russian said, "that I am neither modernist nor classicist in my musical preferences. The works of the great classic masters are absolutely indispensable to me, as musician and in my life. No one would less willingly be without them than I. But music is not a static art. Music is continually being made which is an expression of the period in which it appears. It is necessary for us to know what is being done, as it is to know and admire what has been done. As for the value of the new works, the conductor uses his best judgment in producing them. He must leave the rest to the judgment of time."

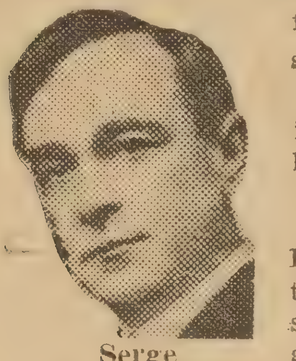
The fiery intensity of Koussevitzki's personality and his rugged force have shocked many critics who have accused him of over-vehemence. W. H. Haddon Squire, London music critic, replying to those who have brought this charge, pointed out that to such critics the "right" interpretation is the one they like, and the "wrong," the one they don't. Koussevitzki holds that there is no such thing as a single immutably "right" reading for every work. He agrees with Arthur Symons that beauty is infinitely various, and he is full of contempt for conductors who approach and interpret the music of Bach and Beethoven, for example, as if it were written by marble busts.

PAGE SIXTEEN

KOUSSEVITZKY'S BOSTON DEBUT RARE TRIUMPH

By E. F. HARKINS.

Serge Koussevitzky's American debut as new leader of the Boston Symphony Orchestra was made yesterday with a brilliance that might fairly be described as an epochal event in the musical history of the United States. The famous Boston orchestra's first Russian conductor gave an engrossing and thrilling exhibition of the virtuosity that won so much sincere admiration for him in Europe, from London to Petrograd. And it should be added that the orchestra itself, though it remains virtually unchanged as regards personnel, met his every demand with a virtuoso style matching his own.


Serge Koussevitzky

SERIES OF OVATIONS.

This first concert of the 44th season was a series of ovations. Seldom has a concert audience shown such enthusiasm; and in the crowd at Symphony Hall, by the way, were many noted musicians from other cities, especially New York. They, too, took part in the outbursts of applause showered upon conductor and orchestra. The acclaim was spontaneous, unanimous, from the moment the audience stood up to greet Koussevitzky until the end, after the electrical finale of Scriabin's "Poem of Ecstasy."

Repeatedly the new leader waved his appreciation of the splendidly artistic work of the orchestra. He shook hands with Concertmaster Burgin and finally complimented the soloist of every nearby section. He was enthusiastic on his own part, and had good reason to be. It was a memorable debut, excelling anything of the kind in Symphony annals.

TWO NOVELTIES

The first program, which will be played tonight, comprises the Vivaldi concerto for orchestra and organ, arranged by Siloti; Berlioz' "Roman Carnival" overture; Brahms' "Variations on a Theme by Haydn'; Honegger's impressionistic tone picture, "Pacific 231," a musical tribute to the locomotive, and the Scriabin tone poem. The Vivaldi and Honegger works were performed for the first time in this country.

MUSICAL GIANT

Koussevitzky is a musical giant, a man of remarkable breadth of feeling, ranging from the serene and almost celestial beauty he made the orchestra extract from the Vivaldi concerto, to the intensely dramatic climaxes that marked his reading of the Berlioz and Scriabin numbers. His range of power has been equalled only in Toscanini performances. His magnetism, his fund of inspiration, would work wonders with any orchestra. Working as it did yesterday upon one of the best orchestras in the world, the effect from first to last was superlatively impressive. The Boston Symphony has again a conductor worthy of its mettle.

N.Y. Times Oct 11

KOUSSEVITZKY GETS OVATION IN BOSTON

Conductor Is Warmly Received by Audience in His Symphony Hall Debut.

GIVES "POEM OF ECSTASY"

The Music of Vivaldi and Honegger Heard for the First Time in America.

By OLIN DOWNES.

Special to The New York Times.

BOSTON, Mass., Oct. 10.—Serge Koussevitzky made his American début this afternoon in Symphony Hall as conductor of the Boston Symphony Orchestra. It is a conservative statement to say that he made an excellent impression upon the audience, which rose to greet him when he appeared on the platform, and remained at the end of the concert to applaud him long after the last score of Scriabin's "Poem of Ecstacy" had sounded.

Koussevitsky is not the prima donna type of conductor that some have called him, but he is a striking figure on the stage. His authority is so complete that it is sensed before it is demonstrated, and when there is an occasion for a dramatic gesture he can make one. His gestures, however, are not excessive. There were moments when he allowed the orchestra to play itself, giving the players their heads, with no animating effort on his part save the extremely mobile play of feature and communicating eye. At other moments he was the imperious leader, a hand and forefinger outstretched in command, a picture of dynamic, compelling energy. In a word, Mr. Koussevitsky has the qualities and the "magnetism" especially valuable for public success in this country, of the virtuoso conductor. He has these but he has more. It is possible to say, after a single concert, that at the least he is a musician who feels deeply his mission, who interprets with flaming temperament and communicative power.

The program consisted of the Vivaldi concerto for orchestra and organ in D minor, asedited by Alexander Siloti; Berlioz's "Roman Carnival" overture, the Brahms "Variations" on a theme of Haydn, Honegger's symphonic movement, "Pacific 231," and Scriabin's "Poem of Ecstasy."

New Music Heard.

The music of Vivaldi and Honegger was heard for the first time in America. The concerto and the Brahms-Handel variations were played in a way calculated to dispose at once of the idea originated somewhere is Europe that Mr. Koussevitsky was irreverent and eccentric in his treatment of classic masters. Both compositions were given straightforward, substantial and healthily musical readings—the Vivaldi music lacking in places a measure of the fineness of execution which it is reasonable to expect later and onan occasion perhaps of less tension—Handel's work being played with a breadth and musicality which was neither exaggerated nor academic. There was all the clarity of and proportion in this reading that a conservative would have desired and a spontaniety and force most desirable and often missing.

As the concert progressed enthusiasm grew. The Berlioz overture, it is true, had a certain stiffness in the introduction and verged perilously on noise at the conclusion which, nevertheless, evoked a storm of applause. The climax of the concert came with the compositions of Honneger and Scriabin.

Honegger's piece is not only interesting and very well made; it appears as a genuine expression of certain characteristics of this age. "Pacific 231" is a great locomotive. "Pacific 231" is the musical composition concerning which Honegger said, prior to the performance last Spring in Paris: "I have always had a passionate love of locomotives. To me they—and I love them passionately, as other are passionate in their love for horses or women—are living creatures." He has attempted to give a tonal portrayal of the great monster, the joyous giant, as it stands motionless, just breathing; as it starts its movement; as it hurtles through the night at 120 miles an hour. The music is superbly made; it is witty and joyous, full of youth, a laughing welcome to the day and its dynamic power.

The cumulative, hastening rhythms, which extend and metamorphose themselves in different parts of the orchestra in turn generate a song, the music grows in co-ordinated clamor, movement, swiftness. The conclusion is admirably conceived and might not have been carried out so successfully by a less gifted composer. For the thing comes to a stop logically, effectively, in a few measures. The gigantic tonal evolutions as one might call them slow up and with crashing and splendidly discordant harmonic combinations bring the end.

Sweeps His Audience.

A less gifted conductor than Koussevitsky could hardly have failed—provided he could marshal and control its rhythms—in making a success with this piece, and the same thing is true in a degree of "Le Poem De l'Extase," which followed. But this latter work is evidently peculiarly his and he swept his audience from its feet with it. Moreover, he gave the music a character, proportion and signifance which it usually lacks. Any conductor will mount to the final climax, but few conductors will refrain from too quickly anticipating it. Under Koussevitsky the mounting ardors and exultations of whatis essentially a bacchanale, a Venusberg if there ever was one in tones, are held in superb control. They advance and recede, as waves advance and recede, but always advance farther.

And when at last the great climax came, it came with a brilliancy, with a drenching richness of color, which had almost the effet of blinding light on the eyes. Every choir of the orchestra contributed its tint to the rainbow, and there stood Mr. Koussevitsky, his features and his nervous hands betraying his own excitement in the music.

There will, of course, be divisions of opinion concerning his readings, but there was no mistaking the excitement of the audience and the enthusiasm of his welcome. It is plain that there is a new and significant figure among conductors in America today, and that he is at the head of the Boston Symphony Orchestra.

Amer Sat Oct 11

N———*A Paper for People*

KOUSSEVITZKY SCORES IN 1ST SYMPHONY

Boston Assured of Musical Leader Ranking With Best

The Boston Symphony Orchestra opened its 44th season yesterday afternoon at Symphony Hall. Serge Koussevitzky conducted. The appearance of the new conductor, who came here preceded by a great reputation from abroad, was the principal magnet in drawing the crowded house.

Timid souls who are afraid of the radicalism of the new conductor could find little comfort in yesterday's program, which follows: Vivaldi, concerto in D minor for orchestra with organ (edited by A. Siloti), Berlioz, "Roman Carnival" overture, Brahms, "Variations on a Theme by Haydn," Honegger, "Pacific 231," Orchestral Movement, Scriabin, "The Poem of Ecstasy."

OMITS SYMPHONY.

Never before has a first concert failed to include a symphony. Not only that, but two numbers were played for the first time in America, the Vivaldi piece and the Honegger piece. Add to this fact that Honegger is a musical "Red" of the left, and it begins to look as if insult were added to injury.

Honegger's "Pacific 2/1" is bewildering music. One hearing left the listener with nothing to catch hold of except the impression of a gigantic locomotive starting slowly, snorting out puffs of smoke and creaking loudly, then gradually picking up speed, till it is in headlong flight at 120 miles an hour. An amazing knowledge and use of orchestral tricks gives the effect of great speed.

CONDUCTING DRAMATIC.

Mr. Koussevitzky's conducting was dramatic. The end of the piece found him dripping with perspiration. On the basis of yesterday's performance, Boston is assured of a conductor who takes rank as one of the greatest in the world, a man of great dramatic and histrionic genius as well as an authoritative musician and skill ful leader.

The orchestra is practically a veteran organization. This is one reason why it played so well, though there was only a week of rehearsing before the opening of the season. The concert will be repeated tonight.

CONCERTS NEXT WEEK

Trans. Sat. Oct 11

Symphony Orchestra

AT the second pair of Symphony Concerts in Symphony Hall on Friday afternoon and Saturday evening next, Mr. Koussevitzky will conduct for the first times hereabouts in a Symphony of Beethoven—the Fifth, in C minor. It fills the second part of his program. He divides the first between Handel's Concerto Grosso in D minor for Strings; a Dance of Debussy transformed by Ravel from piano into orchestral piece; and a long Suite from de Falla's opera-ballet "El Amor Brujo" or "Love the Sorcerer." By sub-titles, it seems to contain for the most part, dances and exercises in magic.

On Thursday evening in Sanders Theater at Harvard University the Symphony Orchestra will begin its annual series of concerts in Cambridge. As in Boston, Mr. Koussevitzky will conduct in Beethoven's Fifth Symphony; Handel's Concerto Grosso in D minor for Strings; the Suite from de Falla's opera-ballet, "El Amor Brujo" or "Love the Sorcerer." To these three pieces, he will add Berlioz's Overture, "Roman Carnival."

SCHENECTADY, N. Y.
UNION

OCT 11 1924

Boston Symphony Orchestra

In the much anticipated concert of the Boston Symphony Orchestra of 105 men at the State Armory, Monday evening, November 10, under the management of Ben Franklin, a great deal of interest will be centred in the appearance of the new conductor of the organization, Serge Koussevitzky, who only recently arrived in this country, eager to begin his engagement as head of the world famous organization. Mr. Koussevitzky was born in Tver, North Russia, in 1874, and is described as a man of intense emotions, active and alert, with a fine personality, but with no mannerisms to speak of. His conducting is intense, but his movements reflect his mood, and he has a degree of bodily command that pertains to few conductors. He is said to be a man of immense wealth, and for a long time supported a large orchestra with which he toured Europe and created a sensation. But those who have heard it say that it did not compare with the Boston organization, and that he will be seen and heard to greater advantage with the Boston players. It is in Paris and London where he made his greatest successes, and he never was announced but that an overflow audience greeted him. It is a matter for congratulation that Schenectady lovers of music are to have the opportunity to welcome this great conductor at the head of such a superb body of instrumentalists, and there is little doubt the welcome will be both cordial and hearty. Mail orders for seats sent to Ben Franklin, in care of Cluett and Sons, will be filled in the sequence of receipt, and phone orders to Cluett's will also command prompt attention.

BOSTON, MASS.
POST

OCT 11 1924

THE NEW CONDUCTOR

For the first time in the history of the Boston Symphony Orchestra a Russian takes up the baton as regular conductor of this great organization, our pride and —let us freely admit it—our boast. Its career began with a German for leader, and its latest conductor was a Frenchman. In earlier days a Hungarian, the brilliant Nikisch, directed its musical ways. But the Teutons have had by far the preponderance of encumbency.

With the artistic and musical effect of Koussevitzky's first concert, the Post's musical critic, Mr. Smith, will deal this morning. Enough to say here that the advent of the new conductor marks the beginning of a distinctly fresh era in the annals of the orchestra. Time alone can tell just what the ultimate effect will be on public and performance. But the early augury seems favorable.

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THIS CLIPPING FROM

NY Graphic

OCT 11 1924

Live in Today!

Music is catching up with modern life.

The Boston Symphony Orchestra this season will play "Pacific 231," which is the musical interpretation of a big locomotive speeding across the continent at 120 miles an hour.

All great things are great because in some manner they reflect their own times. They are even greater when they accurately forecast the future.

Mankind has always been too absorbed in its daily problems to worry much about the thoughts and tribulations of people long dead and out of date.

This is why Theodore Dreiser, American novelist, will be read when Sabatini has turned to dust.

Dreiser has looked around him.

He has seen the romance of the subway, the elevated, the harbor, Wall Street.

If you are interested in things about you, read Dreiser.

SCHENECTADY
N. Y.
GAZETTE

OCT 11 1924

BOSTON SYMPHONY ORCHESTRA.

In the coming concert of the Boston Symphony Orchestra of 105 artists at the State Armory Monday evening, November 10, under the management of Ben Franklin, much interest will be centered in the appearance of Serge Koussevitzky, the new conductor of the organization, who only recently arrived in this country. He is described as having a most magnetic personality with no mannerisms to speak of, but intense in his desire to get the most out of the music being interpreted, and to lead his players exactly as he desires them to play. He is a favorite in Europe where he maintained an orchestra at his own expense. There is nothing methodical in his work. With such an organization as the Boston orchestra he is expected to do wonders. Mail orders for seats addressed to Mr. Franklin, in care of Cluett and Sons, will be filled in the sequence of receipt, and telephone orders to Cluett's will also receive prompt attention.

PROVIDENCE, R. I.
BULLETIN

OCT 11 1924

Boston Symphony Opens Season.

Boston, Oct. 10.—The Boston Symphony Orchestra, under the leadership of Serge Koussevitsky, noted Russian conductor, opened its 44th annual season here today. The firts programme offered by the new conductor, whose interpretations met vehement applause from the audience and warm praise from critics, included works of both older masters and modern composers.

ROCHESTER, N. Y.
TIMES-UNION

OCT 11 1924

Mr. Kussevitzky began his term with the Boston Symphony in its home town yesterday, playing music of Vivaldi, Weber and Wagner, Honegger's "Pacific 231" and Scriabin's "Poem of Ecstasy."

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BRIDGEPORT, CONN.
TIMES
OCT 11 1924

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Director Kussevitski, the widely heralded new director of the Boston Symphony orchestra, began his new duties in that city during the present week. The program included compositions by Vivaldi, Wagner, Weber, Scriabin, and "Pacific 231" by Honegger.

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taken under Cape Spartel he had determined upon that voyage to England to present his reckoning to his brother.

He told his story simply and without too great a wealth of detail, yet he omitted nothing of all that had gone to place him where he stood. And she, listening, was so profoundly moved that at one moment her eyes glistened with tears which she sought vainly to repress. Yet he, pacing there, absorbed, with head bowed and eyes that never once strayed in her direction, saw none of this.

"And so," he said, when at last that odd narrative had reached its end, "you know what the forces were that drove me. Another stronger than myself might have resisted and preferred to suffer death. But I was not strong enough. Or perhaps it is that stronger than myself was my desire to punish, to vent the bitter hatred into which my erstwhile love for Lionel was turned."

"And for me, too—as you have told

HOLYOKE, MASS.
TRANSCRIPT
OCT 11 1924

The Boston Symphony Orchestra began its 44th season yesterday under its new leader, Koussevitzky, which was his first appearance in America.

BOSTON, MASS.
TRANSCRIPT
OCT 11 1924

Saturday evening, Nov. 1, in Symphony Hall, the fourth of the evening concerts of the Symphony Orchestra, with Mr. Koussevitzky conducting.

THIS CLIPPING FROM
BROOKLYN, N. Y.
N. Y.
CITIZEN
Eagle
OCT 12 1924

Boston Symphony Orchestra.

The forty-fourth season of the Boston Symphony Orchestra will be annual series of concerts as guest

conductor of the London Symphony and his series of "Concerts' Koussewitsky" in Paris are outstanding events in the European season.

Mr. Koussewitsky's programs for the Brooklyn season will include several new scores, both modern and classic, which have aroused interest abroad, but which have not been heard in this country. The new conductor has also decided upon his soloists, bearing in mind scores with solo parts particularly suited to the genius of each artist. These soloists will include Sergi Rachnaninow, the Russian pianist-composer, who will play the solo part in one of his own concertos,

y break"

THIS CLIPPING FROM
BROOKLYN, N. Y.
N. Y.
CITIZEN
OCT 12 1924

Koussevitzky Feature of Boston Symphony Concert

Serge Koussevitzky, the great Russian conductor and European celebrity, who opened the season of the Boston Symphony concerts in Boston last Friday, is naturally the center of interest in the pending Boston Symphony series in Brooklyn. These will be given at the Academy under Institute auspices, on the following Friday evenings: Nov. 28, Jan. 2, Jan. 30, March 13, and April 10. The list of soloists which is still to be added to, will include Serge Rachmaninoff, Roland Hayes, and Albert Spalding.

Although Rachmaninoff has appeared on several notable occasions with this orchestra, there is a new interest in his appearance jointly with its Russian conductor in a score of his own. The Russian composer is known the world over as one of the most brilliant pianists of the day, and as one of the leading composers of the Russian school of Music. His symphonies and "Isle of the Dead", his concertos, his marvellous songs and piano pieces have established him as a past master in each field.

NEW YORK
WORLD
OCT 12 1924

New York Season For Koussevitzky.

The Boston Symphony Orchestra, under its new conductor, Serge Koussevitzky, will give the usual double series of five Thursday evening and five Saturday afternoon concerts in Carnegie Hall beginning Nov. 27. Mr. Koussevitzky's programs for New York will include several new scores which have not been heard in this country. Nevertheless, the classical repertory will predominate in each series.

The soloists for the New York concerts will include: Roland Hayes in the Thursday evening series, Serge Rachmaninoff in the Saturday afternoon series and Albert Spalding in each series.

THIS CLIPPING FROM
BUFFALO, N. Y.
COURIER
OCT 12 1924

SERGE KOUSSEVITZKI SAY HIS ART IS COSMOPOLITAN

Serge Koussevitzki, who will conduct the Boston Symphony orchestra here November 13 under the management of Bessie Bellanca, in a statement of attitude on the subject of orchestral programs, modern and classical music, declared: "I would like to make it clear that I am neither modernist nor classicist in my musical preferences. The works of the great classic masters are absolutely indispensable to me, as musician and in my life. No one would less willingly be without them than I. But music is not a static art. Music is continually being made, which is an expression of the period in which it appears. It is as necessary for us to know what is being done as it is to know and admire what has been done. As for the value of the new works, the conductor uses his best judgment in producing them. He must leave the rest to the judgment of time."

Koussevitzki said he would take particular care in his concerts in New York, Buffalo and Boston not to perform a disproportionate number of compositions of the Russian schools. "Art is cosmopolitan," he declared, "in the sense that it comes from all countries and, if it is important, has meaning for all peoples."

THIS CLIPPING FROM
BROOKLYN, N. Y.
N. Y.
~~CITIZEN~~
Times
OCT 12 1924

BOSTON SYMPHONY.

The Boston Symphony Orchestra, under its new conductor, Serge Koussevitzky, will give the usual series of five Friday evening concerts at the Academy on the following dates: November 28, January 2, January 30, March 13 and April 10. This will be the forty-fourth season of the Boston Symphony Orchestra.

With the personnel exactly the same as that of last year, the interest in the present season of the orchestra centres in the new Russian conductor. Koussevitzky will make his American debut when he opens the season in Symphony Hall, Boston, next Friday afternoon, October 10. His program for this occasion will include:

Concerto for orchestra with organ in D minor (Ed. by S. Soloti), Vivaldi
Overture to "Oberon,"......Weber
Bacchanale from "Tannhauser," Wagner
Funeral music of Siegfried from "Gotterdammerung," ....Wagner
"Pacific 231,"............Honegger
"Le Peome de l'extase,"..Scriabin

THIS CLIPPING FROM
PROVIDENCE, R. I.
JOURNAL
OCT 12 1924

The Providence Public Library has a number of informatory articles concerning Serge Koussevitzky, and has placed on order some of the works he is to play with the Boston Symphony this season. Among them are Honegger's "Pacific 231," which was inspired by a locomotive, and Moussorgsky's "Pictures from an Exhibition." Concerning the symphony's new conductor, the library has "Koussevitsky arriving in Boston, assures conservatives they will not be shocked," in the Musical Courier for Sept. 18, and "Koussevitzky is here with new music for Boston Symphony season," in Musical America for Sept. 20. Clippings about the conductor have been placed on a table in the music library.

Information concerning another newcomer to these shores, Ernest Newman, as guest critic of the New York Evening Post, is available in the library. There are his well-known life of Wagner, "Musical Studies," and his translation of Sweitzer's life of Johann Sebastian Bach. A clipping from the New York Post about his works is in the file of newspaper articles.

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SPRINGFIELD, MASS.
REPUBLICAN
OCT 12 1924

THREE NEW LEADERS TO MAKE DEBUTS

New York will witness an unusual event this year in the debut of three new orchestral conductors, Sergei Koussevitsky, who replaces Mr Monteux with the Boston Symphony, arrived here a few days ago. His first New York appearance will occur on Thanksgiving night, when the Boston organization comes down to give its annual series. Koussevitsky is perhaps the foremost of Russian conductors. Since 1921 he has given a yearly series of concerts in Paris, where his introduction of numerous musical novelties, as well as his revolutionary readings of the classics have caused a furore.

Wilhelm Furtwangler, also one of Europe's best conductors, and the successor of Nikisch at the Berlin Philharmonic, will be guest conductor for a few of the concerts of the New York Philharmonic orchestra in January.

But most interest centers on the appearance with Philharmonic of Igor Stravinsky, the most startling of the present-day composers, and the most brilliant comet in the musical heavens since the early days of Richard Strauss. The tremendous interest in this Russian titan's works began quite suddenly last season when Mr Monteux introduced his "Sacre du Printemps" for the first time in America. Conductors then found that the name "Stravinsky" on their programs served to pack halls to the doors, and they promptly stepped on each other's toes in their efforts to secure his works, new and old. The Philharmonic society now goes one step farther than merely getting these musical golden eggs. They have captured the brilliant bird itself—at least for a few appearances as conductor early in 1925.

THIS CLIPPING FROM
BOSTON
MASSACHUSETTS
AMERICAN
OCT 12 1924

SYMPHONY PROGRAM

Serge Koussevitzky's program for this wek's Symphony's concerts includes Handel's "Concerto Grosso" for string orchestra; Debussy's "Dance," orchestrated by

SERGE KOUSSEVITZKY, new Boston Symphony leader, who will conduct Beethoven's Fifth Symphony this week.

Ravel; "El Amor Brujo" ('Love the Sorcerer"), by Emanuel de Fella, Spanish composer, and Beethoven's fifth symphony.

THIS CLIPPING FROM
BUFFALO,
N. Y.
TIMES
OCT 12 1924

Boston Symphony.

Local music lovers who look forward to hearing Serge Koussevitski conduct the Boston Symphony Orchestra here November 13th under the management of Bessie Bellanca, will be interested in the new conductor's statement of attitude on the subject of orchestral programs, modern and classical music. "I would like to make it clear," the celebrated Russian said, "that I am neither modernist nor classicist in my musical preferences. The works of the great classic masters are absolutely indispensable to me, as musician and in my life. No one would less willingly be without them than I. But music is not a static art. Music is continually being made which is an expression of the period in which it appears. It is necessary for us to know what is being done as it is to know and admire what has been done. As for the value of the new works, the conductor uses his best judgment in producing them. He must leave the rest to the judgment to time."

Koussevitski said he would take particular care in his concerts in New York, Buffalo and Boston, not to perform a disproportionate number of compositions of the Russian schools. "Art is cosmopólitan," he declared, "in the sense that it comes from all countries and, if it is important, has meaning for all peoples."

The fiery intensity of Koussevitski's personality and his rugged force have shocked many critics who have accused him of over-vehemence. W. H. Haddon Squire, London music critic, replying to those who have brought this accusation, pointed out that to such critics the "right" interpretation is the one they like, and the wrong, the one they don't. Koussevitski holds that there is no such thing as a single immutably "right" reading for every work. A dozen great conductors would give us a dozen different Ninth Symphonies, each, judged by any existing canons of criticism, are as "right" as the others, Koussevitski holds. He agrees with Arthur Symons that beauty is infiinitely various, and he is full of contempt for those tepid conductors who approach and interpret the music of Bach and Beethovan, for example, as if it were written by marble busts.

Tickets for the Boston Symphony concert may be obtained from Miss Bellanca at the Colonial Flower Shop, No. 230 Delaware Avenue.

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THIS CLIPPING FROM
PROVIDENCE, R. I.
JOURNAL
OCT 12 1924

"Kerry Dance," Malloy.

Friday, at 2:30, and Saturday, at 8:15, Boston Symphony Orchestra. Second program: Concerto Grosso in D minor, Handel; "Danse," arr Ravel, Debussy; "El Amor Brujo," de Falla (first time in Boston); Fifth Symphony, Beethoven. There will be no soloist.

Serge Koussevitzky Assumes Direction of Boston Symphony Orchestra

A Boston audience saw Serge Koussevitzky lead their symphony orchestra for the first time last Friday. It is probably true that countless eyes in the musical world in this country and abroad were turned in that direction. Providence's among them, for our music lovers are looking forward with uncommon interest to the coming here of the new Boston Symphony conductor.

Boston's greeting was warm to the point of expectant enthusiasm. At moments it was tumultuous. The sceptics were outvoted in the fervid applause. As was natural, the audience rose on the new conductor's entrance. It rose again after the Berlioz overture, and at the finish of the programme it showered the newcomer with applause and cheers. The critics called it an ovation, an "exciting session" of music, and a promise of a highly brilliant season. There seemed no doubting the sincerity of the plaudits at the end of each number.

Philip Hale in the Herald, spokesman of the conservatives, reviewed the performance in obviously hopeful mood. Reporting faithfully the audience's continued enthusiasm, he said of Mr. Koussevitzsk:

"He has a commanding figure and that indefinable quality which works its spell on orchestra and audience. When he faces his audience he is neither arrogant nor obsequious. . . . It is evident that he is imaginative; that while he can be sensuous in gaining effects of color, this sensuousness is controlled by a cool head. . . . When he delights in strong contracts, it is not merly to win the applause of the unthinking. He is dramatic but yesterday he was not theatrical."

Warren Storey Smith, writing in the Post, declared that enthusiasm knew no bounds. "Report had included Mr. Koussevitzky among the more demonstrative of conductors," he continued, "and, to be sure, there are moments when, swayed by the music in hand, he lets himself go far more than did the reticent Monteux. Nevertheless his manner is far from sensational. Often he is singularly sparing of gesture: often his expressive left hand hangs idly at his side. But when he would build a climax, enforce a telling stroke or draw from the instruments a melting songfulness, then are Mr. Koussevitzky's gestures equal to the occasion."

Following his selection as leader of one of the most noted orchestras in existence, and as a noted personage himself in the music life of the continent, Mr. Koussevitzky both immediately preceding and since his arrival in this country has been the object of widespread comment and discussion.

His life and musical training, his methods and manner of conducting, his programme-making, his musical likes and dislikes, his height, weight, color of eyes and hair have all gone into the hoppers of the interviewers and critics. Most of this is new to the American public. But a good deal of it has been known to those who keep in touch with the growth and progress of music affairs. Ask a Russian or a Frenchman who Koussevitzky is and the answer is on the tip of his tongue. To the vast majority in this country, his name as well as his fame are things to be made known.

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That he will bring something new, if not necessarily "revolutionary," to the programmes of the Boston Symphony Orchestra, is already apparent. Thise who have followed his performances abroad assure us of that, and his own statements have been in corroboration. He has come out frankly in admitting his interest in the modern composer, his desire to help him, and his eagerness to have his audiences know and appreciate him.

He is keenly alive to the musical forces of the day, and is apparently a keen judge of what is and what is not significant. Yet he is not one of the "moderns" who would throw the classics and what they have to teach into the discard. He recognizes them as "foundations," though his interest is far more than academic. He is truly fond of them as music. In Russia he has given Bach and Beethoven festivals.

At present, though, we are hearing along with Koussevitzky's name those of Stravinsky, Honegger, John Alden Carpenter, Ravel, Moussorgsky Bruckner, old names and new, not so familiar on symphony programmes in this country these days. He promises several premieres and "sensations" along with the classics.

His first programme with the Boston Symphony was an example of his famed originality, broad taste and fertile sympathies. He broke from tradition at the outset. First of all there was no symphony, an omission considered by some extremely radical for the beginning of the season. The rest of the programme, too, was "unconventional." From his native Russian music he chose Scriabin's "Poem of Ecstacy." From "Classic" composers he took Brahms's Variations on a Theme by Haydn. Other items were Honegger's "Pacific 231," a descriptive piece inspired by an American locomotive; a concerto for an orchestra with organ by Vivaldi, and Berlioz's overture, "The Roman Carnival."

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Ernest Newman, the British musical critic who is here as "guest" critic on one of New York's newspapers, regards Koussevitzky as the true "classicist," in interpreting the works of the past, not as a romanticist. He bases the comparison on the different interpretations Weingartner and Koussevitzky give Beethoven's Ninth Symphony. Koussevitsky's he regards as the truly "classic;" the German leader's as the "romantic."

He writes in the American Mercury: "The popular belief, of course, is to the contrary—that the sober, elderly German gentleman shown us in the ordinary German reading is the true Beethoven, while the volcanic spirit that Koussevitzky makes of him is only Koussevitsky himself. I believe this to be a fallacy. The classic is never a classic to himself; he only becomes a classic to later generations. To himself he is a very lively, ardent Romantic. To make for yourself a fancy picture of this classic, a hundred years after his death, and to insist on his behaving himself in the decorous way you think that classics ought to behave, is really to romanticize him.

"Koussevitzky, by playing the Ninth Symphony as if it had been written yesterday by a powerful genius whose muscles were twice the size of those of the ordinary man, gives us, I contend a Beethoven in which Beethoven would recognize himself. Koussevitzky's reading, therefore, is the genuinely classic one; it reproduces for us the vigor and the tension the work must have had for its creator and for the men of his day, not this vigor and tension watered and slackened down through a century of false idealization."

On interpreting the classics, Koussevitzky has been quoted as saying that he cannot always accept with sincerity the traditinal practices and believes they have have often been destructive to masterpieces of the past. That he is an "original" seems to be admitted. "The question is not as to his competence, but what will be thought of his readings," says Mr. Newman. "America will find his musicianship and his orchestral technique equal to any demands that are likely to be made on them.

"Opinions will differ about him, as they do about every conductor. I can speak only of the impression he has made on myself after experience of him in music of all schools and all orders. He has a volcanic temperament, but I have never yet known it to run away with him. I have often found myself disagreeing with him; but I have never disagreed with him on the score that he had lost control over his own fire. On the contrary, it is precisely when his temperament is at boiling point that his hand on the regulator is steadiest and surest. He takes an enormous amount out of himself when he conducts, and the wonder to me always is how he manages to get through the quantity of work he does, and to keep his nerves so steady and his head so cool through it all."

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If Koussevitzky is not a "romantic" in his interpretations of the classics, there has been plenty of that element his life. He was born in northern Russia in 1874, and from the first wanted to be an orchestra conductor. It is said that as a boy he would follow itinerant bands about as sometimes happens in this country when the circus comes to town. He early took up the playing of the double bass and is held one of the world's experts on that tremendous instruments. He also learned to play many other instruments.

But, as he says, he always wanted to be an orchestra leader, and the opportunity came when he was onyl 12 years old in his home town of Tver. A Boston Globe interviewer asked him how this came about.

"It was the custom at the theatre to give concerts between the plays," he said. "They were not satisfied with the conductor they had——I do not know why—and they were looking for a new one. Then one of the musicians said, "There is a boy in the town who knows all the instruments. He can do it.' My father did not approve but finally he consented and I became chef d'orchestre."

"What was the first piece you conducted? was the next query.

"Wilhelm Tell," responded the leader of the Boston Symphony proudly.

During his youthful novitiate as orchestra leader of the theatre in Tver, he also composed music for the plays. A few years later he entered the conservatory at Moscow where he studied orchestra conducting, composition and instrumental playing. He worked on the double bass to obtain a scholarship. With it he joined the Moscow Imperial Opera orchestra, and toured Russia as soloist. Then he established his own symphony orchestra in Moscow, and gave series of concerts and festivals there and in the then named Petrograd.

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He soon became famous among his countrymen. In the winters he played in Moscow, and in the summer was accustomed to go on novel and enjoyable musical tours in the Volga. He would charter a boat and with his orchestra, a few soloists and some of his friends aboard would visit the towns along the banks in much the same may theatrisal troupes would voyage along the Mississippi in the old days. His last Volga trip was in 1914.

In 1917 he was appointed leader of the Russian State Orchestra, sucessor to the Imperial Orchestra, a position he held for three years. Then he became guest conductor of the London Symphony, and had an orchestra of his own in Paris where the Concerts Koussevitzky in the Paris Opera House became noted events of the season. Before leaving Paris for this country, he was decorated with the Cross of the Legion of Honor.

The war is given as one reason for his moving to France and England, and the fact that he could again have his own orchestra, a reason for his coming farther westward.

"He has a definite credo of the qualifications of a conductor and his contact with his men," says Henrietta Malkiel in Musical America. "'Is it right,' he asks, 'to think that a conductor is only an executant playing the orchestra as one plays an instrument? If that were the case, that instrument would not be alive; it would be able to give only a rigid, dry, reading of the music. To make his work really fertile, he must know how to animate his orchestra, to communicate his inspiration, to wake the artist in each musician, be his role ever so humble, and to make him conscious of the personal responsibility which he must bear in the artistic realization of his work. He must be, finally, a true leader for his orchestra, inspiring his interpretation and coordinating it until it rises to its single goal.'"

Koussevitzky's interviewers have found him a man who breathes vigor, that his hair is beginning to gray and that he has a well-knit figure. A sense of humor is also visible in sparkling eyes and remarks through an interpreter, for as yet he does not trust himself alone along the devious paths of the English language. Horseback riding is one of his favorite relaxations.

Serge Koussevitzky
New Conductor of Boston Symphony Orchestra

Tel. Chelsea 8860
THIS CLIPPING FROM
NEW YORK
TIMES
OCT 12 1924

ORCHESTRA NOTES.

The Boston Symphony today announces plans for its thirty-ninth season in New York. Conductor Kussevitzky makes his bow here Nov. 27. Three soloists in the later series are Albert Spalding, Rachmaninoff and Roland Hayes.

THIS CLIPPING FROM
BOSTON,
MASS.
HERALD
OCT 12 192

By WILLA JERDONE

Even Uncle Sam's Market Place, with all its interesting society backing, yielded temporarily to the lure of the first symphony concert, which red-lettered Friday afternoon as well as Saturday evening and at which all Boston music lovers gathered to welcome and applaud the notable new director, M. Koussevitzky. And of the "Market Place"—it surely excelled and eclipsed all its predecessors and closed yesterday with such a lofty record of success that congratulations are pouring in from onlookers as well as fellow workers who have helped to put over the fine

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Tel. Chelsea 8860
THIS CLIPPING FROM
NEW YORK
TIMES
OCT 12 1924

Music Notes Afield

SERGE KUSSEVITZKY will find room on the Boston Symphony programs for a symphony by Bruckner not played in Boston since the days of Dr. Muck, and a symphony by Elgar, also a rarity in that city. Prokofieff, the Russian composer, will be unable to visit the United States this Winter; his place will be taken by the Russian pianist Borovsky. The Boston Symphony Orchestra, which has not changed its personnel since last year, has begun rehearsals under Kussevitzky. It will visit Cambridge, Oct. 16, Nov. 6, Dec. 4, Jan. 8, Feb. 2 and 26, March 19 and April 2 and 30.

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be mailed if self-addressed, with stamped envelope.

2D SYMPHONY PROGRAM

Mr. Koussevitzky's program for the concerts of the Boston Symphony Orchestra next Friday afternoon and Saturday evening will include Handel's Concerto Grosso in D minor for string orchestra, the "Danse" of Debussy, which has been orchestrated by Ravel, and "El Amor Brujo" ("Love the Sorcerer"), by De Falla. This score has the following episodes: Introduction and Scena; the "Gitanes" ("Evening"); Circle (Narrative of the Fisherman); Midnight (Sorceries); Ritual Dance of Fire (to dispel evil spirits); pantomime; Dance of the Game of Love; Finale (Morning Chimes). The concerts will end with Beethoven's Fifth Symphony.

Herald [illegible]
Oct. 12

Tel. Chelsea 8860
THIS CLIPPING FROM
BUFFALO, N. Y.
COURIER
OCT 12 1924

Serge Koussevitzky, new conductor of the Boston Symphony orchestra, who will appear in Buffalo with the Boston Symphony November 13, under local management of Bessie Bellanca, has just arrived in America. The celebrated Russian has been jestingly called the "lightning conductor," not because of his volatile, magnetic personality, but because his engagements are so many and in such widespread area. The last half-year has been extremely busy for Koussevitzky. He spent March and April in London as guest conductor of the London Symphony orchestra, leaving there for Barcelona to conduct the Wagnerian orchestra there. In May he returned to Paris to complete his series of famous "Koussevitzky concerts" and conduct performances of "Boris Godunov" at the Grand Opera, returning to London to conduct a short opera season before taking his summer vacation.

Koussevitzky was born at Tver in northern Russia in 1874. At twelve he conducted the orchestra of the town theater. He graduated from Moscow conservatory and for a considerable period was known as a double bass virtuoso and said to be the finest performer on this instrument in Europe. Koussevitzky's most prominent achievement in Russia was the organization of his orchestra which he evolved, subsidized and conducted in Moscow. With this splendid organization he gave concerts in Moscow and Petrograd and traveled all over Russia. He founded a musical edition and gave many Russian composers encouragement by publishing their works. It was in 1920 that circumstances took him westward, and immediately he became the central figure of orchestral concerts in Paris and London.

Koussevitzky while refusing to be labeled a "modernist" in any exclusive sense, nevertheless has a keen interest in the new music. "I understand that America is very fond of modern music," he said recently, "and I am going to introduce to the Amer-

THIS CLIPPING FROM THE
BUFFALO
N. Y.
EXPRESS
OCT 12 1924

Local music lovers who look forward to hearing Serge Koussevitzki conduct the Boston Symphony orchestra here on November 13th, under the local management of Bessie Bellanca, will be interested in the new conductor's attitude on the subject of orchestral programmes, of modern and classical music. "I would like to make it clear," the celebrated Russian said, "that I am neither modernist nor classicist in my musical preferences. The works of the great classic masters are absolutely indispensable to me, as musician and in my life. No one would less willingly be without them than I. But music is not a static art. Music is continually being made which is an expression of the period in which it appears. It is as necessary for us to know what is being done as it is to know and admire what has been done. As for the value of the new works, the conductor uses his best judgment in producing them. He must leave the rest to the judgment of time."

Koussevitzki said he would take particular care in his concerts not to perform a disproportionate number of compositions of the Russian schools. "Art is cosmopolitan," he declared, "in the sense that it comes from all countries and, if it is important, has meaning for all people."

Among the

THIS CLIPPING FROM
Ny Herald
OCT 12 19

Serge Koussevitzky made his Boston Symphony début in Boston last Friday afternoon and Saturday evening, with a program of which the extremes were Vivaldi's concerto in D minor and Honegger's "Pacific No. 231." The orchestra, which has a personnel unchanged from last season, will give its usual series of five Thursday evening and five Saturday afternoon concerts here at Carnegie Hall, on November 27 to 29, January 1 to 3 and 29 to 31; March 12 to 14, April 9 to 11. Five concerts at the Brooklyn Academy of Music will be given on the corresponding Friday evenings. Soloists for the New York series will include Roland Hayes in the Thursday series; Serge Rachmaninoff in the Saturday series and Albert Spalding in both.

BOSTON, MASS.
GLOBE
OCT 13 1924

STATE WILL GIVE COURSE FOR SYMPHONY HEARERS

The Division of University Extension of State Department of Education, cooperating with the music department of the Boston Public Library, has announced as an additional feature of the Fall program a course in appreciation of symphonies.

The program of the Boston Symphony Orchestra will be followed by the class and the instructor, Richard G. Appel, will, each Monday, analyze the music to be performed at the Symphony concert of that week.

The first meeting, open to the public, will take place in the Lecture Hall of the Boston Public Library at 4:45 p m, next Monday. This course will be given in two parts of 10 lessons each.

OCT 13 1924
TELEGRAM
New York City

Koussevitzky Meets Boston.

The most talked of orchestral conductor in the country today is Sergei Koussevitzky. This thoroughly well advertised gentleman from Russia will not appear in New York until the end of next month. But his American debut took place in Boston Friday and Saturday of last week, when he conducted his first pair of concerts as regular conductor of the Boston Symphony Orchestra, opening in Biston's Symphony Hall the forty-fourth season of that highly esteemed organization.

The program (modified from that originally announced) was as follows:—Vivaldi-Siloti, concerto in D minor for orchestra and organ (first time in America); Berlioz, overture, "The Roman Carnival"; Brahms, Variations on a Theme by Haydn; Honegger, "Pacific 231" (first time in America); Scriabin, "The Poem of Ecstasy."

Without further ado let us listen to the arch-sage of the Hub, Philip Hale, reviewing the Friday concert in the Boston Herad of Saturday.

"How Mr. Koussevitzky will please as a maker of programs," says Mr. Hale, "remains to be seen. Yesterday's was interesting, one designed to please the reactionaries, for if they shuddered, seeing the names of Honegger and Scriabin, those sons of Belial, the program was so arranged that they could leave in peace after hearing music by their beloved Johannes Brahms.

"The concerto by Vivaldi had been played here in its original form at a concert of the Eighteenth Century Symphony Orchestra, led by Mr. Martino on February 24 of this year. Mr. Siloti's transcription, with its wood-wind instruments and organ, was played in this country for the first time. The engrossing portion of the work is the beautiful Largo, which was played in a spirit of rival beauty. There was a dazzling performance of 'The Roman Carnival,' in which Mr. Speyer distinguished himself by his solo for the English horn. Our old friend Johannes Brahms was treated with due respect; there was no attempt to 'modernize' his moods, nor was Mr. Koussevitzky's reading painfully academic."

Of the nature of Mr. Koussevitzky's opportunity in taking up the leadership of the Boston band and of his conductorial characteristics as disclosed on Friday, Mr. Hale speaks explicitly and with thoroughness:—

"When Mr. Nikisch succeeded Mr. Gericke, he said after the first rehearsal, delighted by the technical proficiency and euphony of the Boston Orchestra:—'All I have to do now is to poeticize.'

"Mr. Monteux left a superb instrument, the work of his own creation, for Mr. Koussevitzky to play upon.

"No conductor, however expert, and no orchestra, however elastic and responsive, can in a week or ten days become so intimate in relationship that the players are the unfailing interpreters of the conductor's eloquence and passion. Further acquaintance will undoubtedly be to the advantage of these players and their conductor. His talent, his genius will shine the more brilliantly; his limitations, if he has them, will the more clearly appear.

"Yet this in all justice may now be said, Mr. Koussevitzky has a commanding figure and that indefinable quality known as magnetism which works its spell on orchestra and audience. When he faces his public he is neither arrogant nor obsequious. He at once inspires confidence, expectation, curiosity. These are all valuable qualities for a conductor to possess in these nervous, restless, questioning years.

"It is evident that Mr. Koussevitzky is imaginative; that while he can be sensuous in gaining effects of color, this sensuousness is controlled by a cool head. He probably approves the famous paradox of Diderot. He surely sympathizes with the dictum of Mozart: 'Music should sound.' There is no fear in his breast of pedantic saws and cold or stuffed traditions; he thinks for himself; he feels the music in his own way; he hears its appeal without caring how it appealed or appeals to others.

"He knows that melodic figures should be sung, yet he is not given to sentimentalism. He realizes the value of tonal proportion. When he delights in strong contrasts, it is not merely to win the applause of the unthinking. He is dramatic, but yesterday he was not theatrical."

So much for the new conductor. But a particularly exciting piece of modern music was also introduced to America at this concert. Of Arthur Honegger's "Pacific 231" Mr. Hale has this to say:—

"Honegger attempted in his 'Pacific 231' to express in tones not the noise of a locomotive engine, 'but the visual impression and the physical sensation of it.' He wished to depict the 'quiet respiration' of the engine 'in a state of immobility;' then its panting to be off; then the constant gain in speed. The piece is amusing, it even gives the hearer what Athenaeus said was one of music's missions—'a gentlemanlike joy.' No doubt, this music of Honegger's is 'clever,' but cleverness in music quickly palls. Louis Antoine Jullien years in this country excited wild enthusiasm by his 'Firemen's Quadrille,' in which a conflagration, the bells, the rush of the firemen, the squirting and the shout of the foreman, 'Wash her Thirteen!' were graphically portrayed."

Though "The Poem of Ecstas" is by no means new to us, we have sometimes been told that America will never know Scriabin until Mr. Koussevitsky reveals to us his tone poems as they are. And it is at least true that much of the Russian conductor's fame in Paris and London has hung on his extraordinary adventures with those works. Mr. Hale's priceless comment on the Scriabine episode of Friday concludes his account of Mr. Koussevitsky's American debut:—

"Scriabin's hysterical 'Poem of Ecstasy,' with its theosophically Wagnerian pages, its fits and starts, its boisterous swellings and its dying falls, was performed con amore and loudly applauded. Perhaps some day we shall appreciate Scriabin's music and join with Dr. Hull and some others in hailing him 'Master.' Some day, some day!"

PITTS SANBORN.

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bowing the thanks of a pleased composer.

Trans — Oct 14

Glance and Glow

Mr. Koussevitzky may not doubt the eagerness of his new public to hear him. On an evening in midsummer, as our seasons go, at the beginning of a triple holiday, it again filled Symphony Hall last Saturday; while this second audience was little less rapt and applauding than the first. Only the orchestra seemed to suffer under the strain of a double beginning. On Friday, it had played like so many little masters in ordered flood. Next day, with the best will in the world, it would excel itself; tried too hard; coarsened tone; roughened euphonies; needed the conductor's soothing as well as stimulating hand. As for Mr. Koussevitzky himself, at this second concert he seemed more in the visual vein. His gesture was more frequent, vigorous and graphic. From choir to choir he turned as the music ebbed and flowed among them. Upward and downward his arms flailed the air, winnowing energies. In his glance, in the changes of his countenance, the orchestra might read the mingled precisions and fervors with which he would infuse it. He blew the fires of Skriabin's ecstacies. Brahms and Berlioz and Vivaldi basked in the glow of him. There is passion again at Symphony Hall—and also the measure that, in the exercise of the arts, makes passion potent.

From Post-Chaise to "Pacific"

The modernists can, the modernists do, prevail. The stiffest-backed conservatives admitted that "there was something" in Stravinsky's "Rite of Spring"; while twice last week-end, at Symphony Hall, they with the rest of us, smiled their smiles and clapped their hands over Honegger's "Pacific." The high spirits of the piece are irresistible. As likely as not, the composer took endless pains with it. No musician may hear without admiration the close-knit facture, the unflagging flow of the music, the equal economy and adaptation of means to ends. Through and through these modernists know their craft, neither barren nor bungling. Yet never once in "Pacific" does Honegger lose his gusto. His measures chortle when the big engine at last heaves itself under way. Soon it is in full flight; while as it grinds along, the music sets it, Kipling-wise, to singing a brief and broken song—say of the zest of might and speed steel-shod.

And with what a flourish "Pacific" ends! Here is the old "grand finale" condensed and concentrated into a dozen measures. There is humor, too, amid all this visual and spiritual sensation. Honegger grins, and we listeners with him, at the huge machine, groaning and grunting into life and readiness, freedom and power. In him and in the piece is the artist's veritable spirit, ready to jest at the thing he loves; open-minded to all things that may kindle emotion and expression. A post-chaise crosses music of both Bach and Beethoven. Honegger, still living, prefers the locomotive.

H. T. P.

1924, by DIGEST, Inc. 15 CENTS A COPY

Boston Welcomes Koussevitsky in American Debut

Russian Conductor Gives First Concert in Forty-Fourth Symphony Season.

FULL HOUSE GREETS LEADER

Boston, Oct. 11.—Serge Koussevitsky, new conductor of the Boston Symphony Orchestra, succeeding Pierre Monteux, made his first American appearance in the opening concert of the forty-fourth season of the orchestra last night in Symphony Hall. A capacity audience welcomed the Russian leader, and applauded his work throughout the program, which consisted of the Vivaldi-Siloti D minor concerto for organ (first performance in America); Berlioz' Roman Carnival overture; Brahms' Variations on a Theme of Haydn; Honegger's Pacific 231 (first performance in America); and Scriabine's Extase.

The critical reception of Mr. Koussevitsky was as favorable as was that of the audience. Although admitting that first impressions must necessarily be hasty, Philip Hale in the Herald said, "Mr. Koussevitsky has a commanding figure and that indefinable quality known as magnetism, which works its spell on orchestra and audience. . . . It is evident that he is imaginative; that while he can be sensuous in gaining effects of color, this sensuousness is controlled by a cool head. . . . He knows that melodic figures should be sung, yet he is not given to sentimentalism."

H. T. Parker, writing in the Evening Transcript, commented also on these qualities of magnetism, and remarked with enthusiasm on the skill with which the new leader adapts his manner and clear beat to the style of the music in hand, from the classic quiet of Vivaldi to the great heat and passion of Extase, but always, according to this reviewer, it is "Koussevitsky passioning for the music,—not for himself."

The reviewer of the Globe admired the lack of mannerism in Mr. Koussevitsky's leading, writing, "His gestures are always definite commands promptly obeyed." This writer considered the continually sustained interest of the new leader's conducting exceptionally praiseworthy, and believed the Brahms was the low point of the performance, and the Scriabine, with its fierce Russian passion, the high point.

This reviewer found Pacific 231 much less violent than he had expected, with its extreme dissonance nevertheless indicative of economy of material, and of "lyric imagination." Mr. Parker was pleased that Honegger is more than noisily imitative in his sketch of a locomotive. "Veritably," he wrote, "he translates into a new

(Continued on page 8)

New Boston Leader Makes Appearance

(Continued from page 1)

medium visual image, bodily and spiritual thrill. . . . He has added a new energy to tones." Mr. Hale considered the music of Honegger simply "clever" and "amusing," adding that "mere cleverness soon palls."

Several New York papers carried reviews of the concert. Mr. Olin Downes in the Times was particularly enthusiastic in his praise of Mr. Koussevitzky's "magnetism" which, he felt, "is particularly valuable for public success in this country of the virtuoso conductor." The reviewer made special mention of the new conductor's success with Le Poeme de l'Extase and Pacific 231. According to him, "he interprets with flaming temperament and communicative power." Mr. Downes summed up his review with the following:

"There will, of course, be divisions of opinion concerning his readings, but there was no mistaking the excitement of the audience and the enthusiasm of his welcome. It is plain that there is a new and significant figure among conductors in America today, and that he is at the head of the Boston Symphony Orchestra."

The Herald Tribune correspondent wrote, "Mr. Koussevitzky's program was a rising succession of climaxes, and was held up three times by prolonged applause." He found "exceptional brilliance and color" in Berlioz' Roman Carnival overture, while Honegger's Pacific 231 "was a skillful tour de force." But the "greatest moment of the concert was reached in Scriabin's Poeme de l'Extase, giving the impression that Scriabin had found a new prophet in America."

For the second pair of Boston concerts Mr. Koussevitsky will give Handel's Concerto Grosso in D minor, Debussy's Danse, orchestrated by Ravel; De Falla's El Amor Brujo; and Beethoven's Fifth Symphony.

THIS CLIPPING FROM THE
SCHENECTADY
N. Y.
GAZETTE
OCT 14 1924

Boston Symphony Orchestra at State Armory November 10

BROOKLYN, N. Y.
STANDARD UNION
OCT 15 1924

Koussevitzky to Conduct In Brooklyn Nov. 28

Serge Koussevitzky, the great Russian conductor, who made his debut in Boston last week, when he opened the season of the Boston Symphony Orchestra as its new conductor, will conduct this season's five concerts by the Boston orchestra at the Academy of Music. The date of the first concert is Nov. 28.

The interest and curiosity of musical America is centered on this coming new figure in our concert halls, and his superlative European reputation, also the success of his debut in Boston, indicate that he will hold the highest regard of our public.

Tel. Chelsea 8860
THIS CLIPPING FROM
LOWELL MASS.
COURIER-CITIZEN
OCT 15 1924

ddy for a starter.

aymond Havens, pianist, who is
be soloist with the Boston Sym-
ony orchestra here, gives a recital
Jordan hall, Boston, Saturday
ternoon, Oct. 25.

The San Carlo Opera Co. will open

THIS CLIPPING FROM
BOSTON, MASS.
TRANSCRIPT
OCT 15 1924

THIS CLIPPING FROM
BOSTON, MASS.
POST
OCT 15 1924

LEADERS GET THE BIG MONEY

Aside from the leaders the musicians in the jazz bands are getting big money. They have to work to earn it, but they get it. Two to three hundred dollars a week for an exceptionally good jazz musician is not exceptional.

It is the leaders of jazz, however, who are getting the rich cream. Presumably the leadership of the Boston Symphony Orchestra is looked upon as the premier position in the entire world of instrumental music. Not one of the jazz band kings would look at it for a moment. The Boston Symphony leader gets a salary around $40,000. Such a mere trifle would not interest Paul Whiteman, Vincent Lopez, Ted Lewis or Brook Johns at all.

Tel. Chelsea 8860
THIS CLIPPING FROM
BOSTON, MASS.
POST
OCT 16 1924

SYMPHONY BY RADIO

To the Editor of the Post:

Sir—In the papers I see that a course in the appreciation of orchestral music is to be given at the Boston Public Library, presumably to increase interest in the Symphony Concerts. But why bother to do this if only a favored few can attend the concerts? Friday afternoon I waited outside Symphony Hall half an hour and then, like many others, was disappointed. Only those who had parked on the steps for about two hours could get in.

All the tickets had been sold days before, so those of us who could not attend the Saturday evening performances had to take a chance on the rush seats. If the idea of the founder and supporters of the orchestra is to bring the best music within the reach of all (and surely Colonel Higginson did not intend his concerts to be the property of a select few), one could hardly say they had been successful.

Certainly the two million people of Greater Boston are not so dull intellectually as to force a band of talented musicians led by one of the ablest conductors in the world to restrict itself to two performances a week in a small hall because of lack of patronage! There are more than enough patrons for two performances, and a little newspaper and radio propaganda ought to fill the seats at a third one.

The ordinary individual, like you and I, needs only to be taught that he can hear the best music in the world just as easily as he can see a show. This third performance might be given only every other week perhaps, on Wednesday afternoons, say. Then those who cannot go Friday or who feel unable to spend the time and money required for the 24 Friday performances might be able to attend the Wednesday ones, which might possibly be so arranged as to reduce the annual deficit.

Radio might be used to make more performances of the concerts feasible. I do not quarrel with those who really enjoy modern popular music, but I do object to their monopolizing the ether with it. There is only one radio orchestra playing regularly each week, but on Saturday evening all three stations have their blare factories under full steam. Now why could not one of them broadcast the Symphony concerts? The guarantors of the orchestra would lose nothing for those who go now would go anyway.

At best, radio transmission is somewhat unsatisfactory and there is great fascination in watching the musicians. The guarantors might even gain, if radio filled the seats at a third performance so arranged as to reduce the deficit. At the very least, broadcasting would realize the purpose of both the founder, Colonel Higginson, and the conductor, Mr. Koussevitsky, of putting the very best music where the ordinary individual who is interested enough to put forth some exertion can get at it.

DISAPPOINTED.

From the Treasury of the Symphony Orchestra

Balance-Sheet of Three Seasons Past; Pledges for the Season to Come

WE submit herewith [say the Trustees of the Boston Symphony Orchestra in the current program-book] a comparative statement for the years 1922, 1923, and 1924 at the close of business July 31. You will note that the operating income increased $15,000.00, and the operating expense increased almost $20,000.00. The increased expense was due largely to increase in the orchestra salaries of $14,500.00 and an increase in travelling expense of $4,900.00. The increase in salaries was accounted for by an additional number of men in the orchestra, and the increased travelling expenses in connection with passage for Mr. and Mrs. Monteux and the new members of the orchestra.

RECEIPTS:	1922	1923	1924
Gross Income from Concerts	$407,642.32	$423,872.92	$435,445.97
Symphony Hall Rents, etc.	91,007.30	95,849.02	95,833.35
Programs	35,224.73	39,519.09	42,547.28
Sale of Bound Volumes	130.00	265.00	280.50
Interest on Bank Balances	1,173.56	1,412.86	1,831.71
Sundry Receipts		334.26	354.63
Operating Income	$535,177.91	$561,253.15	$576,293.44
Payments	632,717.23	644,539.14	664,332.62
Operating Deficit	$97,539.32	$83,285.99	$88,039.18
Income Endowment Fund and Interest	5,865.44	6,934.06	6,713.80
Net Loss	$91,673.88	$76,351.93	$81,325.38

PAYMENTS:	1922	1923	1924
Expense of Concerts, Rents, Travelling Expenses, Soloists, etc.	$158,101,19	$170,366.58	$165,183.77
Symphony Hall Maintenance	95,174.98	98,643.13	101,401.16
Programmes	29,618.83	32,286.30	35,702.10
Orchestra Salaries	308,150.78	303,124.21	317,661.11
Other Salaries	28,928.13	29,885.00	29,403.25
Insurance	1,833.04	1,845.14	1,998.76
Music	2,095.10	2,122.54	2,248.71
Interest on Notes	569.34	941.96	481.74
Sundry Expense	8,245.84	5,324.28	10,252.02
	$632,717.23	$644,539.14	$664,332.62

We start the year 1924 with pledges to the deficit fund of $52,874.33, which we hope will be increased during the year to at least the amount of the average deficit for the last three years, namely $83,117.00.

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friendly company, besides, will sit before her.

Trans. Oct 15. Wed.

Here in Boston

For novel number from the younger generation, Mr. Koussevitzky will include in the third pair of Symphony Concerts, on Oct. 24 and 25, Prokofiev's "Scythian Suite," his first piece, if memory serves, to be heard in Boston. Had original plans held, the composer himself would have graced the occasion, playing the piano-part in one of his Concertos. As it is, engagements detain him in Europe.

The orchestral parts of Ravel's arrangement of a Dance out of Debussy's piano-pieces have failed to reach Symphony Hall in time for the Symphony Concerts of next Friday and Saturday. Instead, Florent Schmitt's "Dreams" ("Mirages?") will be played.

The New York Sun hears from Pittsburg of a blind violinist playing in the streets for what money chance listeners may give him. As the story goes, he does not choose pieces or scrape strings after the manner of wayfaring fiddlers. Rather he seems skilful and cultivated musician. According to The Sun he is Peter van der Meer, violinist, ten years or more ago, in the Boston Symphony Orchestra; since fallen upon sightless, destitute days.

LOWELL MASS.
COURIER-CITIZEN
OCT 15 1924

story, you have the greatest sea drama ever created.

BOSTON SYMPHONY ORCHESTRA.

Raymond Havens, pianist, will be the soloist on the occasion of the concert at the Memorial Auditorium, Sunday afternoon, Nov. 2, when the Boston Symphony orchestra gives its first Lowell concert with Mr. Koussevitsky conducting.

Mr. Havens has been soloist with the Boston Symphony orchestra on a dozen occasions and his playing has called forth the commendation of both Mr. Rabaud and Mr. Monteux, under whom he has appeared. Havens is to play the Tschaikowsky concerto witih the orchestra.

BOSTON,
MASS.
HERALD
OCT 16 1924

The other pieces to be played by the orchestra are movements from a grand concerto in D minor, by Handel; De Falla's Suite taken from his ballet with songs, "Love the Wizard," to be played for the first time in this country, and Beethoven's Fifth Symphony.

De Falla's ballet, with its scenes of gypsy life, was produced at Madrid in 1915. It then met with little success. De Falla made a suite out of it which was produced in Madrid the next year, conducted by our old friend Arbos, who was for a season concert master of the Boston Symphony orchestra. The ballet was given several times this year at Antwerp. Mr. Koussevitzky conducted the suite at one of his concerts in Paris no longer ago than May 8 of this year.

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Tel. Chelsea 8860

THIS CLIPPING FROM

CLEVELAND, OHIO

PRESS

OCT 16 1924

By DAVIS

MONSIEUR HONEGGER glorifies the locomotive in his symphonic piece "Pacific 231."

This composition is easily understood. It's something like what small-time vaudeville dancers do after they say, "Ladies and gentlemens, with your kind attention, I will now attempt to give you an imitation of a train on the B. & O."

* * *

HONEGGER'S symphonic piece describes the noises made by a locomotive starting up. But once it gets under way his purpose is to express "the physical sensation of a locomotive, not the noise of it."

That is simpler than it may seem. The same thing was done in prose about an ocean liner by Rudyard Kipling.

* * *

HONEGGER'S choo-choo symphony was played by the Boston Orchestra in the first concert this season under Conductor Koussevitzky (who was brought from Paris).

It is news here because it will be played later this season by the Cleveland Orchestra, for the first time in Cleveland.

Boston Transcript critic writes, "No modernist music, except Stravinsky's 'Rite of Spring' has been so heartily applauded at these concerts as was Honegger's 'Pacific 231'."

* * * * * *

That Pacific 231

H. T. P., writing in the Boston Transcript, testifies that whoever has made the feint of sleep in a hotel beside a railroad yard will testify to the fullness of the composer's achievement at the beginning when the locomotive is making steam, preparing for the start getting under way.

"These tones," he says, "were as imitative a music as Strauss ever perpetrated when the sheep bleat or windmills whir in 'Don Quixote'."

Merely imitative music, you understand, is not the highest art.

"A feat, a freak, if the listener will, curious, amusant, but otherwise unimpressive."

"But once his locomotive is gathering speed, once it is hurtling across the night, he writes no imitative music. Veritably he translates into a new medium visual image, bodily and spiritual thrill. The pounding rhythms, the mounting speed, the tonal masses at every instant forging new might and impetus—here is music achieving and expressing an imagery that it has never known before.

"Monsieur Honegger has ceased to be imitative and amusant to the pleasure of audiences Parisian or Bostonian.

"He has added new energy to tones. He has wrought them into new shapes, frenzied them with a new emotion. He has found music not for the great rods and driving wheels, but for the sensations that this steel, in mass and motion, wakes in the human spirit. To evoke its sensations under new experiences has been the perdurable function of music from the days of Bach, be it in church cantata or suite of dances to the days of Stravinsky crashing thru the barbaric 'Rite of Spring'."

* * * * * *

Also in Cleveland

Cleveland, last season, was kept behind the times and given little chance to hear the modernist music which for two seasons has been the concert sensation of New York, Philadelphia and Boston as well as London and Paris.

Against this policy we raised a lamentation and protest that symphonic music in Cleveland was being left unkissed to play the role of Sleeping Beauty.

We undertake to express no judgment of the merits of new symphonic music, or old. That is for Wilson G. Smith.

These notes record the fact that this city, having been kept out of the current of musical progress, is getting into the current. That may perturb some, but it will be more interesting. Something to talk about at any rate. Maybe it won't be necessary to know much about music to talk about Honegger's "Pacific 231."

THIS CLIPPING FROM THE

ATLANTA

GA.

CONSTITUTION

OCT 16 1924

* * * *

MECHANICAL (?) MUSIC.

THE other current event hinges on the first appearance at the head of The Boston Symphony orchestra of its new conductor, Serge Koussevitzky.

Boston for some reason or other acted almost like any other American city over the debut of a new artist of whom it expected much and was not disappointed in its first impression. It was quite vociferous in its enthusiasm.

But that is not the point. Koussevitzky is no doubt master of his art, but he will have to turn figurative handsprings to surpass the work of his contemporaries at the head of other great American symphony bands.

The thing that most interests us plain people is the character of the new music he brought over, of which the most startling thing he played at the first concert was Honegger's symphonic movement, "Pacific 231."

Now, "Pacific 231," if you don't know it, is a locomotive. And that is not some obscure musical term, but it means a sure enough, honest-to-goodness iron horse that pulls freight cars or Pullmans, even day coaches and baggage.

The composer is quoted as having said "I have always had a passionate love of locomotives. To me they—and I love them passionately as others are passionate in their love for horses or women—are living creatures."

Olin Downes in the New York Times says of the first performance in Boston. "Honegger has attempted to give a tonal portrayal of the great monster, the joyous giant as it stands motionless, just breathing; as it starts its movement; as it hurtles through the night at 120 miles an hour. The music is superbly made; it is witty and joyous, full of youth; a laughing welcome to the day and its dynamic power."

That was a very human piece for Honegger to write. Cultured Boston rose to it, and yet it is the kind of thing that might reconcile even the musically irreconcilable to listening to a symphony orchestra.

It's up to some American composer now to translate into music the American world fliers' trip around the world. With the buzz of the motors for the basis of instrumentation, there would be all the imaginative possibilities of a thousand and one Arabian nights in the circling of the globe, which contrasted for the fliers scenes as unchanged as in the days when caliphs wandered in the market place in the night for human contacts, with twentieth century life of which Honegger's locomotive is a good symbol.

* * * *

NEW YORK

ESTABLISHED 1881

OCT 16 1924

From

JOURNAL,

Chicago, Ill.

MUSIC

By EUGENE STINSON

Arthur Honegger's description of a modern locomotive, "Pacific 231," which is to be played Friday and Saturday by the Chicago Symphony orchestra, is the first novelty of Frederick Stock's new season.

The conductor has been in the city only since the first of the month, and little time has been at the disposal of the orchestra for the preparation of two subscription programmes, this evening's "popular" list, and the Honegger work which is to be heard for the first time in Chicago tomorrow.

The advance reports of Honegger's short but complex piece make no secret of its difficulties. It is a very satisfactory, but not novel, indication of the skill of Mr. Stock's men that they have been able to put together under his direction and in so short a time, a work typical of the difficult contemporary music.

The matter of time consumption in rehearsals has always been important. British orchestras, which have practically no rehearsals at all, are acknowledged woefully deficient in the polish Americans demand of their few great orchestras. With the unionization of those wage-earners who make their living by musical tools, the question of rehearsals has now and again grown acute in the history of American orchestras.

Berlin is now feeling the sting of high costs, just as her concert situation is commencing to revive through stabilization of currency. Where the Berlin Philharmonic once spent 1,200 marks on a rehearsal, it must now pay out 2,000. Consequently its repertoire will for the present concern itself chiefly with the standard items; new music, which has always meant much to Germany, will be less frequently heard.

The Boston Symphony orchestra, like the Chicago players, is famous for its virtuosity, which, declining after Karl Muck's retirement as conductor, recovered its excellence under the supervision of Pierre Monteux, who was succeeded last week by Serge Koussevitsky.

On Koussevitsky's debut Oct. 10 he conducted much novel material, and one of the items in his programme was "Pacific 231," given its first American performance at that time. The Russian was thoroughly acquainted with Honegger's composition, which he directed in Paris last summer.

Tel. Chelsea 8860

THIS CLIPPING FROM

SYRACUSE,

N. Y.

~~JOURNAL~~

Telegram

OCT 16 1924

BOSTON GIVES CONDUCTOR OVATION

By THE CONCERTGOER.

RECENT accounts of the reception of Serge Roussevitzky, the great Russian, who has just been elected conductor of the Boston Symphony Orchestra, place it as a duplicate of that tendered Vladimir Shavitch, also a Russian, when he was inaugurated as conductor of the Syracuse Symphony. In both Boston and Syracuse the audience rose to its feet spontaneously as masses of flowers were handed up, in appreciation of the conductor's splendid ability.

Great interest is being manifested in the first popular concert of the Syracuse Symphony Orchestra Saturday at 6 P. M., at Keith's, when a program of lighter numbers will be presented. Among these will be the "Overture" from William Tell.. It has been heard in Syracuse many times in a condensed version, but this is the first time, in many years, at least, when the full rendition will be given by a large symphony orchestra.

Carlos Salzado, French harpist, conceded to be the greatest living harpist, will appear in several solos and much is expected of him.

THIS CLIPPING FROM

BOSTON,

MASS.

HERALD

OCT 16 1924

Beethoven's Fifth Symphony will naturally excite interest. Not the music itself, for Boston has summered and wintered with it, but there will be curiosity concerning Mr. Koussevitzky's interpretation.

Herald

HUSRDAY, OCTOBER 16, 19

NOTES and LINES

By PHILIP HALE

The program of the Symphony concerts tomorrow afternoon and Saturday evening has been slightly changed. The score and parts of Ravel's transcription of Debussy's "Danse" have not arrived, so "Reves," a short piece by Florent Schmitt, has been substituted. It will be the first performance in Boston, if not in this country. The music was written in the Pyrenees a short time before the world war. Schmitt is not unknown in Boston. His "Tragedy of Salome" has been performed here twice and his "Out-of-Door Music" once by the Symphony orchestra. Mr. Longy brought out his "Viennese Rhapsody" at one of Mrs. R. J. Hall's concerts. Schmitt's songs for four voices were performed at a Boston Opera House concert, and later by the Cecilia, and the Cecilia produced his 46th Psalm. Chamber music by Schmitt has been performed here.

Schmitt was born in Lorraine of Alsatian parentage. At the Paris Conservatory he received the Prix de Rome in 1900. He was called to the French colors in 1914. It has been said of him that "isolated, almost fiercely solitary, he has no systems, no dogmas." He has never joined a school; still less has he wished to be a chief.

The other pieces to be played by the orchestra are movements from a grand concerto in D minor, by Handel; De Falla's Suite taken from his ballet with songs, "Love the Wizard," to be played for the first time in this country, and Beethoven's Fifth Symphony.

De Falla's ballet, with its scenes of gypsy life, was produced at Madrid in 1915. It then met with little success. De Falla made a suite out of it which was produced in Madrid the next year, conducted by our old friend Arbos, who was for a season concert master of the Boston Symphony orchestra. The ballet was given several times this year at Antwerp. Mr. Koussevitzky conducted the suite at one of his concerts in Paris no longer ago than May 8 of this year.

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Programs in Prospect

At the Symphony Concerts of next week Mr. Koussevitzky will lead the orchestra through these pieces:

Concerto in D Major..........Emanuel Bach
Prelude to the Opera, "Khovantchina" Musorgsky
Scherzo, "The Flight of the Bee" Rimsky-Korsakov
Scythian Suite ....Prokofief
Fourth Symphony ....Brahms

At his concert in Jordan Hall on Tu[illegible]day evening, Oct. 28, Mr. Bedetti, the master-violoncellist of the Symphony Orchestra will play these numbers, with Mr. Arthur Fiedler as pianist:

Sonata No. 10..................Valentini
Suite in C Major for Violoncello Alone....Bach
Georgian Rhapsody ....Cherepnin
Arioso ....Bach
Spanish Dance ....Granados
Piece in C-sharp Minor..............Boulanger
Andalusian Fantasia ....Cassado

If Mme. Gluck at Symphony Hall on Saturday afternoon, repeats, as she is likely to do, the program of her recent concert in New York, she will sing:

Air, "With Verdure Clad," from "The Creation,"..............Haydn
My mother bids me bind my hair......Haydn
Warnung ....Mozart
Oh! Sleep, Why Dost Thou Leave Me?..Handel
Der Kuss ....Beethoven
O Thou Billowy Harvest Field....Rakhmaninov
Song of the Shepherd Lel...Rimsky-Korsakov
Two Folksongs of Little Russia.... Zimbalist
Die Post ....Schubert
Canzonetta ....Loewe
Botschaft ....Brahms
Bird of the Wilderness..............Horsman
Time of Parting.....................Hadley
Fairy Tales ....Wolf
The Cunnin' Little Thing............[illegible]
Red, Red Rose

"LOVE THE SORCERER"

Pieces from de Falla's Ballet at the Symphony Concerts Tomorrow—A Ghostly Folk Tale for Scenario—The Course and Quality of the Music

MANUEL DE FALLA, "most European of Spanish musicians and most Spanish of European musicians," returns to the Symphony Concerts of tomorrow and Saturday in a Suite drawn from his ballet (with occasional voices) "El Amor Brujo" or "Love the Sorcerer." The music was written in 1915 to a scenario by Martinez Sierra, the Andalusian playwright, one of whose comedies, "Cradle Song," was acted last winter no farther away than Cambridge. At Madrid, in Antwerp and elsewhere, it has been mimed, danced and sung in the theater. From the music, moreover, de Falla chose and strung together a Suite for Orchestra, added last May to the repertory of the "Concerts Koussevitzky" in Paris. Less one number that requires singing voices, it will be repeated this evening at the concert of the Symphony Orchestra at Harvard, and again, in regular course, at Symphony Hall.

From Dr. Zederbaum, Mr. Koussevitzky's secretary, comes the following outline of the fable that de Falla's music enfolds and illustrates: "Candelas, an Andalusian girl, in the bloom of youth and warm with passion, has known the pleasures and pains of a gypsy lover, inconstant himself but jealous of her, high-tempered and masterful, cruel underneath his fascination. Now he is dead; but the memory and the dread of him haunt and harass her. She believes him a ghost, amorous and jealous as in life, enforcing his will upon her. She fears and quails before the recollection and the wraith . . . But the spring brings a new lover, the youth Carmelo, comely, gallant and ardent. Candelas returns his affection. Yet, whenever they meet, whenever they would exchange caresses, the ghost of the gypsy steals between, frightening them apart. Carmelo is desperate; Candelas saddens and withers as one under a spell.

"Timely, however, the wit of the lad finds the way of escape. The gypsy, he remembers, was a fickle fellow ready to pursue any tempting girl. Lucia, Candelas's friend, is the trap to catch him. Again Carmelo seeks Candelas; again the ghost intervenes and menaces. Yet there in the room is also Lucia. The girl catches the gypsy's eye; entices him, toys with him. While the wraith courts Lucia, Carmelo and Candelas may at last exchange their vows. So is the game of love played and won. The dawn breaks; the bells chime. The ghost is laid at last. Over death is life triumphant, and love again is conqueror. Along the way, it has been sorcerer too."

Manuel de Falla, pianist and composer, enthusiastic nationalist of penetrating sensibilities and irreproachable sense of proportion is not unknown to Boston. Last year his symphonic "Nights in the Gardens of Spain," considered in Europe one of the most praiseworthy of the more recently completed compositions, met with an unflattering reception, and not too warm comment. In the same composer's "Love the Sorcerer" this season brings a brighter

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On the works written within the last dozen years does Spain base her claim to a vital and growing national school of music. The amount and the quality of her compositions permit Spaniards the claim. The development is the direct outgrowth of a musical renaissance which reached Spain only after it had been established twenty years or longer in Russia and France. On the Iberian Peninsula, the prophet of that renaissance was Felipe Pedrell, occupying a position similar in importance and scope to that of Glinka in Russian music. Pedrell collected Spanish folk songs and legends and wrote a triology incorporating some of the tales much as Wagner had done. Best of all, Pedrell discerned and cleared new musical paths, and advised young musicians. He was guide and mentor to the students he taught. Among his pupils at the Madrid Conservatory was Manuel de Falla, who studied composition with him, and whom he encouraged in his finally accomplished plan of going to Paris to better his understanding of music, national and universal.

Only at the outbreak of the war did Falla return to Spain, after an absence of seven years. Since 1907 he had lived in Paris, befriended by Debussy, Ravel, and Dukas from the earliest and most difficult days of his sojourn there until he left the French capital for his home. Falla had not gone to Paris to study music. That he had already done at the Madrid Conservatory. In 1905, his opera, "La Vida Breve," colorful, nationalistic, had won the prize of the "Academia de Bellas Artes." Falla went to Paris to absorb that musical atmosphere which he felt necessary to his proper artistic development, and which he knew he could not obtain at that time in Madrid. Yet he did not forsake his native Spanish tendencies. Always at heart he remained a Spaniard, and never allowed the surrounding French atmosphere to absorb his native personalities.

When he returned after his long absence he formed the National Society of Music to offer to young musicians the encouragement which had been denied him. He travelled extensively through his own country, and finally made a home for himself in the romantic Alhambra at Granada. There he completed work on his ballet "Love the Sorcerer," and saw it performed in Madrid, in April, 1915.

A splendid success resulted. The ballet, a work of exquisite finish and meticulous care, is yet music pure and simple, and has immediate sensuous delight. It is full of national color—not the psuedo-Spanish of foreign composers, but a more native, deep and subtle art—an expressive, evocative rendition of the Spanish spirit, possessing a universal appeal. Its

incitement to further litigation and appeal."

"LOVE THE SORCERER"

Continued from Page Ten

combination of national characteristics and a strongly personal trend make it a work of individuality. The Oriental elements perpetuated by the gipsies, and the impression of fierce and elemental Romany pride fuse in an exotic and arresting creation.

Falla uses a small orchestra for his work, but he has included the piano. He emphasizes the use and effectiveness of solo instruments. He mutes his entire orchestra, instrument by instrument. In various sections, scattered glissandi, sliding runs, plucked strings are employed to intensify the atmosphere. Sudden changes from pianissimo to fortissimo, in the Dance of Terror, precede a charming and picturesque "récit" in The Magic Circle. An ethereal Midnight, slow and quiet, gives place to a Ritual Dance which contains masterly groupings of instruments.

The Pantomime announces and develops the theme of the opening section. Sharp dissonances in the piano occur before a coda of rare quiet and beauty: harp-like chords in the piano accompaniment; solo oboe, rubato. The Danse du Je d'Amour, with syncopations, and s strings, leads without pause to the lov finale, "Les Cloches du Matin."

The music of the ballet is free from erary and pictorial elements. Never it become subservient to the stage. simple, natural. Erudition does not s from every page. One finds no convent display. Rather Falla gives depth amplitude, and, by the same token, musical substance. C.

Tel. Chelsea

THIS CLIPPING FROM

BOSTON, MASS.
TRANSCRIPT
OCT 17 1924

UNTO CAMBRIDGE ALSO

For the First Time Mr. Koussevitzky Conducts at Harvard—Audience and Auditorium—Handel Through a Temperament and Beethoven from a Master of Rhythm—De Falla Obscured

AS the convenient French phrase runs, Mr. Koussevitzky "continues his débuts." Last evening the public of the Symphony Orchestra in Cambridge saw and heard him for the first time; filled Sanders Theater to the last seat; gave every sign of interest and pleasure. Even in the gallery above his head hung those who would look and listen. For the excitement of him, de Falla's Suite from the ballet, "Love the Sorcerer," was applauded, though it baffled. In turn the conductor had his first experience hereabouts of a wooden-walled and highly resonant auditorium. No doubt, he rejoiced when it gave him back every flying detail of the Finale to a Concerto Grosso from Handel. To some ears, the Beethoven of the Fifth Symphony sounded pent within these narrow spaces. Yet they reverberated magnificently to Mr. Koussevitzky's vigors with the music. Students of his ways also discovered that his version of a given piece varies hardly at all with time and place. Again he repeated Berlioz's Overture, "Roman Carnival"; and, as he made it to sound a week ago in Symphony Hall, so now it sounded in Sanders Theater. Not a recollected stroke or shading seem altered.

Otherwise the music heard in Cambridge last evening was the music played in Boston this afternoon. According to Mr. Koussevitzky's custom, it began with three parts of a Concerto Grosso from Handel. The conductor indeed cherishes these ancient pieces; but he plays them in a fashion of his own. Line they are and line he keeps them. Yet he courts every opportunity for tonal color. Handel wrote a slow-paced, largely unfolding Air. Mr. Koussevitzky stretched to the utmost every curve of the music, lingered over every convolution, carried it onward and upward in a spiral of intense tone. It was sumptuous and sensuous to hear; but as plainly it was Handel through a temperament. Akin were the flick and the race of figures through the finale—sheer excitement under Mr. Koussevitzky's whipping; but Allegro Moderato on Handel's pages. Slowly streamed the beginning of the Overture—the very state and splendor of such music—but were not those long-held chords rather of the conductor's than of Handel's making?

More by this temperament did Beethoven profit. Upon the Fifth Symphony Mr. Koussevitzky laid the hand of power, as one who would set it newly aflame with the composer's passion. At will he lifted the orchestra to its utmost sonorities. At will, as in the transition from Scherzo to Finale, he held it almost in suspensive rustle. For it, he phrased, as by a human voice, the songful measures of the Andante. Deep were the euphonies. At every turn, moreover, the conductor was master of line, progress, ascent. He began in turbulence; he seemed to fling in contrasts; but his sea of sound broadened, deepened, mounted; while never was it opaque. The song of the Andante was measured. To the utmost Mr. Koussevitzky would prolong and intensify its beauty. He was all for gradients; yet unbroken, even unruffled held the curve. Above every other faculty, Mr. Koussevitzky's sense of rhythm beat through the symphony deepening the glow, intensifying the sweep, re-kindling the passion. Rhythm tossed through the first movement; was wing to the second; conjured up the creep and the leap of the transition, marshalled the reiterant elation of the Finale. There will be debate of Mr. Koussevitzky's pace. Irresistible was his rhythm. Since Dr. Muck's day, there has been none such in our concerts.

For the composers around the corner only de Falla had his day in Cambridge and dubious day it seemed. With reason, these men of our time write their ballets and mimed dramas. Music proffers them no freer field for invention, imagination, handiwork. Less wisely do they draw from such music their orchestral Suites for the concert-hall. Originally, de Falla's "Love the Sorcerer" was ballet of action, ballet even with songs, in the theater of Madrid. As scenario out of gypsy folk-ways, Martinez Sierra devised a fable for the stage as well as for music. Then the inevitable concert-piece played in Paris, played in London played over-seas. Faintly last evening a string of sub-titles hinted at course, scene, episode and atmosphere. The listener tried to hear it as "absolute music," but as often heard it as music that outside the theatre, away from the dancing and the miming, is but half itself. It sounded direct and sparse. Now and again it was angular and bare. Often rhythm quickened it—into native wildness, tortured dance, hint of uncanny rites. In this fragment was warmth of song; in that enfolding atmosphere. In a third were the mimes at play? Not once, however, did the obscurity, the confusion, of impression quite lift. A ballet remained a ballet. Suite or no suite, it usually does.

H. T. P.

Trans

UNTO CAMBRIDGE ALSO

Oct 17

For the First Time Mr. Koussevitzky Conducts at Harvard—Audience and Auditorium—Handel Through a Temperament and Beethoven from a Master of Rhythm—De Falla Obscured

AS the convenient French phrase runs, Mr. Koussevitzky "continues his débuts." Last evening the public of the Symphony Orchestra in Cambridge saw and heard him for the first time; filled Sanders Theater to the last seat; gave every sign of interest and pleasure. Even in the gallery above his head hung those who would look and listen. For the excitement of him, de Falla's Suite from the ballet, "Love the Sorcerer," was applauded, though it baffled. In turn the conductor had his first experience hereabouts of a wooden-walled and highly resonant auditorium. No doubt, he rejoiced when it gave him back every flying detail of the Finale to a Concerto Grosso from Handel. To some ears, the Beethoven of the Fifth Symphony sounded pent within these narrow spaces. Yet they reverberated magnificently to Mr. Koussevitzky's vigors with the music. Students of his ways also discovered that his version of a given piece varies hardly at all with time and place. Again he repeated Berlioz's Overture, "Roman Carnival"; and, as he made it to sound a week ago in Symphony Hall, so now it sounded in Sanders Theater. Not a recollected stroke or shading seem altered.

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H. T. P.

THE CAMBRIDGE SENTINEL

KOUSSEVITZKY CONQUERS CAMBRIDGE

Like the noble Roman, Serge Koussevitzky, conductor of the Boston Symphony Orchestra, came and conquered in the first Cambridge concert of the Sanders Theater series given Thursday night. The sweeping power, vivid grace and tensity of emotive appeal that electrified the audiences of last week, was disclosed to the cultural cream of Cambridge.

Serge Konssevitzky-Maestro

What this capable Russian would do with Beethoven's tumultous 5th Symphony, was the theme of the hour, and his triumph was unquestioned. A lithe, virile figure, he rode the whirlwind and directed the storm of emotion that Beethoven expressed with such tremendous power in terms of music. Power that is real, ever rises to meet power and Mr. Koussevitzky played those poignant melodies and massive harmonies, as Beethoven alone rendered them in the life.

The magnificence of Handel's D Minor Concerto Grosso, the flamboyant themes of Berilioz Roman Carnival, the tenuous modernity of the Falla's Love the Sorcerer, were eloquently interpreted but the first half of the program paled before the glory that is Beethoven. Rarely has a Cambridge audience been so stirred, out of its customary sedateness than by the magic wand of this accomplished Slav.

Yes, Koussevitzky has conquered Cambridge.

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man, will be used.

CONCERTS NEXT WEEK

Symphony Orchestra

FOR the third pair of Symphony Concerts on Friday afternoon and Saturday evening next, another Concerto of the ancients—Emmanuel Bach's in D major—begins Mr. Koussevitzky's program. Then follow three Russian pieces, all new to Boston: the Prelude to Musorgsky's opera, "Khovantchina," a Scherzo, "The Flight of the Bee," from Rimsky-Korsakov's opera, "Tsar Saltan"; the "Scythian Suite" of the younger and wilder Russian, Prokofiev. Brahms's Symphony in E minor, No 4, will fill the second part of the concert. It passes for the conductor's masterpiece in the music of that composer.

THIRD SYMPHONY

The third Boston Symphony program is announced by Serge Koussevitzky for the concerts of next Friday afternoon and Saturday evening in Symphony Hall. There will be: Bach's Concerto in D; Moussorgsky's, Prelude, "Khovantchina"; Rimsky-Korsakov's, "The Flight of the Bumble Bee"; Prokoviev's, Scythian Suite; and Brahms', Symphony No. 4.

TRANSCRIPT, SATURDAY

Symphony

BAFFLING MODERNS, STIRRING CLASSICS, ALSO KOUSSEVITZKY

SECOND AFTERNOON OF THE NEW CONDUCTOR

Calm Before Storm at Symphony Hall—Once More Schmitt Is Dull and de Falla Blows Hot and Cold—Then Beethoven Panoplied in Passion and Power—Handel Staid or Handel Sensuous?

IN calm, yesterday, went the first part of the Symphony Concert. Mr. Koussevitzky, as it were, had been discovered. Matrons and maidens had looked upon him and found him good to behold. His "stage-deportment" was impeccable and, by paradox, also interesting. His tranquil incomings and outgoings, quiet bows, poise between pieces, were all flawless. Yet when he flung up an arm to check ill-timed clapping, or with outspread and embracing gesture gathered the orchestra into better placed plaudits, there was no doubting the quick mind, the ready will. True, Mr. Koussevitzky, actually conducting, abounded in tense and energetic play of body. His countenance upon occasion reflected the fervors within. His eye, as well as hand, broadcast them. With his own lips he would now and then shape exacting measures. His down-beat could be electrically precise. His upper might sweep the air with curve and climax. Yet what were all these things but the draughts of his spirit blowing the flame of performance? The heat, the light, were inspiriting to feel. At a first concert our most decorous dowagers, our least sensitive demoiselles, had paid to Mr. Koussevitzky the homage of excitement. At the second, what was there to do but wait the return of that agreeable sensation?

Obviously Monsieur Florent Schmitt, writing a piece named "Dreams," could hardly bring back the golden moment. One after another, the conductors at Symphony Hall have played him. Dr. Muck introduced him. Le bonhomme Rabaud included him in a round of Parisian composers. Mr. Monteux gave him occasional room. The Cecilia once went astray into his choral music. His Quintet for Piano and Strings well nigh filled a winter evening. Yet from "The Tragedy of Salome" at Dr. Muck's hands to "Dreams" by way of Mr. Koussevitzky, Monsieur Schmitt has left hearers cold. It is quite true that, composing, he imitates no one; but a negative, rather than a positive, individuality is a dull virtue in concert-hall or theater. Monsieur Schmitt can contrive a musical design; and the listening mind is more impressed by his care and pains than by his invention. Presumably, he sees and remembers visions; experiences and recollects emotions; but neither the one nor the other outflow from the music into which he would infuse them. He writes it with well-considered device from abundant resource. Yet seldom in it goes tang or thrill.

Modern routine-piece and nothing else is "Dreams"—tone poem in little, waxing, culminating, waning. It contains motivs and "ideas" that leave not a trace behind; development that more dulls than sharpens the point; rhythm, modulation, color, transition, that strain for the desired effect, and by a hand's breadth miss it. With all its brevity, the music is persistently restless. Seemingly, the dreams now wrenched, now soothed; but not once is the listening imagination stirred. Once more communicating fire burns not from Monsieur Schmitt. In "Dreams" even a Koussevitzky may not kindle it.

No more could the de Falla of "Love the Sorcerer" quite summon the desired excitements, though he brought conductor, band and audience appreciably nearer them. De Falla wrote his music originally for the theater—a ballet with songs and even speeches, mimed and danced in the trappings of the stage. Revised for another medium—the orchestra unassisted; transferred to another place—the concert-hall, the earlier flavors may have lessened, the earlier implications clouded. Certainly neither the sub-titles of the program-book nor the "argument" prefixed to the score were exactly lamps to the hearer's groping feet. Worse still the intrinsic and veritable Spanish quality in de Falla's music is to most of us a sealed book. His own countrymen extol it. Various commentators harp upon it. Fine-tempered Spaniards undoubtedly thrill to it. Yet we others know only that de Falla will not ply the surface-tricks nor accept the traditional matter of Spanish music conventionalized. Unmistakably Laparra wove this Spanish note into his opera, "Habanera." Ravel has been known to catch and convey it. Yet from de Falla, it somehow evades many an ear.

A native wildness, as at the beginning, sometimes sounded from this music of "Love the Sorcerer." Again it was thin, piercing, agile and fitful, as with the voice of gypsy-fiddles remembered. Once more, and it raised luminous atmosphere about what may have been some tranquil scene. There were dances bare and angular, now graphic with sensation released, now uncanny with hint of magic rite and evil exorcised. Toward the end the measures softened and glowed, then swelled and dazzled, full-voiced. No doubt, the triumph of life and light over death and darkness that—the books say—is the underlying "idea." Possibly it was easier to discover and to feel in the theater. In the concert-hall, the sensation was rather of a

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eddied into Bethoven's fierce contrasts. Superb was the fire of the tone, the energy of the rhythm. Spaciously and in splendor, over heights and depths, curved the reiterated and haunting song of the slow movement, and not a line wavered. The rhythmic vigors renewed themselves at the beginning of the Scherzo. Quick was the pace and sharp the contours. As a conductor of power and imagination, neither more or less, Mr. Koussevitzky let fall the harmonic veils, threaded in the mystery, summoned the suspense of the famous transition. His particular touch upon it was the tremor that quivers uncanny between sound and silence. With the outburst of the Finale, there was only to evoke new splendors of full-throated tone, larger magnificences of phrase and period, new sweeps of progress, new ardors of rhythm, repetitions that blazed or clanged.

To. Mr. Koussevitzky, the Fifth Symphony is of an heroic, an epical Beethoven. Throughout he would have it sound as a music of passion and power, might and magritude. Mystery may once cross it—in the transition. Brooding may for a while haunt it—through the Andante. Elsewhere it shall stream and stride, toss and leap and cry to heaven in surge and flood inexhaustible. To these ends Mr. Koussevitzky bends his every means and makes his every choice—shapes contours, marshals gradients, arrays climaxes, chooses tempi, whips rhythm, distributes accent and emphasis. The music in itself, the performance in the outcome, alike justify him. Long before it was classic, out of Beethoven this Fifth Symphony also flamed.

In Mr. Koussevitzky's ears, Handel writing Concerti Grossi for string choir in King George's London was also ardent composer. Into the particular Concerto of yesterday the composer set an Air. The conductor prolonged the phrases, caressed the contours, deepened tone the while, until the music rose sumptuous and sensuous upon the ear, velvety, deep-textured. In contrast, light were the rhythms and racing the figures through the little Finale. Stately was the course of the Overture, dignified, eloquent, precise and square-toed. There was Handel's music and there also was Mr. Koussevitzky's temperament passioning itself for whatever kindles it, outpouring itself upon whatever it lays hold. Possibly the composer would have found the cup not only full but running over. Even from the conductor, though less than the evening before at Cambridge, it was a bold and a heady brew. H. T. P.

THIS CLIPPING FROM THE
NORWICH
CONN.
BULLETIN

OCT 18 1924

Will Conduct Boston Symphony Orchestra

UNDERWOOD & UNDERWOOD, N. Y.

Koussevitzky, famous Russian musician, who has been engaged to conduct the Boston Symphony Orchestra this ~~season.~~ For the past four years he has been one of the outstanding figures in musical circles of London and Paris but this is his first visit to the U. S. Koussevitzky was first known in Russia as a remarkable virtuoso on the double-bass; but he then assembled his own orchestra from Russia's best instrumentalists and toured the whole Empire, even chartering a steamer and sailing the length of the Volga.

Oct 18
After Oct
31

Post Oct 18

SYMPHONY GLORIFIES BEETHOVEN

Koussevitzky Makes Music of the Fifth Marvellous

BY WARREN STOREY SMITH

Not the suite from Manuel DeFalla's "Love the Sorcerer" nor Florent Schmitt's tone-poem "Reves," both heard for the first time in Boston, but a certain Fifth Symphony by one Ludwig van Beethoven proved the most engrossing, the most exciting music in the Symphony concert of yesterday afternoon.

(2)

THE BEETHOVEN OF MIGHT

Mr. Koussevitzky, so we had many times been told, is minded to play the music of Beethoven in such fashion that it may make upon the audiences of today at least something of the overpowering impression that it made upon those who were the first to hear it. To gain this end he does not have recourse to the deplorable device of revising Beethoven's instrumentation, nor does he find it necessary to resort to unwarrantable extravagances of accent, pace and dynamics. Rather by approaching Beethoven's scores as one unprejudiced by traditional "readings," he has been able to recreate them in his own mind, perceiving to the fullest their potential expressiveness, while by reason of his animating effect upon the orchestra before him, he succeeds in endowing them with renewed vitality.

Such, in brief, was the prevailing account of Mr. Koussevitzky's conducting of Beethoven that had preceded him hither, and yesterday it was made clear that the Beethoven Mr. Koussevitzky would have us hear, is in very truth the Titan of music that tradition has made of him. In the torrential close of the first movement and in the mounting climaxes of the Finale of the Fifth Symphony, there was heard in Symphony Hall yesterday afternoon that Beethoven who upon his death bed shook a defiant fist at the thunder, who in his proud scorn of titles shrugged his shoulders at the noblest of Vienna's nobility.

The Andante a Tone-Poem

From the first Mr. Koussevitzky's Fifth Symphony reveals that conductor's independence of thought. Not with exaggerated emphasis, but with violent impulsiveness does he take the celebrated eighth-notes of the opening, nor, once launched upon the first movement, does he let it run its course metronome-wise. For once it was possible to understand how Berlioz could find here "the terrible rage of Othello" and "a frenetic delirium which explodes in frightful cries."

Again with no posturing or sentimentalizing, Mr. Koussevitzky made of the Andante a rarely expressive tone-poem, with recurring moments of majestic force, while in his hands the Scherzo became for the time a thing of mystery, even of terror. At a furious pace must the double-basses play their famous passage in the Trio (here spoke Koussevitzky the double-bass virtuoso) and in the finale the horns, the trumpets, the long-withheld trombones, all must give of their utmost.

Transition Made Impressive

Not within long memory has a Boston audience heard the marvelous transition from Scherzo to Finale accomplished with such impressiveness. After the stride and sweep, the compelling power of the mighty March, the recurrence of the Scherzo came not, as has sometimes been the case, as irrelevant intrusion, but as psychological necessity, while the final progress of the March heaped tumult on tumult, splendor upon splendor.

Through the first portion of yesterday's concert the audience, although by no means unappreciative of conductor and orchestra, displayed no unwonted enthusiasm. Between the divisions of the Symphony Mr. Koussevitzky with upraised hand bade all applause to cease, but at its end the long-restrained plaudits burst forth as a pentup torrent suddenly released. Recalled again and again to the platform, Mr. Koussevitzky at length summoned the band to its feet. Upon both Mr. Burgin and Mr. Bedetti he bestowed a fervent handshake, then with an eloquent raising of the arms he expressed to the orchestra as a whole his gratitude for the support it had given him.

DeFalla's Suite

So much, then, for a masterly performance of a masterpiece. For the rest the concert of yesterday furnished less stirring pleasures. The Suite from DeFalla's choreographic fantasy is, indeed, music of singular fascination that must work a potent spell when heard as accompaniment to the action that it would point and enhance. Much to be preferred to DeFalla's "Nights in the Gardens of Spain," played here last spring, this music is truly Spanish, although DeFalla's Spain is here the grim Spain of sinister and superstitious Gypsies, not the conventional Spain of bullfights and boleros, of malaguenas and mantillas.

The other "novelty," the morbid, phantasmagoric "Reves" of Schmitt, is a piece that, truth to tell, did not greatly convince, despite Mr. Koussevitzky's care and eloquence with it. Instead, coming after the dignity and the grave beauty of a Concerto Grosso (in D minor) of Handel, it seemed for the most part little more than futile striving.

The passing of almost 200 years has left the lustre of Handel's simple music undimmed. A bare decade finds Schmitt's complicated score definitely "dated."

Herald Oct

FINE SYMPHONY PROGRAM GIVEN

Conductor Koussevitzky Wins High Praise for Performance

BEAUTIFUL HANDEL MUSIC IS ENJOYED

By PHILIP HALE

Mr. Koussevitzky's program for the concert of the Boston Symphony Orchestra in Symphony hall yesterday afternoon was as follows: Handel, four movements from Concerto Grosso, D minor, op. 6, No. 10; Florent Schmitt, Reves, op. 68, No. 1; De Falla, "Love the Sorcerer"; Beethoven, Symphony No. 5.

Debussy's Danse for piano, orchestrated by Ravel, had been announced, but as the score and parts did not arrive in time for rehearsal, Schmitt's "Reves" was substituted. As the program book had already been made up, information about this piece was unavoidably omitted.

It was good to hear the sturdy allegros and the beautiful air of Handel again; to be reminded that Handel wrote other music than "Messiah" and the Largo, the monstrous transcription of Xerxes's little air in a forgotten, or neglected, opera. John Runciman was right in saying: "George Frederick Handel is by far the most superb personage one meets in the history of music. He alone, of all the musicians, lived his life straight through in the grand manner." He also wrote in the grand manner. No one has equalled him in pomp and dignity. And this giant of a man could express a tenderness known only to him and Mozart, for Schubert, with all his melodic wealth and sensitiveness, could fall at times into sentimentalism, and Schumann's intimate confessions were sometimes whispered. Handel in his tenderness was always manly. No one has approached him in his sublimely solemn moments; Music that is Miltonic. And with what apparently simple means this music soared to celestial heights!

Orchestral, chamber and vocal music by Florent Schmitt has been heard in Boston in the course of the last dozen years. He is probably more favorably known by his "Tragedy of Salome" than by his other compositions.

He has been called "the wild boar of the Ardennes," an isolated, almost savagely solitary" person. Hearing his "Reves," one was tempted to spell "boar" differently.

For this music, written in the Pyrenees a year or so ago, before the great war, purporting to illustrate [illegible] sentences of a French writer that [illegible] gerously approach "hifalutin," is [illegible] len, preposterous, full of sound and fury signifying nothing. There is a mighty struggle to express dreams and clouds. And what dreams! Possibly the ingenious Herr Freud of Vienna could explain their meaning, but the explanation might be unfit for publication except in a journal devoted to medicine or psychology.

Mr. Koussevitzky is to be thanked for acquainting the audience with De Falla's delightful suite which was performed for the first time in America with Jesus Sanroma pianist. [illegible] is derived from a fantastic [illegible] songs that was produced at [illegible] years ago. (The ballet was [illegible] several times at Antwerp early [illegible] year.) No doubt the music would be still more effective played for theatrical performance, but, unlike many suites derived from stage-works, it is charming and engrossing as absolute music, interesting melodically [illegible] and by surprising [illegible] not of the conventional [illegible] those who know not [illegible] persistently in the [illegible] are exquisite relieving [illegible] haunting nature.

Jacques Riviere, considering [illegible] Spanish Rhapsody, wrote [illegible] that to some will seem [illegible] "There is torpidity in all Spanish [illegible] ing, which is the union of [illegible] sleep. The dancers always [illegible] be on the point of awaking [illegible] by their cries; they stamp with [illegible] feet, they curve their arms, they [illegible] their bodies, they rail at themselves by way of encouragement. But [illegible] be true of Spanish dancing [illegible] Spaniards say, is caricatured [illegible] by our own "interpretative" [illegible] there is no suggestion [illegible] De Falla's Suite, which [illegible] character than his "N [illegible]

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For this music, written in the Pyrennees a year or so ago, before the great war, purposing to illustrate rhapsodis sentences of a French writer that dangerously approach "hifalutin," is swollen, preposterous, full of sound and fury signifying nothing. There is a mighty struggle to express dreams and clouds. And what dreams! Possibly the ingenious Herr Freud of Vienna could explain their meaning, but this explanation might be unfit for publication except in a journal devoted to medicine or psychology.

Mr. Koussevitzky is to be thanked for acquainting the audience with De Falla's delightful suite, which was performed for the first time in America, with Jesus Sanroma, pianist. The suite is derived from a fantastic ballet with songs that was produced at Madrid nine years ago. (The ballet was performed several times at Antwerp early this year.) No doubt the music would be still more effective played for theatrical performance, but, unlike many suites derived from stage-works, it is charming and engrossing as absolute music, interesting melodically, rhythmically, and by surprising color. This suite is not of the conventional type written by those who know not Spain; nor is it persistently in the dance vein. There are exquisite relieving episodes of a haunting nature.

Jacques Riviere, considering Ravel's Spanish Rhapsody, wrote in a manner that to some will seem paradoxical: "There is torpidity in all Spanish dancing, which is the union of fury and sleep. The dancers always seem to be on the point of awaking themselves by their cries; they stamp with their feet, they curve their arms, they bend their bodies, they rail at themselves by way of encouragement. But their whirlwind remains sluggish." This may be true of Spanish dancing, which, so Spaniards say, is caricatured here, even by our own "interpretative artists," but there is no suggestion of torpidity in De Falla's Suite, which has more racial character than his "Nights in the Gardens of Spain" played here last March.

Those who feared lest Mr. Koussevitzky would give a sensational, theatrical performance of the Fifth Symphony; that he would startle the ultra-conservative by his licentious treatment, must have been bitterly disappointed. He gave a conspicuously sane and noble performance. Perhaps the Andante was taken a shade slower than is customary—after all it is an Andante con moto—but by his choice of pace fine points in the detail were deftly brought out. Admirable was his contrasting the main body of the Scherzo with the tumultuous Trio. The mysterious transition to the Finale was never more mysterious, and the stately beginning of the Finale, for once not hurried shouting, led to a vital reading of pages that have to some seemed, when treated too respectfully, that is perfunctorily, a falling off from the grandeur of the first measures.

For Mr. Koussevitzky's interpretations and the orchestral performance throughout the concert there is nothing but praise.

The concert will be repeated tonight. The program of next week is as follows: C. P. E. Bach, Concerto, D major, arranged by Steinberg; Moussorgsky, Prelude to "Khovantchina"; Rimsky-Korsakov, "Flight of the Bumble Bee" from "Tsar Saltan"; Prokoviev, Scythian Suite; Brahms, Symphony No. 4.

KOUSSEVITZKY CHEERED AGAIN AT SYMPHONY

By E. F. HARKINS.

Serge Koussevitzky's interpretation of Beethoven's fifth symphony won another ovation for him at yesterday's Symphony concert.

Serge Koussevitzky

The enthusiasm of the Symphony patrons is noteworthy as an instance of keen, spontaneous appreciation of masterly conducting.

Even after Koussevitzky's debut a week ago the conservatives, clinging to old idols, said the real test of the Russian's worth would come with the "Fifth." The test came and was met magnificently. Koussevitzky revitalized this most popular of the Beethoven symphonies, giving the time-honored work a swing and sweep, a lyric charm, a dramatic surge missed by nine conductors out of ten—yes, 99 out of 100.

It was not a radical reading, but it was far from academic. The glorious music seemed reborn. It was a consummately fine effort on the new conductor's part. His is the genius which takes infinite pains. His insistence upon full value for every measure is no less remarkable than his imagination.

NEW BALLET MUSIC

Equally captivating was the performance of "Love the Sorcerer," a ballet suite by Manuel de Falla. Spanish composer, a work new to the United States. It is a brilliant picture of gypsy life, full of color, piquant melody and passionate outbursts. The performance delighted the audience.

In both of these numbers the orchestra renewed the great reputation it enjoyed years ago. Florent Schmitt's weird "Dreams"—a nightmare study, apparently—and Handel's "Concerto Grosso" in D minor are also on this week's program.

KOUSSEVITZKY IN CLASSIC SYMPHONY

New Conductor Interprets Beethoven's Fifth

Koussevitzky ended his second Boston program yesterday afternoon with the first classic symphony he has conducted here. Beethoven's C minor, the most frequently heard work in the standard symphonic reportory, gave the new Russian conductor a chance to prove to the Boston Symphony audiences that he is no mere modernist, but a musician of wide and deep sympathies.

His Beethoven is his own interpretaion of the music, moving, eloquent, with extraordinary rhythmic vitality. It was very warmly applauded.

The concert began with Handel and offered two new modern pieces, Schmitt's "Daydreams," opus 68, No 1; and a suite from de Falla's ballet "Love the Sorcerer."

The new conductor is obviously going to do away with one nuisance of long standing at Boston Symphony concerts. He will not permit applause between the movements of a concerto, suite or symphony. He checked the automatic applauders, with whom handclapping is a mere nervous reaction, more than once yesterday by a sharp gesture. There was no mistaking the meaning of his upraised hand. Only after the first movement of the Beethoven did the audience disregard his obvious desire. After suffering frequent annoyance for years, it is a great and unexpected pleasure to find a conductor able and willing to stop well-intentioned, but ill-timed applause.

Nobody without a strong and yet infinitely subtle sense of rhythm can excel as an interpreter of Beethoven. Koussevitzky vitalises all music by his clear phrasing, his delicately graduated accentuation, his instinct for a tempo rubato which is not exaggerated, and for strict time which is as sure and often as solemn as fate. These qualities stand him in good stead when he conducts the Fifth Symphony.

The most difficult task of the interpreter in this masterpiece is to make the repetition in the finale of the dramatic transition from scherzo to finale, something more than an anticlimax. It is as though the conquering hero having found that his first entrance into his kingdom was thrilling, tried to repeat the same experience before the shouting had died down.

Nobody knows what Beethoven meant by the passage. There is no obvious irony, yet otherwise the thing is an enigma. Koussevitzky so planned the large outlines of his interpretation that the much-mooted anticlimax became merely part of what in fiction would be called the "falling action."

He sees his classics as whole compositions, not page by page. He gave full value, by the way, to every passage where his own instrument, the double bass, has one of its rare chances to dominate the tonal masses.

Koussevitzky does not ask the tradition, and he may sometimes omit noticing the metronome mark before deciding on his tempi. His slow movement yesterday was almost an adagio, but the pace was solemn rather than sluggish. He goes his own way in interpretation, as every interpreter must, except for the meager indications of the printed music beyond which we have no sure guide to Beethoven's mind and soul. No grave indiscretion and many felicities distinguished Koussevitzky's version of the C minor.

A rather dull Handel concerto, in a too carefully polished performance; a well meaning and, in its way, original piece by Florene Schmitt, called "Reves," and some rather confused and tantalizing excerpts from De Falla's ballet "Love, the Sorcerer," were less interesting than the Beethoven. De Falla has now abandoned the idiom of Debussy in part for that of Stravinsky. As before he can say amusing and entertaining things of his own with this derivative technic.

These ballet tunes are often almost banal, for all the clever rhythm and orchestration.

J. M. Sanroma, well known here as a promising young pianist, played the piano part in De Falla's piece. It is not a solo, though seemingly about as difficult. Mr Sanroma, as was fitting, behaved as one of the orchestra, which, pro tempore, he was.

P. R.

ADVISES LEGION

Koussevitzky's Novel Ideas

Oct 19

BY WARREN STOREY SMITH

That by some, and perhaps by many, the potential interest of a symphony concert is measured in terms of the soloist announced for that particular afternoon or evening there is, in the words of the Grand Inquisitor, "no probable possible shadow of doubt."

Recall, for example, how, in years gone by, the line of applicants for "rush" seats has waxed when a Farrar or a Kreisler was to sing or play, and how it has dwindled when the soloist has been "some one you never heard of" or, as was now and then the case, there was no soloist at all.

Yet, while that attitude is but a natural reflection of the American fetish for big names that has been responsible also for the "star" system so deplored by our operatic and theatrical managers, as applied to a symphony concert it is manifestly erroneous and wrong-headed.

Music for Its Own Sake

First of all, in any given concert the time allotted to the soloist is, of necessity, but a small part of the whole. conductor are unjustly and unfittingly relegated to a poor second place. And thirdly, while there are notable exceptions, it is too often true that the piece or pieces contributed by the "assisting artist" are intrinsically of slight interest. How few, after all, are the violin or piano concertos worth hearing for their own sake, and how inconsequential are too many of the airs sung at symphony concerts throughout the land!

To say all this is by no means to urge that all soloists be banned from all symphony concerts forever more, although there are some who would shed no tears over even such wholesale dismissal. But, as in all things, there is a happy middle ground. There is, and always will be, some music old and new, eminently worth the hearing, that is possible only when a pianist, violinist or singer assists the orchestra. A ban on soloists would have deprived last season's audiences at our own symphony concerts of the exquisite "Scheherazade" of Ravel in a memorable performance by Vera Janacopulos, the orchestra and Mr. Monteux, while few events of that same season exceeded in interest Mr. Rosenthal's playing of Chopin's Concerto in E minor.

Within certain reasonable limits, too, a symphony orchestra must of course be run as a business institution, and, whatever the artistic advantages or disadvantages of assisting artists, if the public wants them the public must have them—that is, unless the public can be persuaded to support the orchestra for its own sake.

Here in Boston it is that, precisely, which has happened this year. Not within long recollection has the advance announcement of soloists listed so few names—and never before has the demand for tickets been so great. That the Friday concerts should be sold out on subscription is nothing new, but the near approach to a similar condition of things for Saturday evenings is a decided novelty.

Needless to say, it is Mr. Koussevitzky who has wrought this miracle. For the first time in many years the Symphony Orchestra has as its conductor one who has excited popular interest and curiosity as no array of soloists, however brilliant and distinguished, might have excited them. At last it is as it should be—it is the conductor and the orchestra who hold first place.

In this matter of soloists Mr. Koussevitzky holds to one sound principle: namely, that the sole justification for such embellishment to a symphony concert is the performing of some composition that is possible only with a soloist, and if that soloist may be the composer giving voice to his own music, so much the better. Thus we will have this year two of the foremost Russian composers, Rachmaninoff and Stravinsky, each as pianist in his own concerto.

Then, too, we are to hear from Albert Spalding the new violin concerto of Respighi and from Richard Burgin the still newer concerto of Prokofiev, two novelties of genuine significance. And with assurance it may be said that the other soloists of the season, Mme. Matzenauer, the pianist Cortot and Borovsky and our own Maier and Pattison, will be heard primarily for the interest of the music they will perform, and only secondarily for the interest attaching to their wholly excellent par-

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AND MUS

Interpreting Orchestral Music

The current discussion of Koussevitzky whose initial success as conductor of the Boston Symphony has been sensational, concerns itself, among other things, with his interpretations of standard and modern orchestral music. Interpretation is one of those blanket terms that everybody uses and nobody thinks of defining, like "democracy," "liberty," "religion." Yet in the definition of "Interpretation" as applied to the conducting of orchestral music lies the crux of the discussion of Koussevitzky's merits.

Some people are sure to claim that his Beethoven conducting is "not in the classic tradition," "not the real Beethoven," "only his personal interpretation of the Fifth Symphony," etc. What do such comments mean when one thinks them over? What is the conductor's job, anyhow?

Take the Fifth Symphony of Beethoven. What information is within the reach of conductors and others interested in its interpretation as to how it should be performed? Turn to the printed music. This symphony was published during Beethoven's lifetime and he presumbly corrected and revised the proofs of the original edition of the score. The standard complete edition of Beethoven published in Germany some 40 years ago offers revisions supposedly in accordance with the best information as to Beethoven manuscript and variant readings.

In the case of any Beethoven work the printed notes are without doubt substantially correct as the composer wrote them. The authorities have speculated about the repeated double bass passage in the trio of the scherzo, as to whether two extra measures have gotten in by a printer's error, but in general the current text is indisputably correct.

If, then the orchestra plays the correct notes as written is not Beethoven's Fifth Symphony receiving a correct interpretation? Obviously wrong notes should not be tolerated. There is, however, a case for the conductors who correct Beethoven's scoring for orchestra by adding instruments or by distributing parts differently. Even reputed classicists like Muck sometimes do this. Their object is to make passages which are not satisfactory to the ear as printed sound better by clarifying them without adding to the musical ideas or subtracting from them. This is legitimate, just as the parallel process of dropping out muddy notes from the bass in the piano sonatos of Beethoven is justifiable. But the strict "classic" commentators denounce such tampering with texts that to them are sacred.

Colorless Correctness

Suppose no tampering is resorted to and every note played as written, or at least as printed. The effect will prove intolerably colorless, not because Beethoven's music is so, but because musical notation is a very imperfect means of conveying musical ideas.

Printed music gives the notes to be played and the time value of them. It does not as a rule give the phrasing or accentuation. Tempi are indicated either by the conventional Italian terms andante, allegro, etc, or by metronome marks, or by both. Beethoven usually uses both methods, and adds descriptive phrases like "con brio." Softness and loudness are indicated by conventional abbreviations "pp," to "ff" making a scale of loudness. Strong accents on off beats are indicated. But all this is by no means enough to ensure either a correct or a vivid rendering of Beethoven's or anybody's music.

If you obey the metronome strictly your preformance will be intolerably mechanical, lacking in shadings in nuances of expression. One man's andante may seem to another an allegretto and to yet another an adagio, so vague are musician's notions of the meaning of these terms.

If you accent only first beats of measures and other notes specially marked to be accented everyone will find your performance lifeless. Every note in a good performance of any piece receives some degree of stress or accent and it is thus the gradation of accents from almost none to a very great deal which distinguishes the superior from the mediocre performer.

Musicians often phrase the same passage differently. Notice how good amateur and professional pianists phrase, say the first four measures in Mozart's A major piano sonata and you will have an illustration of the point in question. There are two ways and we do not know which was Mozart's.

So it often is with Beethoven. Musical notation assumes that everyone but a beginner knows by instinct how to phrase music. Only the best musicians can do it well, and their practice is not identical in many instances.

The point of all this is simply that we do not know, and have no clear evidence in the printed music as to how Beethoven or any other composer intends his music to be interpreted. There is often hearsay evidence on such points. Pianists whose teachers studied with teachers who studied with teachers who studied with Chopin often claim to preserve the secret of Chopin's interpretation of his own music. But we do not actually know how to interpret Chopin or Beethoven except by the inner light.

The "Classic" Beethoven

The current fashion of interpreting Beethoven is of German origin and goes back chiefly to von Buelow. It is called the "classic" way, because its authors believed themselves to be reconstructing Beethoven's own. But Beethoven was not an academic commentator on music or on life. He was a man of almost ungovernable emotions, as countless anedotes of his life as well as his music prove. His music ought not to be treated with the archeologist's reverence for strange cold relics of the past, unless one thinks the time has come to put it on the shelf forever.

The interpreter of Beethoven ought to be a person in some ways akin to Beethoven by temperament. No cold-blooded person is adequate to the task. Mr Koussevitzky is not cold blooded. He ought to be a person with a wide range of feeling, from the grotesque to the sublime. Mr Koussevitzky seems possibly such a person.

One great musician's reading of Beethoven will differ from another great musician's reading of the same work. Nobody can say with authority as long as each steers by the indications of the printed text, which we have found to be inadequate, which interpretation is correct.

Every great interpretation of a great masterpiece of music is really essentially an improvisation, but an improvisation strictly limited by the indications of the composer's intention vouchsafed in the printed music. The indications added by editors may of co be disregarded by any one excep ginning students.

To stoop for a ...al illus

BOSTON'S RUSSIAN CONDUCTOR AND JAZZ

At All Events Serge Koussevitzky Is Not Afraid of American Horn Blowing

By DIANA RICE

AND now out of the frozen wastes of Northern Russia comes Serge Koussevitzky, heralded as one of the most daring orchestral leaders of the age. A man, some say, whose convictions do not entirely conform to the orthodox in music, but who has had the courage to blaze new trails along old paths. Trails that have already led him successfully through the capitals of Europe and have now brought him across the Atlantic to wield the baton for the Boston Symphony Orchestra. New York will watch him with the greatest of interest. Paris and London, though calling Koussevitzky a radical, have nevertheless gathered him into their musical arms. But, as has been pointed out elsewhere, Paris and London are, after all, a long way from Boston Common. The new conductor is known to approve of jazz.

It was 8:30 the other morning when the writer telephoned the Boston home of the newly arrived conductor of symphonies, to be greeted with the word that he had gone for a "petite promenade." He would be back in half an hour. So in half an hour she found her way to the pleasant red brick Massachusetts Colonial house, with its white trimmings, set beside the landscaped shores of Jamaica Pond, where Serge Koussevitzky has established his household for the coming season. A miniature Boston bull pup welcomed the visitor, so quickly has this ménage from the land of samovars and droskies adopted the customs of a country where these particular things are alien.

Koussevitzky came into the sunny living room with a low bow. Had his biographers not written him down as 50 the average observer would lower the figure by ten. He is of middle height, with no tendency to the heaviness of middle age. Or it may be the daily morning walk takes care of that. At any rate, if it did not, his energy would. For it is this energy that immediately impresses the visitor. Volcanic, some critics call him. Energy in movement and energy in conversation; and an amazing energy behind the quiet reserve of the man. His dark hair is heavy and there are yellow lights in eyes some novelists would describe as "flashing."

A small table stood in front of a straight-backed chair close to the grand piano—it was toward this piano that Koussevitzky instinctively turned when he entered the room—but it was in the straight-backed chair he settled himself first. His first word was about America.

"I liked it before I came, but I like it much better now." And pointing toward the green stretches outside, "It is more beautiful than I had expected it would be."

The writer had come to talk about jazz and the influence it might have, if any, on future music. It seemed a difficult subject to open up with a great conductor who lives in classics. However, Koussevitzky answered the question immediately and directly, as seems his way.

"Yes, of course, I like jazz." And picking up the fragile table he moved it away from him and brought it back again—his way apparently emphasizing his remarks, as he did the same thing frequently through the talk that followed. One way perhaps of expending some of that energy which he seems to have in so great an abundance. Then warming to the subject of modern music, the dance instinct, jazz (here at last was an artist acclaimed by critics as of the first rank who was not afraid to talk about jazz), he continued:

"Jazz is an important contribution to modern musical literature. It has an epochal significance. It should not be downed. It is not an indication of bad taste. It is not superficial. It is fundamental. Jazz comes from the soil, where all music has its beginning. It marks the turbulence of the times, the energy and bustle of a people. It is good music because it responds to the longings of a people. If it went against their natures it would not be good music."

According to Koussevitzky, musicians did not know the value of the trombone, the trumpet and other wind instruments—the instruments he associates with jazz—until modern music brought them into prominence. There were, of course, among the older composers those who brought out to some degree the brasses, drums, &c., which formed the background of an orchestra. Beethoven over a century ago wrote into his Second Symphony a more ambitious part for the double bass than had ever before been attempted. At that time Dragonetti, the Venetian, was the only bass viol soloist of note, and authorities say there have been but three or four famous ones. The story goes that the great Beethoven was so impressed by the possibilities of the double bass after hearing Dragonetti play upon it that he immediately went home and set to work on a score which gave to the large, unwieldy instrument a new and important place in the orchestral world. So it has been with other instruments to which musical practice now gives a more prominent place.

In this development Koussevitzky sees a natural change in music as expressed in jazz and other modern compositions. On his first program in Boston appears a selection entitled "Pacific 231," and, as might be surmised, it is written around a modern steam engine of American make, though the composer is a Swiss. It is in the rendition of this type of piece no less than his original reading of old classics (and there is a composition of the eighteenth century on the same program with the steam engine) that has won for Mr. Koussevitzky the name of radical. This and similar pieces he will present to his American audiences because he feels that these reflect the spirit of the age in which they are written. Then the question came up whether tuneful music is bad music.

"That," interrupted the virtuoso, while his table was dragged from and returned to its vantage point, "that is my hobby. All music is melodious if the melody is properly brought out. It is only a case of familiarity. The cook may prefer the hurdy-gurdy to Ravel, that greatest of moderns. But if she hears Ravel often enough she will find melody in his music. Music is like love. Light love may seem delicious, but it does not last. Deep love does. It is the same in literature and in music. A frothy melody is sung on all lips and lasts a couple of months, but a great melody never dies. That which is fundamental in music always endures, whether it is jazz or Beethoven. Beethoven's pieces are tuneful and can be played to reveal this."

And here Koussevitzky indicated that we might expect some changes in the way he would play the old standbys—those he played at all.

"Music changes with the times," he continued. "Nobody liked Beethoven at first. A friend of mine in Berlin, a great collector of manuscripts, has an old journal commenting upon the Third Symphony of Beethoven's, the day after it was played. 'What awful music,' runs the account. 'No one will ever stand it. It was the worst thing I ever listened to.' When Wagner was first played the people put their fingers in their ears. It may be the same with the new Russian composers and with the French modernists, many of whose compositions have never been heard in this country, and exist only in manuscript. It will take time to understand them and to like them. The modernists are searching. They are groping for the truth. That is their contribution to composition. True music has melody. It is tuneful."

It was in the City of Tver, which appears on most maps in clear black letters showing it to be a city of importance, that small boy Serge learned his first scales and solos. At the age of 6 he played the piano so well that even in a musical household it was a matter of comment. He went with other boys of his age to the local schools and at the age of 12 began to conduct an orchestra in one of the theatres. It was here, too, that he composed his first music. Dramatic bits for the provincial playhouse of his home town. But the musical conservatory at Moscow had already begun to beckon the ambitious composer and before he was 15 he was enrolled in the Moscow Philharmonic Society as a student of composition and orchestral conducting.

Here he qualified for a scholarship by studying and mastering the double bass, and for several years toured the principal cities of Russia as a virtuoso of this little-known instrument. A friend who recently heard Koussevitzky improvise on his famous Amati, which he brought with him to Boston, said that he never before realized the similarity between the double bass and the 'cello, or the beautiful tones of the former.

Berlin also added a chapter to the life of the young musician in his early twenties. For it was here that he passed some time in studying the interpretation of the best classical and modern music. An orchestra which he organized from the students of the Berlin School of Music added still further to his experience as a conductor. In 1909 he returned to Moscow, where he established his own symphony orchestra.

Those were in the days when the Moscow Imperial Opera drew to its glittering proscenium music lovers from all over the world. And it was in this home of the Czars that Koussevitzky and his band of artists played the music of modern European composers. Debussy was his friend and came to Moscow on his invitation to perform his own works. Scriabin, too, that other modern of moderns whose early and tragic death cut short a meteoric career, was an intimate of Koussevitzky. But it was before this that the pioneering conductor used to take his orchestra of eighty-five musicians on those long tours down the River Volga into neighborhoods rarely visited by such talent. Here along the banks of the river concerts were given at the principal cities. Over a distance of 2,325 miles traveled this orchestra of first-class musicians. And then came the revolution.

But music still continued in Russia. Koussevitzky was appointed director of the State Orchestra under Kerensky. Kerensky disappeared and the reign of the Soviets began. still Koussevitzky played his concerts.

"We were cold and wore our mittens," said the Russian. And the picture of an orchestra in mittens is hard for us to conjure up. This was during the years of famine, when no one in Russia had enough to eat, and Koussevitzky and his band of players starved with the rest of their unhappy countrymen. In 1920 a vacation was granted him and he came to France.

"I was a sorry sight," and he smiled ruefully, "with swollen hands—broken in health. It was to be a three months' vacation. But I could not go back."

Russia, according to Koussevitzky, has not become as radical musically as it has politically. It was, in fact, with considerable difficulty that he succeeded in giving programs of his own choice during his last year in Russia. There was a strong conservative element who objected to music of the modern school.

This is the man who is bringing to America the modern music he thinks Americans should understand. For he says: "There is no progress in clinging always to the old, especially in this great America, with all its promise.

"Here everything is ahead of you. In Europe so much is behind us. There is no reason why in time America should not produce great composers. It is yet a very young country. It takes time. Of course I am a musician, why not? My father was a musician. My grandfather was a musician. My mother's brothers were all musicians." And it was this mother who taught Koussevitzky to play the piano.

"Your McDowell," he continued, "did some very good work. And there is another American, the young Alexander Steinert, who has great promise. But if America does not yet create it does a wonderful thing—a lawyer told me the word yesterday (Koussevitzky still finds his English words with difficulty)—it cultivates. Americans may be said to be cultivaters of music. And whenever things do not grow easily people take more pains to make them grow, to nourish them. And so Americans are nourishing their music. You pay more attention to music than any other country in the world. America has the greatest orchestras in the world. Why shouldn't America in the future produce great music?"

When Koussevitzky brings the Boston Symphony to New York at Thanksgiving time he will bring also some of the much-talked-of manuscripts never before played in America. One of these, "Paintings from the Picture Show," by Moussorgsky, has been specially arranged for the conductor by Maurice Ravel.

Serge Koussevitzky.

Photo by Garo.

The program also states that no free tickets will be issued.

According to the first thought, the opening piece of the Boston Symphony Orchestra's program for Friday afternoon and Saturday evening was to be Liadov's "From the Apocalypse," in which the composer attempted to portray in tones the mighty angel, dressed in a cloud, with a rainbow on his head and a voice like a roaring lion. New York heard this composition and was not seriously perturbed. In its place Mr. Koussevitzky has chosen Maximilian Steinberg's arrangement of a concerto by Philipp Emanuel Bach. Steinberg married Rimsky-Korsakov's daughter and for the wedding Stravinsky wrote his "Fireworks," which has been played in Boston at least twice. Steinberg, when last heard of, was teaching composition and orchestration at the Leningrad Conservatory.

The prelude to Moussorgsky's posthumous opera, "Khovantochina," will follow. Rimsky-Korsakov edited and orchestrated this opera, which treats of the struggle between old and new Russia long ago. Mr. Koussevitzky conducted a performance at the Paris Opera in April, 1923. The first performance of "Khovantochina" was at Leningrad in 1885.

Rimsky-Korsakov will be represented by "The Flight of the Bumble Bee," in scherzo movement, from "The Fairy Tale of the Tsar Saltan." This excerpt is not in the suite derived from the opera. It may be remembered that Mr. Monteux brought out two movements of the Suite.

Prokoviev's "Scythian" Suite will be performed. It is said to be as wild and barbaric as were the ancient Scythians, whose distressing manners were graphically described by Herodotus.

The Symphony will be Brahms's No. 4 (E minor) with its "massive and concrete" Chaconne for a finale.

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works by 20th century composers.

Advertiser Sun. Oct 19

SYMPHONY PROGRAM

Serge Koussevitzky announces the following program for the Symphony concerts next Friday afternoon and Saturday evening: Bach's concerto in D; Moussorgsky's prelude, "Khovantchina"; Rimsky-Korsakov's "Flight of the Bumble Bee"; Prokoviev's "Sythian Suite" and Brahms' fourth symphony.

Post Mon Oct 20

OBJECT TO 'LENINGRAD'

Patrons of Symphony Blame New Director for Soviet Name of Russian Capital in Program —Koussevitzky Denies Responsibility

SERGE KOUSSEVITZKY
Conductor, Boston Symphony Orchestra.

Name Repugnant to Him for Personal Reasons

SUFFERED MUCH FROM BOLSHEVISM

Trustees Decline to Comment Upon Matter

Surprised and somewhat irritated that St. Petersburg—or more recently Petrograd—should be referred to repeatedly as "Leningrad" in the programme books of the Boston Symphony Orchestra, Serge Koussevitzky, the new conductor, said last night he had hesitated to voice a protest in fear of offending some of those in control of the famous musical organization who had induced him to assume its leadership.

JUMPED AT CONCLUSIONS

Several Symphony patrons have become highly indignant over what they declare to be the deliberate flaunting in the face of the Boston public of a word they regard as too suggestive of Bolshevism and the red government of the Russian Soviets.

This indignation was directed toward Koussevitzky, whom they thought had insisted on "Leningrad" as the name of the capital city of his native land, and who some accused of using the sacred programmes of the Boston Symphony to air his political views.

stone throwing near the fairgrou

DISCORD OVER USE OF "LENINGRAD"

Continued From First Page

"If we are expected to pay reverence to Lenin to please the new leader of our Symphony Orchestra, it may be desirable to look for a new conductor in spite of the undoubted musical ability of our Russian visitor," declared, yesterday, Courtenay Guild, head of several of the city's leading musical organizations.

Hated Word With Conductor

But it is all a misunderstanding. Koussevitzky explained last night to a Post reporter at his home on Pond street, Jamaica Plain. No American citizen could possibly have such vigorous objections to the word "Leningrad" as he does; it is associated with painful memories, he said.

Courtenay Guild, who is president of the Handel and Haydn Society, the Apollo Club and the Harvard Musical Association, and a director of the Harvard Alumni Chorus, was so indignant when he found "Leningrad" plastered through the Symphony programme and even used as the name of the principal Russian university nearly a century ago, that he dashed off the following editorial in the Commercial Bulletin, a weekly newspaper he owns:

Bad Taste in Names

"As the name of Lenine is abhorrent to Americans who value the blessings of civilization, and as our government has refused to recognize the usurping oligarchy that is called the soviet government of Russia, it comes as a shock to conservative Bostonians to find the city that was known as St. Petersburg until ten years ago referred to as "Leningrad" on the program of the Boston Symphony Concerts.

"Not once only but four times does the obnoxious Leningrad appear on the first program of the season, and while there may be some excuse for using the name for the city today, what possible justification can be offered for stating that a brilliant musician who died in 1873 was a pupil of the 'Leningrad Conservatory'?

MONDAY, OCTOBER 20, 1924

OPPOSES NAME OF 'LENINGRAD'

Koussevitzky Favors "Petrograd" on Symphony Program

Conductor Would Prefer "Petrograd"

SERGE KOUSSEVITSKY

Serge Koussevitzky, new Russian conductor of the Boston Symphony orchestra, expressed dissatisfaction at the use of the name "Leningrad" in place of "St. Petersburg" or "Petrograd" in the Symphony program notes of last week, in just as emphatic manner as had been done by Courtenay Guild, one of the orchestra's patrons.

Guild, brother of a former ambassador to Russia, had taken the Symphony officials to task editorially in the columns of his Commercial Bulletin for the introduction of the revolutionary nomenclature of the historic city. It was pointed out today by the Symphony conductor that he personally objected to the name, but that he had hesitated to enter a protest for fear of offending officials of the orchestra.

Mr. Guild, who is president of the Handel and Haydn Society, the Apollo Club and the Harvard Musical Association, and a director of the Harvard Alumni Chorus, expressed indignation in his editorial at finding "Leningrad" used to designate the Russian city that was formerly St. Petersburg and more latterly Petrograd and also used as the name of the principal Russian university 100 years ago.

COMPLAINTS TO TRUSTEES

Complaints about the use of the word have been made to the officers and trustees of the orchestra. Several of these last night declined to discuss the matter. They said that it was a question for the trustees as a whole to consider and that a statement might be forthcoming after their meeting on Wednesday.

Mr. Koussevitzky, however, was more prejudiced against the use of the word than those who had voiced complaint. No American, he said last night, could possibly have such vigorous objections to its use as he had, it being associated with painful memories.

"I would be the last to wish to honor Lenin and Trotzky," he said. "I have left my country because of them and the terrible things they have done. I had a fortune of more than a million dollars in your money and it is gone. They took it from me.

"I could not understand why the capital city of my country should be called 'Leningrad' in the programs of our orchestra. But I hesitated to speak about it to others than my wife and secretary. I stifled my prejudice against this very objectionable word because I feared I might offend some of my good Boston friends."

NO 'LENINGRAD' FOR CONDUCTOR

Herald Mon. Oct 20

Koussevitzky Says Name on Symphony Program Is Distasteful to Him

LEFT RUSSIA OWING TO THE BOLSHEVIKI

In answer to an editorial published in the Commercial Bulletin, owned by Cuurtenay Guild, in which objection was stated to the use of "Leningrad" in the program books of the Boston Symphony Orchestra, Serge Koussevitsky, the new conductor of the orchestra, last night said that he himself had privately objected to the use of the word. He had, however, hesitated to voice his objection for fear of offending some of those in control of the orchestra.

Mr. Guild, who is president of the Mandel and Haydn Society, the Apollo Club and the Harvard Musical Association, and a director of the Harvard Alumni Chorus, expressed indignation in his editorial at finding "Leningrad" used to designate the Russian city that was formerly St. Petersburg and more latterly Uetrograd and also used as the same of the principal Russian university 100 years ago.

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"I could not understand why the capital city of my country should be

Oct 21-28 After Oct 31

"Leningrad"

Mr. Courtenay Guild and some others seem to be perturbed because the word "Leningrad" stands in the place of Petrograd, or St. Petersburg, in the program books of the Boston Symphony Orchestra. It occurred to them that Mr. Koussevitzky had suggested or ordered the "substitution." The suspicion was wholly unwarrantable, ridiculous in fact, for the eminent conductor bears no good will toward the soviet government of Russia; he has suffered at its hands.

Unfortunately "Leningrad" is now the name of the city founded by Peter the Great in the marshes of the Neva in 1703, the city long known as St. Petersburg, or, in some countries as Petersburg. After the revolution the name was changed to Petrograd. The soviet government has changed Petrograd to Leningrad, and as Leningrad it is now known, however one may deplore the fact. "Leningrad" is the word recognized in political and journalistic circles.

If in the years to come the name of Washington, D. C., should be changed by a wild-eyed government to Bryanville, the capital would then be known as Bryanville in all circles, foreign and domestic.

Thurs. Oct 23

THE BOSTON HERALD, TH

NOTES and LINES

By PHILIP HALE

A concerto by C. P. Emanuel Bach will be played at the Symphony concerts tomorrow afternoon and Saturday evening. This concerto has an interesting history. As a quintet it was performed by The Society of Ancient Instruments in Paris. The quintet of strings was composed of violon quinton, viola d'amore, viol da gamba and bass viol. Mr. Koussewitzky was at the concert and was so pleased by the music that he obtained the composition and purposed to orchestrate it, but he finally handed it to Maximilian Steinberg, the son-in-law of Rimsky-Korsakov. The manuscript is in the Charles Guillon collection at Bourg-en-Bresse, France.

The Prelude to Moussorgsky's opera, "Khovantchina" is supposed to portray the coming of dawn. The scene is the Red Square in the Kremlin. The story is about the struggle between Old Russia and New Russia at the end of the 17th century. Rimsky-Korsakov revised and orchestrated this posthumous work. The Russian Symphony Society in New York performed the Prelude 19 years ago.

Rimsky-Korsakov's "Flight of the Bumble Bee" is practically a Scherzo (with voice parts) in his fairy opera, "Tsar Saltan." The stage direction is: "Out of the sea a bumble-bee rises and encircles the swan."

We are told that Prokoviev wishes his name to be spelled, since he has been away from Russia, Prokofieff. His "Scythian" suite, as the pieces just mentioned, will be played here for the first time. It is said to be wild and barbaric. The movements are entitled the Adoration of Veles and Ala; the Enemy God and the Dance of the Black Spirits; Night; the Glorious Departure of Lolly and the Procession of the Sun. The names of the Scythian gods that appear in Prokofieff's program are far from being those figuring in Herodotus. The Suite, produced at Leningrad in 1916, was played for the first time in this country at Chicago in 1918.

The symphony this week will be Brahms's, No. 4, E minor.

Thu Oct 23

Notes and Lines:

I would suggest that the short piece on the Symphony program of last Saturday night, of which no account was given in the book, should be performed again at an early concert; following an equal space of time in which the members of the orchestra should each play on his instrument as he pleased without regard to the others, excepting as instinct should dictate. I think the Symphony audiences would then be in a position to realize that the piece in question was really music, and also to what extent it was music.

SENEX.

The reference is to Florent Schmitt's "Reves." There was no description of it in the Program Book for the simple reason that "Reves" was substituted after the book was on the press, for Debussy's Danse orchestrated by Ravel. —Ed.

Under its new conductor, Serge Koussovitzky, the Boston Symphony Orchestra will give the usual double series of 5 Thursday evening, and 5 Saturday afternoon concerts in Carnegie Hall, on the following dates: November 27 and 29, January 1 and 3, January 29 and 31, March 12 and 14, and April 9 and 11. Serge Koussovitzky m[illegible] American debut last Friday [illegible] of the Boston Symph[illegible] season, in Symphony Hall, [illegible] the programme of the occasion included: Vivaldi's, Variations on a Theme by Haydn; Honegger's, "Pacific 231"; and Scriabin's, "Le Poeme de l'extase. The Russian conductor will put on his New York programme several new scores which he has introduced in Europe with much success, but which are still unheard in this country. The classical repertory will form the bulk of each series.

Koussovitzky was born in Tver, Northern Russia, in 1874. At the age of twelve, he conducted the town theatre orchestra. At the Moscow conservatory, he was required to study either a brass instrument or the double bass. He chose the latter, became a remarkable virtuoso, toured Europe with his double bass, and composed for it. So narrow a field could not hold him and in 1909 he organized and subsidized the Koussovitzky and Rimsky-Korsakov festival, etc. Each summer he took his forces the length and breadth of his country, ev

chartering a Volga steamer. He gave free concerts in countless provincial towns where symphonic music had been unknown.

Mr. Koussevitzky proposes the following program for the concert of the Symphony Orchestra in Sanders Theater at Cambridge on Thursday evening, Nov. 6.

Concerto in D major for Orchestra.... C. P. E. Bach
Venusberg Music for the Opera, "Tannhäuser" .... Wagner
Prelude to the Opera, "Khovantchina" Musorgsky
Scherzo of the Bee from the Opera, "Tsar Saltan" .... Rimsky-Korsakov
Symphony in E minor, No. 4.......... Brahms

Musical America hears of two concerts

SYMPHONY RENDITION THRILLS

A varied and interesting program and Serge Koussevitzky's dramatic conducting were the features of yesterday's Symphony concert. There were three selections new to Boston, a prelude to the opera "Khowantchina" by Moussorgsky, a glowing tone poem depicting dawn in a Moscow square; Rimsky - Korsakov's "Flight of the Bumble Bee," a Scherzo from "Tsar Saltan," and Prokofieff's "Scythian Suite." The music of the last named is certainly wild and something new to Boston ears. There is not so much color in Prokofieff's Suite, but he attains prodigious effects by a relentless rhythm, and a use of the strings that made the music at time stab like a dagger.

There is one place in the third movement when the strings hold on to one note for measure after measure, sounding fortissimo all the time, and it gives just this effect of stabbing. This music, so eloquently rendered by Mr. Koussevitzky and an orchestra already playing in what baseball writers would call mid-season form, is decidedly stimulating, and makes us wait for more music by the composer.

C. P. E. Bach's "Concerto for Orchestra" in D major opened the concert, and Brahms E minor symphony closed it. At least one listener was a bit disappointed in Mr. Koussevitzky's rendering of the Symphony, but others may have felt differently. To that listener the fault was that the rhythmic line was at times sacrificed for dramatic effects. Aside from that the work was eloquently played.

The concert will be repeated this evening.

SYMPHONY IN RUSSIAN WORKS

Conductor and Orchestra Give Magnificent Performance

FIRST TIME HERE FOR MOST OF MUSIC

By PHILIP HALE

The Boston Symphony Orchestra gave its third concert of the season yesterday afternoon. Mr. Koussevitzky conducted. The program was as follows: Emanuel Bach, concerto for orchestra, D major (arranged by M. Steinberg); Moussorgsky, prelude to the opera "Khovantchina"; Rimsky - Korsakov, "The Flight of the Bumble Bee" from "Tsar Saltan"; Prokofieff, Scythian suite; Brahms, Symphony No. 4, E minor.

The music by the composers, except Brahms, was played for the first time in Boston. Bach's concerto was played for the first time in the United States, as was probably the case with Rimsky-Korsakov's Scherzo.

The ancient Scythians, wildly savage, had horrid manners and customs. Herodotus tells us at pleasing length how they sacrificed one in a hundred of their enemies to Mars; how in battle they scalped their foes and drank their blood; how they burned false prophets among their many soothsayers; how they stranged servants of their dead king and seated them upon horses stuffed with chaff to place about the monument. Truly a splendidly barbarous folk.

And in his Scythian Suite Prokofieff has written superbly barbaric music.

This music is something more than roaring, blaring dissonance; something more than eccentric experimentation in harmonic schemes and daring orchestration. The Suite is deftly planned; broadly conceived; carried out with rare dramatic intensity.

We are not told where Prokofieff found the story from which he drew the short argument of his Suite; the invocation to the sun-god Veles and the sacrifice to the Scythians' favorite idol Ala, the daughter of this god; where he read of the evil-god who dances delisiously with seven subterranean pagan monsters. The moon-maidens console Ala for the great harm done her in darkness by this evil-god. Then Lolli, to save her, fight the evil one. The sun-god smites the wicked deity, and the Suite ends with a tonal portrayal of sunrise.

This Suite was produced at Leningrad in 1916. The composer was then 25 years old. The first performance in this country was at Chicago in 1918, when Prokofieff was in the United States.

No matter how wild this music is there is admirable method in the madness; there is a refreshing mastery in the development of the composer's purpose. He knew what he wanted; he gained his effects: they are not episodic, spasmodic, but skilfully continuous. He has an individually melodic vein; his harmonic schemes are his own, as is the orchestral voice. And throughout the Suite there is singular dramatic intensity.

The third movement "Night" is perhaps the most remarkable in the revelation of poetically dramatic feeling. This is not the night of Walt Whitman:

"Night of south winds! Night of the
large few stars!
Still nodding night! Mad, naked summer
night."

There is "the blackness of darkness": a night in which Nature herself shudders and is afraid; a night when the Demon is master and strange, sinister deeds are wrought.

Compare this movement with the magnificent finale with its amazing climax, one of the most original pages in the whole literature of music.

Attention for this Suite was well prepared by Mr. Koussevitzy. There was the delightful concerto of Emanuel Bach, reverently arranged by Rimksky-Korsakov's son-in-law, with its beautiful Air for a second movement, an enchanting melody announced by the English horn. Then came the Prelude to "Khovantchina," noteworthy for exotic melody and "atmosphere." And just before the Suite was "The Flight of the Bumble Bee," which in Rimsky-Korsakov's fairy opera rises from the sea to buzz around the Swan-maiden; a dazzling virtuoso piece, played brilliantly by the orchestra, with Mr. Laurent noteworthy in solo passages.

It was a great afternoon for Russia.

The fourth symphony of Brahms was performed with unusual elasticity. Too often the performance of this work reminds one of the criticism passed on the interpretation of Hamlet in "Great Expectations": Massive and concrete. But Mr. Koussevitzky brought out the poetry, as he respected the austere and solid, at times grim, almost forbidding basic structures. The lyric passages were sung; they were given time for breath; transitional passages for once did not seem matter-of-fact. In a word the performance was romantic, not metronomic. Ultra-conservatives may whisper that the symphony was Russianized; which, being interpreted, means that it was engrossing.

The great audience was enthusiastic, and with good reason, for the program was most interesting, and conductor and orchestra covered themselves with glory.

The concert will be repeated tonight. The program of next week is as follows: Weber, Overture to "Oberon;" Roussel, Symphony, B flat (first time in America; Wagner, Bacchanale from "Tannhaeuser," Siegfried's Funeral Music from "Dusk of the Gods," and the Prelude to "The Mastersingers."

WILL BE FRENCH

Y, OCTOBER 25, 1924

NOVELTIES AT THE SYMPHONY

Three novelties are on this week's Symphony program, the prelude to the Moussorgsky opera, "Khovantchina," the "Bumble Bee" scherzo from a Rimsy-Korsakoff opera, "Czar Saltan," and Serge Prokovieff's "Scythian Suite."

The operatic pieces are delightful; the Prokofieff piece a prodigy of technic and imagination, a tone drama of ancient barbarism. All three, in fact, are tonal pictures, the first depicting sunrise in the famous Red Square in Moscow, the second the flight of bee, amazingly vivid, and the third the story of Lolli, a Scythian hero, with the sun coming up like thunder as Lolli routs the wicked god and saves the idol Ala. The Prokovieff suite is of uneven merit. It was glorified by a dazzling performance at yesterday's matinee, with Serge Koussevitzky conducting as usual in a masterly manner.

Emmanuel Bach's classic orchestral concerto in D major opens the program and Brahms' E minor symphony closes it. For richness of both lyric and dramatic qualities the performance of these familiar works was indeed memorable.

There was hearty applause after every number, including an ovation for conductor and orchestra after the "Bumble Bee" scherzo.

AMUSEMENTS

Symphony in Third Program

Serge Koussevitzky conducted his third concert with the Boston Symphony orchestra yesterday afternoon to another interested audience.

Opening with Bach's Concerto in D Major, arranged by Maximillian Steinberg, the conductor again gave display of his depth of feeling, his fine imaginings and his skill as director. There was no interrupting applause between the movements. (How quickly we understand.)

The delightful prelude to the opera "Khovantchina," by Moussorgsky, was second choice. Heard here for the first time, its initial performance exquisitely rendered, will leave vivid memory. Under the conductor's careful and interpretive direction it seemed altogether too short.

A most descriptive and felicitous gem was "The Flight of the Bumble Bee," also heard here for the first time. It proved a delightful variation expressive of the Rimsky-Korsokov whose fantastic opera-pantomime "Le Coq D'or" was heard here in 1918 for the first time.

Again Mr. Koussevitzky saved the Symphony for the closing number—this time giving the much honored place to Brahms and his Symphony No. 4 in E minor, with its four contrasting movements, which after the long Scythian Suite of Prokofieff seemed an arduous task for the conductor and one not beyond the keen appreciation of all present.

FOURTH SYMPHONY

Next Friday afternoon and Saturday evening, in Symphony hall, Serge Koussevitzky will present the following program at the fourth [illegible] of Symphony concerts: Weber's Overture to "Oberon"; Albert Roussel's Symphony in B flat (first time in America); and three of Wagner's excerpts—Bacchanale from "Tannhauser," the funeral music of Siegfried from "Dusk of the Gods," and the overture to "The Master Singer of Nuremburg."

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CONCERTS NEXT WEEK

Orchestras Trans.

At the Symphony Concerts of next week Mr. Koussevitzky will divide the program between the sharp-edged Symphony in B flat of the Parisian Roussel, and miscellaneous from Wagner and Weber. As d'Indy's Second Symphony—now a semi-classic—was debated in its day so in these later years of grace has Roussel's sharpened tongues and pens. At last we Bostonians may also part company over it. The preceding and subsequent miscellany, in which Mr. Koussevitzky should excel, traverses the Overture to "Oberon"; the Prelude to "Die Meistersinger"; the Bacchanal from "Tannhäuser"; the music for the dead Siegfried in "Götterdämmerung."

In annual visit to Boston, the Philhar-

BOSTON EVENING TRANSCRIPT, SATURDAY

Oct 26

Symphony Concert

DAY UNTO RUSSIANS, DAY FOR PLEASURES, DAY ALSO OF POWER

THE SYMPHONY CONCERTS AGAIN AT ZENITH

Composers and Conductor, Orchestra and Audience in Full Fettle—Brahms and a Bach According to Koussevitzky—From Musorgsky Pictorial and Rimsky Amusing to the Splendors and Savagery of Prokofiev

LIKE a river, running deep, bright and full from many a source, was the Symphony Concert of yesterday afternoon. Plentiful and various was the pleasure; and clear were the springs whence it flowed. . . . Audiences approve, for example, Mr. Koussevitzky's departures from custom and precedent in program-making. No mistaken notion of dignity deters him from fanciful and expert trifles—say Rimsky-Korsakov's "Scherzo of the Bee," now heard for the first time in Boston and clapped on Friday to the last echo of the buzz. He is aware that length is no avenue to interest and, without a flicker of hesitation, he chooses such brief pieces as Honegger's "Pacific," a fortnight ago, or the Prelude to Musorgsky's opera, "Khovantchina," upon the list of yesterday. An eighteenth-century Concerto has begun three programs. Through years hard to count the public of the Symphony Concerts has enjoyed such music, even when the performance fell short of the sonorous voice, the sinewy line, the ample progress that Mr. Koussevitzky and the orchestra lend to it.

So far, moreover, the conductor's novel numbers—save only Monsieur Schmitt's accidental commonplaces—have won the general ear. Honegger's rhapsody was clapped and clapped again. The listener "who knows what he likes" was surer of his satisfactions with de Falla's ballet than were some of the connoisseurs. The bumble-bee of Friday left only the sting of pleasure. The Prelude to "Khovantchina" held every ear rapt; while Prokofiev's "Scythian Suite" ended, literally and figuratively, in a blaze of glory. Back to the victorious day when "The Rite of Spring" first sounded through Symphony Hall, went the applause.

The orchestra, no less, is new source of stimulation and delight. All that Mr. Monteux asked, it gave him back. Mr. Koussevitzky asks more and as fully receives it. In splendor, suavity and suppleness, with that mingling of precision and vibrancy, flow and stride, which is life to such music, the string-choir moved yesterday through Emanuel Bach's Concerto Sensuous pleasure and pictorial illusion were the coloring and the gradation of tone in the whole orchestra through Musorgsky's Prelude. A band of virtuosi buzzed with that sea-born bee. The piercing radiance, the surging depths, the mounting flood of the brass-choirs in the "Scythian Suite" were revelation. Red and gold, they saw, heard and sounded. Count also the darkling color, rhythmic life, keen-set contrasts and sharp-set modulations of the tonal mass, opening and closing through Brahms's Fourth Symphony—and the tale of an orchestra at the height of its prowess and the top of its bent is no more than half told.

Mr. Koussevitzky may well persuade, command and inspirit such a band. He enforces precision; preserves the unfolding line, the upspringing march which shape musical form and order musical motion. Yet he knows and practises all the freedoms of pace, rhythm, curve and accent which are the spirit that giveth life. His hand is alert and his ear sensitive with every degree and tint of tone. He would have his orchestral phrase, accent and color like the living voice it is. His contrasts are contrasts; his climaxes climaxes. Outpoured are the riches, outflung is the vitality of the chosen music. From itself and from himself, Mr. Koussevitzky characters it. And all this to an audience that even on Fridays comes alert, stays alert, beating high in sensation and pleasure. Toward zenith the Symphony Concerts rise again.

With reason, hearing Emanuel Bach's Concerto played as chamber-piece for ancient instruments, Mr. Koussevitzky heard in it also a Concerto for strings, flute, oboes, horn and bassoon out of a modern orchestra. The first movement unfolds in broad line and ample spacing. Spare and sinewy is the counterpoint, energetic and cumulative the rhythm. It invites such magnificence as the string choir and Mr. Koussevitzky now summoned. Of the paternal Sebastian himself might have been these amplitudes and freedoms. The ensuing slow movement gave the wind-choir finer and choicer opportunity; yet quicker came the impression of a music that departed from mid-eighteenth century formula and mood. It ran in no songful periods unfolding and far-spreading, Handel-like. The elder Bach took a simpler, directer, barer way with such effusions of his music-making mind and heart. Here, rather, was the younger Emanuel, anticipating both the Mozartian mood of melancholy and the Mozartian grace of treatment. Here sang sentiment; here went elegant and artful modulation. The [illegible] by way of contrast, tripped almost Haydn-like; and upon any eighteenth-century Allegro Mr. Koussevitzky spares not in quickening pace.

At the other end of the program, the Brahms of the Fourth Symphony was clearly the romantical, the songful, Brahms of the conductors in this present day from Toscanini and Nikisch to Stokowski and Koussevitzky. The granitic Brahms of Hans Richter, as "massive and concrete" as that apostle himself, is on the runway to oblivion. Quite down it "the romantics" have thrust the generation that would also have Brahms abstruse, opaque, remote and therefore, like so many other gods, to be revered. Our applauded masters are all for a Brahms vitalized and vivid, luminous and lambent. Mr. Koussevitzky, making way through the Scherzo, sharpened the rhythms, until they nearly danced, intensified the contrasting song until it was well-nigh sentimental, and the "austere" Brahms very like a German Michael singing of a Sunday across his sun-lit garden. Passing to the finale, that intricate orchestral Chaconne, the conductor was all for contrast with the successive variations —etched measures finely sharpened say in the wood-winds; massed measures with the whole orchestra piled upon them: upswelling progress from ground-bass theme to deep and full-flung close.

With a like

self. Thereby the music gains a two-fold life.

Through all else in the concert, the Russians rose to conquer. Rimsky's "Scherzo of the Bee" is the merest trifle; but, being fanciful, high-humored and apt, it is livelier pleasure than several score German and German-American tone-poems, five hundred times as long. In the name of the Nine Muses all at once, why should we not be merry at a Symphony Concert? We are human; composers are human; so also is some of their music. Besides does not Rimsky's bee rise out of the sea—first, and last, feat of the kind in all recorded entomology. . . . The Prelude to "Khovantchina" is Musorgsky at the "tone-painting" of which he was many-sided master. By this time, everyone knows his vast and multi-colored tonal tapestry of the crowning of Tsar Boris. Ears that closely heed will also remember the measures that hint at the bleak and thin Forest of Cromy, snow-laden under leaden skies. As etching is the music with that nearness to the object that was Musorgsky's delineative aim. Akin is the Prelude of yesterday—music of the dawn breaking over quarter of ancient Moscow, the Red Squa[illegible] of turbulent mercenaries and hunt[illegible], hiding, dreading outcasts. There is no evocation of nature and the orchestra in the grand style; no rising sun and bla[illegible] of brass. Only the pale light creeping into the eastern sky, touching roof and cupola and belfry; only the stir, still drow[illegible] and smothered, of awakening life; only the echo of pious matins from distance borne. The light recedes; the life hushes [illegible] to another sleep. Upon a pause of silence waits the beginning of a sombre drama. Over a music of bare line Musorgsky lays his thin half tints of color. Upon the ear the measures take form; upon the imagination the illusion is wrought.

Rhythm is mighty, and it shall prevail—much more than all the harmonies of all the modernists from Ravel unto Schönberg. Thrice in his "Scythian Suite" Prokofiev is master of it; when at the beginning the barbarians invoke their Sun-God; when the monsters of the Evil-God dance wildly, grotesquely, filthily; when, finally, the hero, Lolli, strides forth victorious, the Sun-God rises again, and all his hosts acclaim the darting beams. Like Stravinsky's in "The Rite of Spring," these rhythms sweep and pound in barbarian frenzy, in demoniacal fury The whole orchestra shakes and shivers, bounds and and plunges with them. So do devils dance in the dreams and exorcisms of savage men. So do wild tribes march to battle or to rite.

Color is also mighty, and it shall p
vail beyond all the modulations of eit
the primitives or the sophisticates amo
the modernists. Once Prokofiev summ
it when he drives his orchestra, ch
upon choir, into the blaze and sw
of piercing sound with which
"Scythian Suite" ends. At last mu
has achieved the apotheosis of
Sun. The heavens are radiant; the ea
is drenched; frenzied are the tribes of m
There is color again, when through
shadows of Night—as the third divis
is labelled—phantoms flit and wan lig
flicker. For ghostly half-tint there
pallors on Prokofiev's tonal palette.
all of it is glare. Savage are the lust
upon the evocation of the beginning.
the sacrifice proceeds they fall away
and the whole music fades and shatt
Into mystery is ferocity riven and shredd
By these signs is Prokofiev composer
imagination. as again in the fantas
grotesquerie haunting the music of
Evil-God, his monsters and the Night.

Ask of this Russian savagery, and
answers with a music of clang and cla
swirl and flood—tribal cry to
tribal god. Ask of him power
sweep and splendor, and he opens th
final pages incandescent above all
music of our day. Ask of him grotesque
now bestial, now phantom-like, and
looses his dancing monsters, packs in
shrilling night-visions. It is true tha
the "Scythian Suite" are sterile and sh
less intervals, brief, bare and spotty. L
they matter beside this wild and sa
and primitive imagination wielding,
hammer and battle-axe, the forged
tempered weapons of modern music. Ge
or something very like it, is in the dee

H. T.

"SCYTHIAN SUITE" AT SYMPHONY CONCERT

C. P. E. Bach and Brahms Stir Koussevitzky

Koussevitzky has followed a formula in making his first programs. Yesterday for the third time he began the symphony concert with an 18th century concerto, in a modern arrangement. For the second time he ended with a familiar symphony, played without applause between movements. Before the intermission again came the modern new piece, this time Prokofieff's "Scythian Suite," which is promised us on every program.

A concerto by Carl Philip Emanuel Bach, arranged at the request of Koussevitzky by Maximilien Steinberg from an original for five "ancient instruments," made more than amends for its lack of archeological correctness by its plaintive and moving andante, and its spirited allegros. What does it matter that a piece is an arrangement, if the arrangement is as it stands musically and aesthetically satisfactory, as in this case? Conductor and orchestra gave a stirringly eloquent performance.

Koussevitzky prefaced the "Scythian Suite" by two fragments from Russian peras, the prelude to Musorgsky's Khovantschina," and a brief scherzo called "The Flight of the Bumblebee" rom Rimsky Korsakov's "Tsar Salan." The names signed to these works re deservedly illustrious. The audience pplauded both numbers with great gusto, which few showed despite their nuch clapping for the music of Prokoieff.

Yet both pieces are at once too fragmentary and too trivial to deserve inclusion on Boston Symphony programs.

In the old days, Henschel and Gericke won over the local public to the idea of symphony concerts by putting Handel's "Largo" and other gems now relegated to the "Pops," on the programs, along with first performances of Brahms and other then unpopular masters.

Symphony orchestras in smaller American cities still sugar bitter pills for their audience in this way. But in Boston we have been for 25 years beyond that stage of musical culture, thanks to the conductors and to a discriminating minority of the audience. No lowering of the standard of program-making should now be tolerated. And operatic scraps and snippets have long been tabu.

Musorgsky's prelude is good third-rate Italian opera with a Russian accent, like the too celebrated garden scene in "Boris." Rimsky's scherzo is a rather inferior version of the "Bee" by that Schubert whose sole distinction is that he was not "the" Schubert.

Prokofieff's "Scythian Suite" is too self-consciously barbaric. It varies between "andantino," with dissonances perturbing innocence, and "tempestuoso" in several keys at once. There is a "dance of the pagan monsters," which sounds much like American jazz of the sort the composer no doubt enjoyed during his recent residence in Chicago. It made one wish Koussevitzky would some day follow the example of Rudolph Ganz with the St Louis Symphony and put a real jazz piece on the program. Koussevitzky's "Rites of Spring," when he gives it, is going to be dazzling. His marvellous sense of rhythm vitalized what did not strike one as really original music. Unless, perchance, Stravinsky derives from Prokofieff, instead of vice versa. Even so, one must remember that Wagner, harmonically speaking, derived from Liszt.

Koussevitzky does a great service to Brahms in conducting his Fourth Symphony as though there were in the music no hint of pedantry. The orthodox interpreters have so often lent Brahms' music all the defects of orthodoxy that an intense and personal interpretation is a relief, even when it does not strictly obey Brahms' directions. Those who dub Brahms dul should listen to Koussevitzky's conduct ing. It is dramatic, but never theatri cal. The audience again unmistakabl showed its enthusiasm for the new con ductor, whose personal triumph keeps growing.

Next week the novelty is a symphony by the French modernist, Roussel, said to be in his post-Stravinsky manner and not in the post-Debussy style of other works of his already heard here. The other numbers are Wagner excerpts, and the "Oberon," overture of Weber, as announced for the first concert but not then played. The "Meistersinger" prelude is added.

P. R.

Oct 26

FOURTH SYMPHONY CONCERT PROGRAM

At the fourth pair of Boston Symphony concerts to be given in Symphony hall next Friday afternoon and Saturday evening, Mr. Koussevitzky will present for the first time in this country the Symphony in B flat, Op. 23, by Albert Roussel, the distinguished French composer. The concert will open with the overture to "Oberon." The second part will be filled by Wagner's Bacchanale from "Tannhaeuser," the funeral music of Siegfried from "Dusk of the Gods," and the overture to the "Mastersingers of Nuremburg."

Herald Oct 26

Suffocating Perfumes

How a Subscriber to Symphony Concert Could Not Enjoy the Music

The Herald has received the following letter:

"For many years I was a regular subscriber to the Boston Symphony concerts, in fact, had season tickets for over 25 years, and as almost all the money I made over current expenses goes towards music in different forms I think I may say I am quite fond of it. Often I even stand in the waiting line on Friday afternoons, which shows, I think, the love I bear for the youngest art. As you see, I have sat all over Symphony Hall.

"In the upper gallery on Friday afternoon the audience is always attentive. Rarely does any one do anything to interrupt the enjoyment of the music. In the back part of the first gallery when the lights are not dimmed the audience often rattles the programs which they are able to read. Also they bring on Saturday nights bundles in paper bags, which are secreted under the seats, and usually during the most beautiful passages feet and skirts come in contact with said packages, which, with the turning of rattling paper leaves, make noises not agreeable to one who has an acute hearing.

"Often there I have also encountered an undue use of perfume, but a week ago Friday afternoon, when I sat on the floor in the seat of a regular subscriber, I had the most disagreeable experience I've ever encountered. I was surrounded by very well-dressed women, but some one near me was simply reeking with some excessively pungent perfume. Any odor is disagreeable to me, but that particular one was about the strongest I have ever smelt. I did hear the first two numbers, but by the time de Falla's ballet music was played, the hateful odor began to get in its deadliest work. Soon the stage and musicians began to blur to my vision, and only by a mighty effort of will did I succeed in not collasping entirely. When I reached the corridor, a cold perspiration covered the backs of my hands and my forehead. And so I was cheated out of hearing the Fifth Symphony, led by our wonderful new conductor, just because some woman saw fit to deluge herself with a vilely reeking perfume. The tendency has been growing on our public for some time, and I think it is about time to call a halt to such a nuisance."

What would this poor woman have done if she had seen the performance of "The Song of Solomon" in Paris in 1891? There was an appeal to the nose as well as the eye and ear. For the first "device," the music was in D major, the color bright orange, and the hall was perfumed with violet. Each scene had its particular perfume. And when "A Trip to Japan in 16 Minutes" was performed at the Carnegie Lyceum in New York, Oct. 28, 1902, a newly invented apparatus spread perfumes in the hall. This was "the first experimental perfume concert in America."

Our correspondent should have called an usher, pointed out the offender and said: "Sir, remove that smell." Then she could have enjoyed De Falla's charming music and sat, untroubled, through the symphony.

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in G minor.

SYMPHONY PROGRAM

At the Symphony concerts this week Serge Koussevitzky will present for the first time in this country the Symphony in B flat by Albert Roussel, French composer. The other numbers will be Weber's "Oberon" overture, the bacchanale from "Tannhauser," the funeral music from "Dusk of the Gods" and the "Meistersinger" overture.

Koussevitzky is now planning to give this week the Wagner and Weber he dropped from the opening Symphony program after the first announcement of it. A new symphony by Roussel, a Frenchman, whose other music heard here has not made a deep impression, and the "Meistersinger" prelude are the other numbers.

SYMPHONY ELOQUENT IN BRAHMS

Great Fourth Is More Than Match for Moderns

BY WARREN STOREY SMITH

One fact made clearer with each succeeding Symphony concert is that, contrary to many expectations, Mr. Koussevitzky is proving himself no specialist in the music of the moderns.

At the concert of yesterday afternoon, three pieces by modern or relatively modern music-makers stood upon the programme: Musorgsky's Prelude to Khovantchina"; a Scherzo, "The Flight of the Bumble Bee," from Rimsky-Korsakov's "Tsar Saltan," and Prokefiev's "Scythian Suite," all played for the first time in Boston.

BACH AND BRAHMS

And yet, although Musorgsky's charming Prelude was most poetically played, although the performance of Rimsky-Korsakov's deft and tricksome Scherzo was a marvel of orchestral virtuosity, and although the barbaric music of Prokofiev was played with a superb fire, power and sweep, still the keenest delight of the afternoon lay not in any of these things.

Rather was it to be found in the exquisitely moulded performance of the Andante lento molto from a concerto of Philipp Emanuel Bach (as orchestrated by Maximilian Steinberg) and in Mr. Koussevitzky's puissant and persuasive reading of the Fourth Symphony of Brahms.

Makes Symphony Sing

In the recollection of Mr. Koussevitzky's interpretation, at the first concert of the season, of the Variations on a Theme by Hadyn and of that of the E minor Symphony yesterday, an anti-Brahmsite may be newly defined as one who has not been privileged to hear that composer's orchestral music performed under the leadership of this conductor. Surely not since the days of Nikisch has the Fourth Symphony of Brahms sounded in Boston as yesterday it sounded. Gone was the stodginess and, if you will, the sogginess that some inevitably associate with Brahms in orchestral composition. Instead, there stood forth yesterday a music incessantly eloquent, a music now lyrical, now impassioned; now portentous and now grippingly dramatic.

From first to last the symphony sang. To cite a single outstanding instance, unforgettable was the delivery of the melting phrase that comes as afterthought to the sedond theme of the first movement. Again, richly, broadly, streamed the song of the 'cellos in the Andante.

Music of Divers Emotions

To the third movement Mr. Kousse- itzky brought a rhythmic incisiveness trangely exhilarating, and no mere eries of academic variations on a ine-measure theme was the final haconne. Here instead was music of nood, music of many and divers emoions progressing to a rarely stirring limax that, like the end of Beehoven's Fifth Symphony a week ago, oused the audience to manifest and hole-hearted enthusiasm.

In Mr. Koussevitzky's version of this, rely the most eloquent of Brahms' ur symphonies, some may perchance iss the grave, reposeful beauty that rtain conductors find in the first ovement, the sacerdotal solemnity th which they endow the Andante. ere is, indeed, in Mr. Koussevitzky's rformance a suggestion that Brahms, the arch-typical Teuton, had in him a trace of Slavic fire and passion. But if Mr. Koussevitzky's temperament has a little colored and transformed what we are generally pleased to believe (whether or not erroneously) was the temperament of the august and hieratic Brahms, there is no denying that Mr. Koussevitzky also vitalizes and dramatizes this music in amazing degree.

Brahms of Flesh and Blood

For the moment the listener is well convinced that thus and thus only did the music first sound in the mind of the composer. For the moment, too, it is possible to believe that the Brahms legend has done that composer more harm than good. Perhaps he was after all a man of flesh and blood and not a mere sublimation of academic music procedure. Assuredly it was a composer whose feeling ran strong and deep who could sense the range of human moods and thus weave them into an organic musical structure.

Not the least happy feature of the symphony concerts under Koussevitzky's rule is that conductor's resurrections from the music of the 18th century and his supremely eloquent interpretation of that music. Granted that the first and third movements of this Concerto of Philip Emanuel Bach's do not noticeably diverge from the set ways of 18th century music, the beautiful Andante that comes between seems to have been written a hundred years before its time. There need be found no more convincing evidence of the originality of the greatest of the three composer sons of Johann Sebastian than the chief theme of this Andante, which

velopment of Wagner's harmoni
iom.

Of Singular Charm

As in "Boris," so in "Khovantchina"
msky-Korsakov was the good angel
Musorgsky. To him, indeed, fell the
tire task of orchestrating this last
pera of his comrade; and to judge by
the Prelude heard yesterday this or-
chestration is in Rimsky's happiest
vei Picturing the coming of dawn
ove the Red Square in the Kremlin at
Moscow, the Prelude is music of singu-
lar imaginativeness and charm. And
oddly enough, it suggests in no uncer-
tain fashion the Prelude to the thi
act f "Tosca" that woul

150

Leningrad, That Raised Mild Rumpus at Boston Symphony, Not Recognized by U.S.

The word "Leningrad" on a Boston Symphony Orchestra programme last week certainly stirred things up.

This form was substituted for the old name "Petrograd."

Because of the widespread interest in the case these new facts are of interest.

Which Is Correct?

Suppose we should dishonor the memory of George Washington by taking his name from the capital of the United States and replacing it with the name of some far from great man of today.

This would be the same sort of thing as it is to use Leningrad in place of Petrograd or St. Petersburg, says Serge Koussevitzky, Russian conductor of the Boston Symphony Orchestra.

The many changes in name of the Russian city that was born St. Petersburg, matured as Petrograd and is dying as Leningrad, are no official concern of the United States State Department, according to Washington officials. As is well known, America has not recognized the Soviet government, and so has no official communication whatever with Russia. The only official Russian agent in this country is the financial agent of the Kerensky regime, who has his office in New York.

As Leningrad was Petrograd under Kerensky, it is Petrograd to the United States government, but privately, if the government wished any communications to go to the Russian capital, they would be addresed Leningrad.

For the Soviet government has issued notice that no mail addressed to Petrograd will be delivered. Hence if you do not wish your mail to be destroyed, it must be addressed Leningrad. What government mail does go to the changeling city is addressed to Leningrad.

Irish City Changed Name

Our State Deartment has nothing to say if a foreign city wishes to change its name. It is considered purely a domestic affair of the foreign government. When the Irish Free State decided that the name of Queenstown was entirely to British, and decreed that the port should be known as Cobh, the State Department here raised no objections, but after its recognition of the Irish Free State, acceded to that government's wishes in the matter.

The Swedish government has given notice that after Jan. 1, its capital, Christiania, shall be known as Oslo, because Christiania is too Danish for the sovereignty of Sweden. Without strenuous objection, the State Department, after Jan. 1, will address its Christiania mail to Oslo.

As for the use of private citizens in this country of the words Petrograd or Leningrad, it is merely a matter of individual taste.

Peter the Great, for whom Petrograd was named originally

Lenine, for whom Petrograd has been renamed by the Soviets

Where Name Came From

"St Petersburg—or Petrograd, as they called it during the World war—is a great monument to that great Russian, Peter the Great."

That is the emphatic rejoinder of Serge Koussevitsky, leader of Boston Symphony Orchestra, when people ask whether he is in sympathy with calling the Russian capital by its Soviet name, Leningrad, which has been used in the notes in the first two Symphony programmes.

Mr. Koussevitsky protests at the thought that Lenin, late chief of the Soviets, should be considered as great a Russian as Peter, and his memory perpetuated by replacing Peter's name as the designation of the seat of the Russian government.

But a Soviet law takes every precaution to compel the use of the name Leningrad, not only by Russians but by foreigners dealing with that country.

This third name for the same city marks the third of three tremendous chapters in the history of Russia.

The second chapter was the change to Petrograd.

One of the last acts of Czar Nicholas II as a full-fledged autocrat was at the beginning of the World war, when he issued an imperial ukase, or direct decree to the nation, ordering that St. Petersburg be known from that time as Petrograd and that alone.

As his army clashed with the forces of Austria and Germany, a cry went up that German interests in Russia were exerting pressure. Strong suspicions were gossiped around, linking the Czarina with the propaganda, for she had been born a German princess. It is true that her presence had attracted many of her countrymen to Russia, and had secured favoring circumstances for their residence there.

Powerful German Faction

Also there was a powerful German faction descended from ancestors who had intrenched themselves in business and other pursuits in the old days of Peter and Catherine. They were rich and important. The war fanned flames of hate against them, the desire to rid the country of them, of their influence and their memory.

Every mention of the name St. Petersburg became obnoxious, because of the German-sounding termination, "burg." It did not matter that the name was over 200 years old. Nor did it count that the name was derived from the language of Holland, and not Germany. Since it had a German sound, it was best for it to go. And so the Czar decreed.

The new name, Petrograd, was thoroughly Russian. A great deal of importance was fastened upon it because of its symbolism, for Russians are fond of symbols. In speaking and writing Petrograd, they indicated their pride of national spirit and their anti-German sentiment.

Now we come to the first chapter in the history of the city.

"Father of His Country"

And the original naming of St. Petersburg, we discover, has something in common with the naming of Washington, D. C. For both capitals bear the names of men who were voted the title: "Father of His Country."

Peter had defeated Sweden, which, up to that time, had been a foremost military power. Following the treaty of Nystad, his victory was celebrated with a solemn thanksgiving in the Troista Cathedral in Petersburg. After this ceremony, the Czar went to the Senate. And to great acclaim the chancellor hailed him as:

"Father of the Fatherland, Peter the Great and Emperor of all Russia."

THIS CLIPPING FROM

BOSTON, MASS.

ADVERTISER

OCT 3 1924

NEW SYMPHONY LEADER HAILED

The Boston Symphony Orchestra was introduced to its new conductor, Serge Koussevitzky, yesterday, when it met for the first rehearsal. E. Sohier Welch, representing the trustees, did the introducing, and the orchestra gave a rousing welcome.

Serge Koussevitsky.

Mr. Koussevitzky made a brief speech.

The famous Russian said in part that an orchestra with art as its sole aim was a rare phenomenon. It was this quality in the Boston Symphony which brought him to America.

THIS CLIPPING FROM

BOSTON, MASS.

TRANSCRIPT

OCT 3 1924

THE NEW, THE OLD, AS MUSIC PAUSES UPON ITS COURSE

MR. KOUSSEVITZKY'S WAY WITH AUDIENCES

Late-Comers, Interruptions and Programs—The People's Orchestra and Guest Conductors—Malcolm Lang Takes Over the Cecilia—Mr. Samuel and Bach—A "Concert-Course," in New York—Incidents and Opinions

LIKE most conductors Mr. Koussevitzky dislikes applause between the divisions of a Concerto or a Symphony. Taking his courage in his hands, he has persuaded even miscellaneous Parisian audiences to forego these interruptions. Gently but persistently he intends to bring the more docile Bostonians of Symphony Hall to a like state of mind and habit. For the change Mr. Monteux was already paving the way. Toward the end of last season, one or another piece did pass unbroken and undisturbed by too eager plaudits. The more observant, the quicker-witted, had begun to understand and respect the restraining gesture. One obstacle, however, held firm. Mr. Monteux preferred to begin a concert with a Symphony. Willing or unwilling, he must pause after the first movement for the tardy. While he waited for them, they who would clap seized the opportunity, and once more the lesson of silence was unlearned.

Mr. Koussevitzky takes a different course. He prefers to set a Symphony at the end or in the middle of his program. For beginning he usually chooses an ancient piece that, however divided, passes succinctly and swiftly. He keeps the pauses too brief for any sort of interruption. Only at the end may the belated enter. The middle hour of the concert will also protect his Symphonies and Concertos. All comers have then arrived. None is quite ready to depart. Yet the final piece, unless it is as close-knit and continuous as Skriabin's "Poem of Ecstasy" next week, will open pitfalls. As there are those who have never heard the first act of any opera in the repertory of the Metropolitan, so there are those who have next to never heard the last number on a Friday afternoon at Symphony Hall. Unless Mr. Koussevitzky casts a spell upon them, his pause, however short, will be their signal for departure. Wait he must or have the rustle of skirts and the impact of closing doors added to his tuneful choir. There are observers on the side-lines who look forward to a duel that will be as pretty as it is polite.

Here in Boston

For a fifth season, beginning on Sunday afternoon, Nov. 2, at the St
ter, the People's Sym
resur

THIS CLIPPING FROM

BOSTON, MASS.

HERALD

OCT 3 1924

LEADER KOUSSEVITZKY TAKES OVER SYMPHONY

The Boston Symphony Orchestra yesterday assembled for the first time under Serge Koussevitzky and began the season's rehearsals. E. Sohier Welch of the board of trustees introduced the new conductor to the players.

THIS CLIPPING FROM

BOSTON, MASS.

POST

OCT 3 1924

SYMPHONY MEETS NEW CONDUCTOR

Koussevitzky Makes Brief Speech at Rehearsal

At 10 o'clock yesterday morning the members of the Boston Symphony Orchestra assembled at Symphony Hall for the first rehearsal of the season and were then and there introduced to the orchestra's new conductor, Serge Koussevitzky.

Led to the platform by E. Sohier Welch of the orchestra's board of trustees, Mr. Koussevitzky was by him formally presented to the band, and after much applause made a brief speech of greeting.

GLAD OF OPPORTUNITY

The fame of the Boston Symphony Orchestra, said Mr. Koussevitzky in substance, had spread all over Europe, and it gave him great pleasure to be called to lead an organization of such repute.

Furthermore, he said that an orchestra which existed solely for art was now practically unknown on the other side of the Atlantic, and above any other consideration it was this quality in the Boston Symphony Orchestra which drew him to our shores.

THIS CLIPPING FROM THE

SCHENECTADY

N. Y.

GAZETTE

OCT 4 1924

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BOSTON SYMPHONY ORCHESTRA.

Ben Franklin has announced that he will present the Boston Symphony orchestra of 105 musicians, under the direction of Serge Koussevitsky at the state armory. Monday, November 10. The concert will present for the first time in this section, Serge Koussevitzky, the new conductor of the organization, who comes from Europe with references and econiumns. The assisting artist will be a pianist, known in this territory. The armory will be specially decorated for the event. Seats may be ordered at once through Mr. Franklin, in care of Cluett and Sons, Schenectady.

THIS CLIPPING FROM

BOSTON, MASS.

TRANSCRIPT

OCT 4 1924

Serving the Muse on the Volga-Banks

Drifting Down to Astrakhan with Koussevitzky and His Orchestra—A Barnstorming Jaunt de Luxe

DURING the spring of 1914 it was my good fortune to be the guest of Serge Koussevitzky, the new conductor of the Boston Symphony Orchestra, on his last memorable concert tour of the Volga. These famous tours, of which he made only three all told, were among the most unique, the most interesting and the most dramatic musical events of our time. My wife and I were the only Americans ever invited by Koussevitzky to make the tour with him, and I was the only journalist among the half dozen invited guests who went down the Volga with him in 1914. I was not invited as a journalist, however, but as a personal friend of Koussevitzky.

Koussevitzky, whom I have known intimately for more than twenty years, is an idealist with very lofty aims, and he visited those remote towns on the Volga in the role of a great musical missionary preaching the gospel of the beautiful to the inhabitants of all the larger towns on the banks of that majestic river. Possessed as he is of great wealth, the financial outcome of the tour was a matter of indifference to Koussevitzky. Indeed, the commercial idea did not enter into his calculations at all and the trips were undertaken, as a matter of fact, at great pecuniary loss, because of the enormous expenses involved. And this notwithstanding the fact that regular theater prices of admission were charged and eagerly paid by the enthusiastic audiences that crowded the theaters along the route.

Koussevitzky spent fully $100,000 a year out of his own pocket, over and above the

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Koussevitzky spent fully $100,000 a year out of his own pocket, over and above the income derived from his concerts, in maintaining his orchestra of one hundred men. He paid them high salaries which assured them a good living and they were pledged to give their services to him only. Thus he was enabled to rehearse to his heart's content and to fully impress his own will upon his musicians—an ideal often longed for but seldom attained by other conductors.

* * *

Koussevitzky is the only professional musician of our times wealthy enough to maintain a private orchestra of this character. He founded this orchestra in 1909 at Moscow, recruiting it from the best performers obtainable. Its personnel was made up almost exclusively of Russian players. In fact the only foreigner that I recall was the leader of the double-basses, who was a Dane. The concert master, a very able violinist, was from Tiflis. The first flute was brother of Josef Lhevinne, the famous Russian pianist. When I made the tour with Koussevitzky he had been drilling this orchestra for five years and he had already brought it up to a high pitch of proficiency.

Koussevitzky's first experiences as a symphonic conductor had been gained some years before with the Philharmonic Orchestra of Berlin where he resided from 1903 to 1909 and where he gave annually a series of concerts at which he introduced many new Russian works. As a preliminary to the Berlin concerts he had practised for a year with his own private orchestra which he had founded in Berlin, recruited largely from advanced students of the Royal High School.

A special steamer had been chartered by Koussevitzky for the trip which covered 2500 miles, or the entire navigable portion of the Volga. With the one hundred players and their wives, the numerous personnel of the management and the invited guests we numbered about 200 souls on board besides the crew. There were only twelve of us in the first cabin, however, and a merry life we led during the four weeks required to make the trip from Tver to Astrakhan.

When my wife and I arrived in Moscow the middle of April, 1914, Koussevitzky was still busy with his rehearsals putting on the finishing touches for the Volga programmes. We spent two delightful weeks as his guest in his beautiful home on the Smolensky Boulevard. It required thirteen servants to run Koussevitzky's establishment, from which fact an idea may be gained of the sumptuous style in which the Koussevitzkys lived.

Koussevitzky did not cater to the primitive musical understanding of his Volga audiences; on the contrary he served them with rather heavy musical fare. The programs varied and included Beethoven's Eroica and Seventh Symphonies, his E-Flat and G Major piano concertos with Edouard Risler of Paris as soloist; Liszt's Symphonic poem, "Mazeppa," Rachmaninov's Second Symphony, Rimsky-Korsikov's "Easter Festival" Overture, Weber's Invitation to the Dance, Skryabin's Second Symphony, Chaikovsky's Fifth and numerous smaller work.

I was deeply interested in observing the effect that such music, magnificently played, made on those audiences. Although musically uncultured they were very intelligent and highly receptive. They displayed an instinctive feeling for the lofty and the beautiful and reacted to Koussevitzky's spirited readings as a high strung horse does to a master hand at the bridle. The enthusiasm was genuine and spontaneous and the auditors listened with rapt attention. It was like watching the face of an unspoiled child while listening to a beautiful fairy tale and, indeed, to those Russians on the remote Volga this was a veritable fairyland of beauty that Koussevitsky revealed to them. Before his advent they had never heard a symphony orchestra and had never even seen many of the instruments. At Saratow a deputation of the citizens called on Koussevitsky at his hotel and requested that he place the harps at the front of the stage at the concert in order that the people could see and admire those beautiful golden instruments.

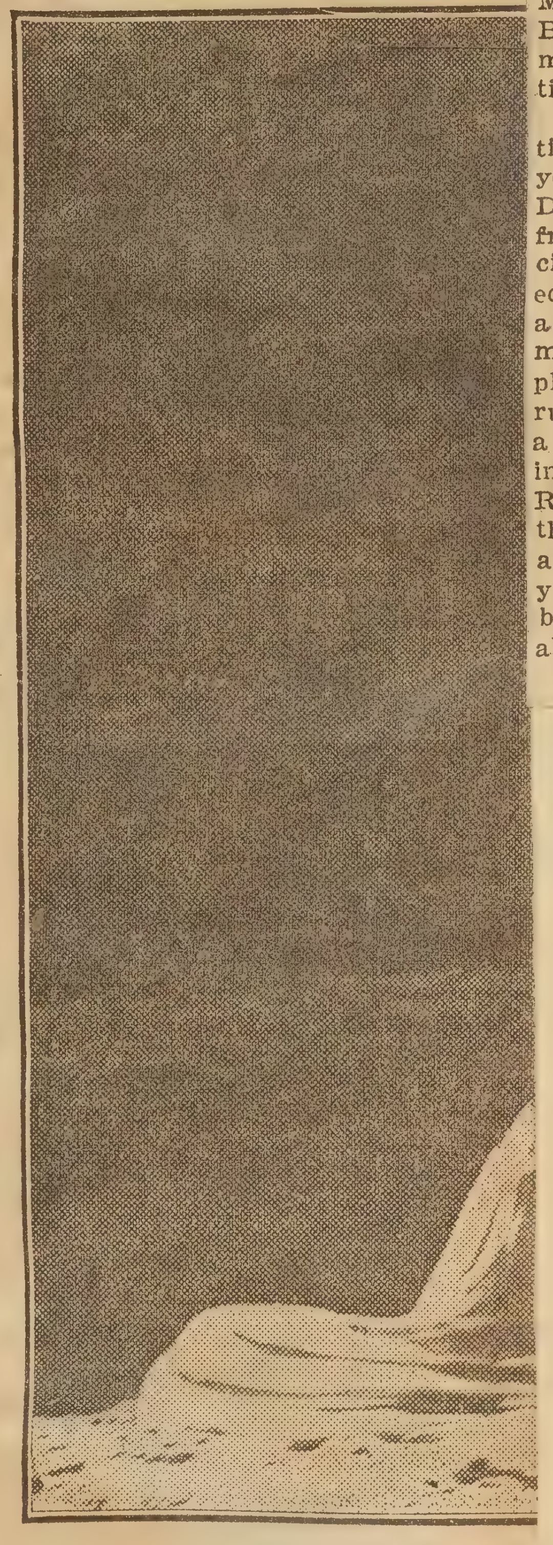
* * *

At Jaroslav, Kostroma, Nizhni Novgorod, Kassan, Samara, Saratov and Astrakhan two concerts each were given. Thus we had a three-days' stay at all of the more important cities which afforded us plenty

125,000, and is the center of the great fish and caviar trade of the Volga and the Caspian Sea. We found a very mixed population there, including many Persians.

There were no concert halls anywhere along the route, the theaters being the only available auditoriums. But I was astonished at the size and elegance of some of these theaters, which seated from two thousand to three thousand people and were well appointed in every respect.

A few hundred miles north of Astrakhan we visited a tribe of Kalmucks, a wild nomadic people living in tents something after the manner of our Indians. Strange to say these half-savage people were worshippers of Buddha and carried a Buddhist Temple about with them on their wanderings over the trackless steppes. When the tribe saw the big steamer approaching their shore they thought that the Czar had come to make them a visit and they turned out in full force to welcome us. The men proved to be very friendly and I took some interesting snapshots of them, but the women were very shy and would not be photographed, believing that the camera was an instrument of the devil.



Scene

Ismene,

Koussevitzky, aside from possessing great natural gifts as a musician, has enjoyed the unique advantage of having been able to develop along original lines, following his own ideals only, without being hampered by the necessity of catering to anyone. His conducting is very original, always interesting, and extremely fascinating.

He has never followed beaten paths but has been inclined rather to break away from tradition. Arthur Nikisch was his ideal and he profited greatly from Nikisch's example during the years he resided in Berlin. Koussevitzky cannot be called a "second Nikisch" however. He is not "second" to anyone. He is a "first." He has blazed out a trail of his own and his reading of the classics as well as of the moderns is highly original in conception and delivery. His technical command is complete and he possesses a volcanic temperament but it is always kept within bounds. Although his interpretations are highly subject they are always under objective control. He feels the composer's message with great intensity and he has a wonderful capacity for presenting his listeners with a vivid picture, perfect in every detail, of his own illumined inner image of the score.

* * *

Koussevitzsky has a wonderful feeling for dynamics, for light and shade, for strong contrasts. His ideas of tempi in reading the classics are often at variance with the traditional ideas, but his unerring musical instincts always keep him within reasonable artistic limits. With all of his originality Koussevitzsky is never bizarre or freakish. His strong magnetic personality immediately establishes a contact with the orchestra and with his audience. Added to all of these remarkable attributes is his stage presence of great charm.

Koussevitzsky first became famous not as a conductor but as a virtuoso on the contra-bass. The story of how he came to be a devotee of this unwieldy instrument has never yet been told in America. When he applied for admission to the Moscow Conservatory at the age of fourteen he asked for a scholarship as he was too poor to pay tuition. The only scholarship available at that time was for the double-bass, so he took up the study of this instrument not from choice but from necessity in order to get into the conservatory.

Under the instruction of the celebrated Rambassec his interest was thoroughly aroused and he soon saw the possibilities of exploiting the bass as a solo instrument, such as had not been attempted since the days of Dragonetti, more than a century ago. For Koussevitzky plays the regulation four-string bass, tuned to fourths, whereas Botessini, who attained worldwide fame as a soloist during the middle of the last century, played a small size three-string bass which he tuned to fifths

tone of remarkable sweetness and purity from his ponderous instrument and he possessed an astonishing technical facility, running up and down the huge fingerboard with the ease, accuracy and elegance that Casals displays on the 'cello.

At that period Koussevitzky wrote numerous compositions for the bass, among them being a concerto which I heard him play at one of his Berlin concerts. Those concerts were very much in vogue twenty years ago. The distinguished Russian frequently had the assistance of Henri Cassadessu, the famous viola d'amour of Paris, and the charming old 17th and 18th Century duets for viola d'amour and double-bass which they played together created a veritable furore. Koussevitzky's appearances in Russia with Shalyapin, with whom he frequently joined, attracted capacity audiences.

I once traveled from Berlin to Leipzig to hear him as soloist with the world famous Gewandhaus Orchestra under Arthur Nikisch. On that occasion he played two of his own transcriptions for double-bass, Mozart's Concertó for Bassoon and Max Bruch's Kol Nidrei. Koussevitzky played magnificiently and the staid and conservative audience gave him royal welcome.

No other professional musician of our times has done so much to foster promising young musical talents as Koussevitzky. During the six years he lived in Berlin, from 1903 to 1909, I was intimately associated with him and to my personal knowledge he was then supporting and financing a large number of young composers and music students, mostly his own country people. Koussevitzky also gave half a million rubles ($250,000) for the establishment of a publishing house in Moscow which became internationally known as the "L'Edition Russe de Musique," which was founded for the purpose of publishing the works of and furthering the interests of talented young Russian composers. Though he has been less than a month in Boston, he is already seeking out the younger Americans.

ARTHUR M. ABELL

THIS CLIPPING FROM
BOSTON, MASS.
POST

OCT 4 1924

KOUSSEVITZKY KNOWS

The Boston Symphony Orchestra's new conductor, Serge Koussevitzky in his little speech introducing himself to the members of the organization of which we are all so proud, said that an orchestra which existed solely for art was now practically unknown on the other side of the Atlantic, and above any other consideration it was this quality in the Boston Symphony Orchestra which drew him to our shores.

Koussevitzky knows whereof he speaks, and it is a fine thing to find him realizing thus early the spirit that created the orchestra, that kept it alive and that has assured its future. It was the stir of art in the mind of Henry L. Higginson, not the desire for money or fame, that brought our magnificent band into the world and has kept it free from commercialism and safe against all ill-advised attempts to make it an adjunct of organized labor.

THIS CLIPPING FROM
COLUMBUS, OHIO
DISPATCH

OCT 5 1924

The Boston Symphony recently gave two full performances of Beethoven's Ninth symphony to accommodate all who wanted to hear it.

THIS CLIPPING FROM

OCT 4 1924

Boston Symphony Coming November 10

In the realms of music, no attraction is as great as a symphony orchestra, and when the orchestra is the Boston Symphony, then it is that we have the finest musical attraction to be presented. To continue further in this argument the ability, artistry and personality of the conductor are things of high consideration, and we are therefore to have increased pleasure at the State Armory, Schenectady, Monday evening, Nov. 10, when Ben Franklin presents the Boston Symphony of 105 men, because on that occasion we shall have the pleasure of welcoming Serge Koussevitzky, the conductor who begins his engagement this season with this orchestra. It is hardly necessary to speak of the excellence of the Boston Symphony Orchestra for it is a well known fact that among orchestral bodies it stands at at the head and has done so for years.

THIS CLIPPING FROM
BUFFALO, N. Y.
NEWS

OCT 4 1924

Boston Symphony November 13.

Serge Koussevitzky, new conductor of the Boston Symphony orchestra, who will appear in Buffalo with the Boston Symphony November 13, under the local management of Bessie Bellanca, has just arrived in America. The celebrated Russian has been jestingly called the "lightning conductor," not because of his volatile, magnetic personality, but because his engagements are so many and in such widespread area. The last half-year has been extremely busy for Koussevitzky. He spent March and April in London as guest conductor of the London Symphony orchestra, leaving there for Barcelona to conduct the Wagnerian orchestra there. In May he returned to Paris to complete his series of famous "Koussevitzy Concerts" and conduct performances of "Boris Gudunov" at the Grand opera, returning to London to conduct a short opera season before taking his summer vacation.

PITTSBURG, PENN.
PRESS

OCT 5 1924

NEW CONDUCTOR HEADS SYMPHONY THIS SEASON

Serge Koussevitsky, the new leader of the Boston Symphony orchestra, arrived in this country last week, and great things are expected of the young Russian conductor, who is the man of the hour in Europe, and whose fame has long preceded him in this country.

A concert by the Boston Symphony orchestra is always an event of great importance, and their visit to Pittsburgh this season has double interest with Koussevitsky as leader. This orchestra opens the symphony season at Syria mosque on Friday night and Saturday matinee, Nov. 14 and 15. Different programs will be presented at the concerts, which will be the rule throughout the season with all the orchestras in this course.

Following the Boston, the second pair will be given by the Cleveland, with Sokoloff conducting, and Elsa Alsen, Wagnerian dramatic soprano, as soloist. The third will be the Cincinnati, with Fritz Reiner conductor, and Viola Mitchell, violin soloist; Minneapolis, with Verbrugghen, conductor, on Feb. 6 and 7; the New York Philharmonic, Mengelberg, conductor, on March 13-14, and the Detroit, Gabrilowitsch, conductor, March 27-28, featuring Maier, Pattison and Shattuck, piano soloists.

THIS CLIPPING FROM
BOSTON, MASS.
POST
OCT 5 1924

Symphony's New Leader "Law Unto Himself"

Koussevitzky's First Program Shows Independence of Mind and Action

BY WARREN STOREY SMITH

Boston's orchestral season is indeed well-nigh upon us. Before the present week is ended the Boston Symphony Orchestra will have begun its 44th season, and Mr. Koussevitzky's first appearance before an American audience will have passed into history.

And second only in interest to Mr. Koussevitzky's actual conducting, upon which no report may be made for another six days, is the announcement of his first two programmes.

Prospective Programmes

It was not unreasonable to suppose that, whatever his individual bent as programme-maker, the new conductor of our orchestra would at the outset follow in the footsteps of his immediate predecessors. From him then might easily have come the sort of list that has been hallowed by long usage, a list that for its principal item should contain one of the major symphonies of Beethoven, flanked by an overture by Wagner and by a tone-poem of Liszt or of Richard Strauss.

But not for Mr. Koussevitzky was such stereotyped procedure. Rather his first programme is eloquent of independence of mind and originality of action. Plainly Mr. Koussevitzky is a law unto himself. And that is as he would wish.

First of all this inaugural programme contains no symphony—in itself a daring stroke. Usually it is only in mid or late season that a conductor ventures a symphony-less symphony concert. On an opening programme such an omission is nothing short of heretical. And furthermore the name of Beethoven—or of any other of the greater "classical" composers—is conspicuous by its absence.

But if Beethoven is neglected Brahms is not for replacing the two Wagnerian experts originally announced will come the Hamburg master's Variations on a Theme by Hadyn, one of the most genial and most grateful of his orchestral pieces.

Again Mr. Koussevitzky has made a programme not predominantly Teutonic, but rather one that is broadly representative, and the conductor's catholicity of taste is at once made apparent. From the hand of the Italian Vivaldi, contemporary of Bach and Handel, comes the first item: a concerto for orchestra with organ, attributed to Bach until the pianist Alexander Siloti not long ago discovered the original manuscript. By Mr. Siloti the concerto has now been transcribed and modernized, and of it Mr. Koussevitzky speaks warm words of praise.

Mr. Koussevitzky's selection of this piece for first place upon his first programme is in accord with his well established custom of restoring to the orchestral repertory neglected pieces from the hands of the less known ancients. Hence his Vivaldi Concerto is quite certain to be followed, later in the season, by the pieces by Locatelli, Riegel, Boccherini and Philip Emmanuel Bach which in European concert halls he has made peculiarly his own.

Finally as a Russian famed for his reading of Russian music, Mr. Koussevitzky pays tribute to his own country in choosing for his closing number Scriabin's "Poem of Ecstacy," a feverish and voluptious music in the interpretation of which he is said to excel all other conductors. Here then will be disclosed Mr. Koussevitzky astride one of the most famous of his conductorial war-horses, while immediately preceding Scriabin's poem comes another piece with which he has elsewhere created a marked sensation—the Swiss-French Honegger's musical picture of a 33-ton American locomotive—"Pacific 231."

With the addition, then, of Berlioz's overture, "The Roman Carnival," which is sure to receive at Mr. Koussevitzky's hands a stimulating performance, the items, a trifle oddly assorted, that make the programme of this first concert are here duly listed.

More conventional in content and in structure is the programme for the following pair of concerts, those of October 17 and 18. On it first of all hitherto neglected German classics have their innings. This particular concert, in fact, which will begin with a "Concert Grosso" of Handel and will end with the Fifth Symphony of Beethoven, might, in the eyes of the conservatives, seem a more suitable list for the opening of the season.

But let us be duly thankful that Mr. Koussevitzky has no inclination to do the obvious and the expected thing. Were he more conventionally minded the season to come wuold assuredly be devoid of many of its potential and prospective excitements.

THIS CLIPPING FROM
BUFFALO
NEW YORK
EXPRESS
OCT 5 1924

Serge Koussevitzky, now conductor of the Boston Symphony orchestra, who will appear in Buffalo with his orchestra on November 13th, under the local management of Bessie Bellanca, has just arrived in America. T[illegible] celebrated Russian has been jestingly called the lightning conductor, not because of his volatile, magnetic personality, but because his engagements are so many and in such widespread area. The last half-year has been extremely busy for Koussevitzky. He spent March and April in London as guest conductor of the London Symphony orchestra, leaving there for Barcelona to conduct the Wagnerian orchestra. In May he returned to Paris to complete his series of famous Koussevitzky concerts and conduct performances of Boris Godunov at the Grand Opera, returning to London to conduct a short opera season before taking his summer vacation. Koussevitzky was born at Tver, in Northern Russia, in 1874. At twelve he conducted the orchestra of the town theater. He graduated from the Moscow conservatory and for a considerable period was known as a double bass virtuoso and was said to be the finest performer on that instrument in Europe. Koussevitzky's most prominent achievement in Russia was the organization of an orchestra which he evolved, subsidized and conducted in Moscow. With this splendid organization he gave concerts in Moscow and Petrograd and traveled all over Russia. He founded a Russian musical house which gave many Russian composers encouragement by publishing their works. It was in 1920 that circumstances took him westward and immediately he became the central figure of orchestral concerts in Paris and London. Koussevitzky has a keen interest in ne wmusic. "I understand that America is very fond of modern music," he said recently, "and I am going to introduce to the American public some modern Russian compositions which I consider interesting. German music is in decadence now. I don't believe we will get much worth while from Germany in the next few years. The new music will come from Spain, from Russia and from France. In Russia there has been a lot of music written quite unknown to the rest of the world up to 1916, when the Bolshevik regime spoiled every intellectual production." The Bolsheviki wanted to make Koussevitzky musical commissary in 1916, but he refused, realizing that the duties of the position, which involved full control of all things musical in Russia, would interfere too much with his work as conductor of the Moscow orchestra.

THIS CLIPPING FROM
PHILADELPHIA, PA.
INQUIRER
OCT 5 1924

We spoke last week of Koussevitsky, the new leader of the Boston Symphony Orchestra and the remarkable programmes he gave in Paris. The season of that organization begins simultaneously with ours. The Boston Herald gives the first two programmes as follows:

First programme, October 10-11:
Concerto for orchestra (arr. by A. Siloti), ...Vivaldi
Overture to "Oberon"..................Weber
Bacchanale from "Tannhaeuser"......Wagner
Funeral March of Siegefried, from "Goetterdaemmerung" ....Wagner
"Pacific 231" ....Honegger
(First performance in America)
Poem of Ecstasy ....Scriabin

Second programme, October 17-18:
Concerto Grosso in D minor (for strings), ...Handel
"Danse" ....Debussy-Ravel
"El Amor Brujo" ("Love Magic")..De Falla
(First Performance in America)
Symphony in C minor No. 5......Beethoven

Mr. Koussevitsky is not afraid to begin with Honegger and Scriabin. Is the red flag really to fly on Symphony Hall, as Mr. Hale suggests? Some of us will regret that the Boston players no longer visit this city. They have quite recovered the distinction which was theirs up to the unfortunate collapse of the Muck regime. So, at least, we judge from the comments of Mr. Hale, and there is no better judge than he.

While we are on the subject of pro-

THIS CLIPPING FROM THE
PORTLAND
ME.
TELEGRAM
OCT 5 1924

Bringing new scores with which to startle a nation and carrying an impressive bass viol, Serge Koussevitzky arrived on Friday, Sept. 12, on the Aquitania from Russia, to lead the Boston Symphony Orchestra In his lapel he wore, a bit apologetically, the red ribbon of the Legion d'Honneur, bestowed on him by the French Government two days before he sailed. In his pocket he carried contracts assuring him of the rights to the first performances of half a dozen works by modern composers.

At the Boston Symphony concerts this season he will give for the first time in America Moussorgsky's Tableau d'une Exposition, especially orchestrated for the conductor by Maurice Ravel; Arthur Honegger's Pacific 231 and Serge Prokofieff's Suite Scythe, which he gave in Paris last year. Igor Stravinsky will play his new piano concerto which had its premiere at the Concerts Koussevitzky in Poris last Spring and thet conductor who sponsored his Sacre du Printemps in Paris last year will probably lead several others works of the composer.

Although Mr. Koussevitzky is known as the "apostle of the moderns" he will not devote himself exclusively to giving performances of their works. He wants to present unusual programs; that is, programs which have not become platitudinous through repetition, and will include several symphonic works of the old masters which are so seldom heard that they are almost new. Boccherini's almost unknown Symphony in C and Locatelli's Funeral Symphony, written in memory of his wife, he presented to London audiences last year and he will offer them in Boston and New York this season.

It is for Pacific 231, however, that he shows the greatest enthusiasm. "It is not only a new work," he says, "it is something which has never been done before. Its form, its thematic construction, the very sounds produced, are different from any music I have ever heard. It is stupendous. It is almost devastating. Its saving grace is its shortness. It lasts only six or seven minutes. If it were longer the audience would probably leave the hall."

THIS CLIPPING FROM
BOSTON, MASS.
GLOBE
OCT 5 1924

Koussevitzky obviously from his choice of program means to prove to his first Boston audiences that he is a dramatic, a dynamic conductor. Instead of beginning with Beethoven he offers the C minor Symphony only at the second pair of concerts, and offers at the first concert a vivid assortment. Neither reviewers nor public should make up their minds about Koussevitzky on the basis of the first few concerts. He may not do himself justice under the stress of the most important debut of his career. It should not be overlooked that the conductorship of the Boston Symphony is the most important position he has yet essayed to fill. Or he may surpass himself at the first few concerts and dazzle the audience, only to slump later. One ought to keep an open mind, listen to his conducting for one's self, whether or not one intends to talk or write about it afterward, and then form an independent opinion. Snap judgments and casual chatter, whether favorable or unfavorable to Koussevitzky, will be unfair to the importance of the orchestra in the musical life of this community. The best thing yet come to hand about his conducting is that Ernest Newman admires it. The opinions of this critic are deservedly widely respected.

THIS CLIPPING FROM
ST. PAUL, MINN.
PIONEER PRESS
OCT 5 1924

logue would [illegible] Philadelp It still [illegible] the possession of three, one American and two Dutch.

The Boston Symphony orchestra has had a succession of directors. George Henschel, Wilhelm Gericke, Arthur Nikisch, Max Fiedler, Henri Rabaud and Pierre Monteux are to be followed by Serge Koussevitzky. Well, Russians are the fashion. They sing differently, act differently, write differtntly and compose differently. Presently we shall see if one conducts differently. Safonoff did it without a baton and Stokowski does it without a score. Now if the orchestras could only play without conductors—but what a dreadful thought!

THIS CLIPPING FROM
NEW ORLEANS
LA.
ITEM
OCT 5 1924

"See-Ded Dwun Dye" Not Chinese But English As Sung

Sir Henry Wood, so long and so closely associated with Queen's hall, London, and who has recently been offered the appointment of conductor of the Boston Symphony orchestra, is a stickler for clear enunciation in singing. An amusing incident is related in a recent issue of Pearson's Weekly to illustrate the case in point.

Lecturing on the subject of enunciation one day, Sir Henry Wood puzzled his hearers by addressing them as follows:

"See-ded dwun dye at thee yorgorn, an wuz zweerey and eel ut eese—"

His audience looked puzzled, as well they might.

"Now," proceeded Sir Henry, "this isn't Esperanto, neither does it happen to be Chinese or Choctaw, or any other outlandish lingo.

"It is merely how many singers render the first two lines of the 'Lost Chord,' whics are, translated into ordinary English, 'Seated one day at the organ, I was weary and ill at ease.'"

THIS CLIPPING FROM
BOSTON, MASS.
TRANSCRIPT
OCT 6 1924

Incidents and Prospects

A note from Mr. Monteux in Paris hints at a busy winter, though, after his modest habit, he chooses to call it a "resting and peaceful one." He will conduct, it seems, in concerts in England, at Stockholm and, possibly, in Paris; while he will return to the theatre as conductor of occasional performances of French operas in Switzerland, Spain, Vienna and Scandinavian cities. Decidedly, work is still pleasure to Pierre Monteux.

If Mr. Koussevitzky holds to present plans, Boston will hear in the course of the winter or spring, Skriabin's "Prometheus," the "Poem of Fire," that he set above all his other music and in which he added a "color-organ" to the sounding choirs of the orchestra. Very shabbily, of old in New York, the Russian Symphony orchestra twice played the piece, colors and all. Subsequently conductors in America have dodged, rather than overlooked it.

Mr. Hayes will next be heard in Boston at a concert in Symphony Hall on Sunday afternoon, Nov. 30.

H. T. P.

NEW YORK
EVE. WORLD
OCT 10 1924

KOUSSEVITSKY TO GIVE "LOCOMOTIVE" MUSIC

Boston Symphony Plays Honegger's Piece To-Day.

BOSTON, Oct. 10.—Modernism in music will play a part in the programs of the Boston Symphony Orchestra this season under the direction of Serge Koussevitsky, former leader of the Russian State Orchestra, and the first piece of novel music will be played to-day in the form of a symphonic interpretation of the mechanics of a locomotive. "Pacific 231," the piece is called, and in it Arthur Honegger, its author, expresses by percussion and wind instruments, with occasional emphasis of tamtam, drum, horns and trumpets against the counterpoint of a string choir, the big locomotive at rest and in action.

In the words of Honegger, whose pieces were first played at Koussevitsky's concerts in Paris last spring, "the music begins with the quiet breathing of the machine at rest. Then follow the straining start, the gathering speed, the progress from mood to mood, as a 300-tone train hurtles through the dark night, racing 120 miles an hour."

THIS CLIPPING FROM

NEW YORK
TIMES

OCT 11 1924

KOUSSEVITZKY GETS OVATION IN BOSTON

Conductor Is Warmly Received by Audience in His Symphony Hall Debut.

GIVES "POEM OF ECSTASY"

The Music of Vivaldi and Honegger Heard for the First Time in America.

By OLIN DOWNES.

Special to The New York Times.

BOSTON, Mass., Oct. 10.—Serge Koussevitzky made his American début this afternoon in Symphony Hall as conductor of the Boston Symphony Orchestra. It is a conservative statement to say that he made an excellent impression upon the audience, which rose to greet him when he appeared on the platform, and remained at the end of the concert to applaud him long after the last score of Scriabin's "Poem of Ecstasy" had sounded.

Mr. Koussevitzky is not the prima donna type of conductor that some have called him, but he is a striking figure on the stage. His authority is so complete that it is sensed before it is demonstrated, and when there is an occasion for a dramatic gesture he can make one. His gestures, however, are not excessive. There were moments when he allowed the orchestra to play itself, giving the players their heads, with no animating effort on his part save the extremely mobile play of feature and communicating eye. At other moments he was the imperious leader, a hand and forefinger outstretched in command, a picture of dynamic, compelling energy. In a word, Mr. Koussevitzky has the qualities and the "magnetism" especially valuable for public success in this country, of the virtuoso conductor. He has these but he has more. It is possible to say, after a single concert, that at the least he is a musician who feels deeply his mission, who interprets with flaming temperament and communicative power.

The program consisted of the Vivaldi concerto for orchestra and organ in D minor, as edited by Alexander Siloti; Berlioz's "Roman Carnival" overture, the Brahms "Variations" on a theme of Haydn, Honegger's symphonic movement, "Pacific 231," and Scriabin's "Poem of Ecstasy."

New Music Heard.

The music of Vivaldi and Honegger was heard for the first time in America. The concerto and the Brahms-Handel variations were played in a way calculated to dispose at once of the idea originated somewhere in Europe that Mr. Koussevitsky was irreverent and eccentric in his treatment of classic masters. Both compositions were given straightforward, substantial and healthily musical readings—the Vivaldi music lacking in places a measure of the fineness of execution which it is reasonable to expect later and on an occasion perhaps of less tension—Handel's work being played with a breadth and musicality which was neither exaggerated nor academic. There was all the clarity of and proportion in this reading that a conservative would have desired and a spontaneity and force most desirable and often missing.

As the concert progressed enthusiasm grew. The Berlioz overture, it is true, had a certain stiffness in the introduction and verged perilously on noise at the conclusion which, nevertheless, evoked a storm of applause. The climax of the concert came with the compositions of Honegger and Scriabin.

Honegger's piece is not only interesting and very well made; it appears as a genuine expression of certain characteristics of this age. "Pacific 231" is a great locomotive. "Pacific 231" is the musical composition concerning which Honegger said, prior to the performance last Spring in Paris: "I have always had a passionate love of locomotives. To me they—and I love them passionately, as others are passionate in their love for horses or women—are living creatures." He has attempted to give a tonal portrayal of the great monster, the joyous giant, as it stands motionless, just breathing; as it starts its movement; as it hurtles through the night at 120 miles an hour. The music is superbly made; it is witty and joyous, full of youth, a laughing welcome to the day and its dynamic power.

The cumulative, hastening rhythms, which extend and metamorphose themselves in different parts of the orchestra in turn, generate a song; the music grows in coordinated clamor, movement, swiftness. The conclusion is admirably conceived and might not have been carried out so successfully by a less gifted composer. For the thing comes to a stop logically, effectively, in a few measures. The gigantic tonal evolutions, as one might call them, slow up and with crashing and splendidly discordant harmonic combinations bring the end.

Sweeps His Audience.

A less gifted conductor than Kousevitsky could hardly have failed—provided he could marshal and control its rhythms—in making a success with this piece, and the same thing is true in a degree of Le Poem de l'Extase," which followed. But this latter work is evidently peculiarly his and he swept his audience from its feet with it. Moreover, he gave the music a character, proportion and signifance which it usually lacks. Any conductor will mount to the final climax, but few conductors will refrain from too quickly anticipating it. Under Koussevitsky the mounting ardors and exultations of what is essentially a bacchanale, a Venusberg if there ever was one in tones, are held in superb control. They advance and recede, as waves advance and recede, but always advance further.

And when at last the great climax came, it came with a brilliancy, with a drenching richness of color, which had almost the effect of blinding light on the eyes. Every choir of the orchestra contributed its tint to the rainbow, and there stood Mr. Koussevitsky, his features and his nervous hands betraying his own excitement in the music.

There will, of course, be divisions of opinion concerning his readings, but there was no mistaking the excitement of the audience and the enthusiasm of his welcome. It is plain that there is a new and significant figure among conductors in America today, and that he is at the head of the Boston Symphony Orchestra.

NY

THIS CLIPPING FROM THE
HERALD

OCT 11 1924

Koussevitzki Conducts First American Concert

Boston Symphony Hall Holds Record Crowd, Freely Applauding Russian's Work

Special to The New York Herald Tribune

BOSTON, Oct. 10.—Serge Koussevitzky, the new Russian conductor of the Boston Symphony Orchestra, began his American career this afternoon at the opening concert of the season in Symphony Hall. All the reserved seats had been taken by subscription, and the line for the "rish" seats in the balcony formed early in the morning and had reached a record size by the time the doors were opened. When the conductor appeared on the platform orchestra and audience rose to greet him.

Mr. Koussevitzky's program was a rising succession of climaxes, and was held up three times by prolonged applause. There was exceptional brilliance and color in Berlioz's "Roman Carnival" overture, while Honegger's musical description of a locomotive, "Pacific 231," was a skillful tour-de-force, received with applause. The greatest moment of the concert was reached in Scriabin's "Poeme de l'Extase," giving the impression that Scriabin had found a new prophet in America. But no tradition apparently was violated in Mr. Koussevitzky's reading of Brahms's Variations, played with fine balance.

The Russian conductor will make his New York debut with the Boston Symphony at Carnegie Hall on Thanksgiving night, November 27.

THIS CLIPPING FROM

NEW YORK,
N. Y.
EVENING POST

OCT 11 1924

KOUSSEVITSKY WINS APPLAUSE

Scores Triumph in Boston Debut as Conductor of Symphony Orchestra

Boston, Oct. 11.—The Boston Symphony Orchestra, under the leadership of Serge Koussevitsky, noted Russian conductor, opened its forty-fourth season here yesterday. The first program offered by the new conductor, whose interpretations drew vehement applause from the audience and warm praise from critics, included works of older masters and modern composers.

THIS CLIPPING FROM

SCHENECTADY, N. Y.
UNION

OCT 16 1924

Boston Symphony Concert and Lecture Not to Conflict

Many of the people who are interested both in the Boston Symphony concert at the State Armory, Monday evening, November 10th, and the lecture of the English poet, Walter de la Mare, at Union College on the same night, will be pleased to know that President Richmond and Mr. Franklin have made arrangements so that there will be no conflict. The lecture has been arranged for seven o'clock, and will be over before the Symphony program begins, Mr. Franklin giving assurance that this will not take place until 8:30 o'clock. Thus those interested in both events will be able to attend them and get full value. It will be remembered that a similar arrangement had to be made on the last appearance of the Boston Symphony in this city, and that it worked to the satisfaction of all concerned.

Oct 16

after Oct 31

LOWELL MASS.
COURIER-CITIZEN

OCT 16 1924

BOSTON SYMPHONY ORCHESTRA.

Because Serge Koussevitzky, Russian conductor of the Boston Symphony orchestra, wants to make his first extra-Boston appearance a notable event, the orchestra will appear in Lowell on Sunday afternoon, Nov. 2, without a soloist.

Raymond Havens, pianist, had already been announced as soloist for the concert but when Librarian Rogers visited the Auditorium and took stage measurements he reported to Manager Brennen of the symphony that the stage would have to be built out if Mr. Havens were to play the Tschaikowsky concerto.

THIS CLIPPING FROM

LOWELL MASS.
COURIER-CITIZEN

OCT 17 1924

BOSTON SYMPHONY ORCHESTRA.

"Conductor, orchestra and audience regarded every tradition; fulfilled every rite," said H. T. Parker, esteemed musical critic of the Boston Transcript the day after the first concert of the season by the Boston Symphony orchestra under its new director, Serge Koussevitzky.

The orchestra will come to the Lowell Memorial Auditorium, Sunday, Nov. 2, for its first concert this season outside Boston. Tickets at Steinert's Oct. 25. Mail orders now.

NEW YORK
ESTABLISHED 1881
From
TRAVELER
Boston, Mass.

OCT 18 1924

SYMPHONY GIVES SECOND CONCERT

A magnifiicent performance of Beethoven's Fifth Symphony was heard by subscribers to yesterday afternoon's concert of the Boston Symphony orchestra, Serge Koussevitzky, conductor.

Many misgivings that might have been caused by advance reports of Koussevitzky's new ways with old music may now be set at rest. He is no idol smasher. He does not take it upon himself to improve upon Beethoven. Rather his difference lies in a sweeping aside of tradition, here a new pace, there a different shading from that which has always been done, and, most noteworthy, the whole taken with a reverence that brings out the best of even the least considerable passages, and with a fire that gives new warmth to music often heard.

It is Mr. Koussevitzky's custom to place the symphony last on the program, after the intermission. So yesterday the Beethoven Fifth was what it should be—a glorious climax.

De Falla's suite, "Love the Sorcerer" ("El Amor Brujo") was heard for the first time in America. Originally a ballet, it is music of the superstitious gypsies rather than the Spanish dance music of clinking castanets more familiar to us, thoroughly Spanish yet not conventionally so. Mr. De Falla's music fills the ear and the imagination.

In place of the Debussy-Ravel "Danse" first announced, the tone-poem "Reves," by Florent Schmitt, was played. In spite of a careful performance, this did not impress, coming after a beautiful and noble rendering of Handel's Concerto Grosso. Jesus Sanroma joined the orchestra as pianist.

THIS CLIPPING FROM THE

CINCINNATI,
OHIO
BILLBOARD

OCT 18 1924

KOUSSEVITZKY WINS WARM APPLAUSE IN BOSTON

Boston, Oct. 11.—Serge Koussevitzky made his American debut in Symphony Hall as conductor of the Boston Symphony Orchestra yesterday afternoon. From the conclusion of the first number until the close of the program enthusiasm grew among the audience and certainly the new conductor was warmly received by the music lovers.

THIS CLIPPING FROM

BOSTON, MASS.
CHRISTIAN
SCIENCE
MONITOR

OCT 18 1924

Serge Koussevitzky's Second Boston Program

The second concert of the Boston Symphony Orchestra, Serge Koussevitzky, conductor, was given yesterday afternoon in Symphony Hall, Boston. The program:

Handel—Concerto Grosso in D minor, op. 6, No. 10.
Schmitt—"Rêves," op. 68, No. 1.
DeFalla—"El Amor Brujo."
Beethoven—Symphony No. 5 in C minor, op. 67.

Florent Schmitt's "Rêves" was played for the first time in Boston and DeFalla's Suite for the first time in America.

The interest of this concert centered round Mr. Koussevitzky's interpretation of Beethoven's Fifth Symphony. Why a Beethoven symphony, and particularly the fifth or third, should be considered a test of a conductor's abilities is a difficult question to answer. Yet such is the habit of concertgoers and music lovers as well as professional musicians. There is music which requires greater intellectual power for its proper interpretation; there is music of much greater emotional depth. But perhaps after all there is one in which these qualities are united in better proportions.

For his program of last week, Mr. Koussevitzky chose pieces which led up to brilliant and vigorous climaxes. Even the Concerto by Vivaldi was not without a stirring close, aided by the imposing sonority of the organ. Beethoven's Fifth Symphony contains such a climax as well, but its relation to preceding movements is somewhat different from that of Scriabin's "Poem of Ecstasy" or Berlioz's "Carnival Romain" or Brahms Variations. Then, too, once it has arrived, it is difficult to maintain, and the long-continued exultation of this final movement, unless carefully handled, borders dangerously near an anti-climax. The quieter mood of the Andante con moto and the Scherzo is a difficult one to maintain, and yet on its proper maintenance depends the entire effect of the final outburst.

Last week it was evident that in building up a quick, overpowering crescendo Mr. Koussevitzky was adroit, masterly even; and so yesterday afternoon was he equally adroit in the great crescendo which unites the Scherzo with the Finale. But in the Andante and Scherzo itself he was less successful. The Andante dragged unmercifully. Tempo marks are but general directions, but surely Beethoven did not write "con moto" without reason. And the Scherzo itself was wanting in that mystery which is its most salient characteristic. For these reasons the Finale lost greatly in effect and the whole symphony seemed tame, even tepid. The opening measures of the first movement, ordinarily so pregnant with meaning, were yesterday but perfunctory. This is certainly not music which brings out Mr. Koussevitzky's best powers as a conductor. And as the conductor seemed ill at ease in this part of the program, so did the orchestra. There was an uncertainty of attack to which audiences of the Boston Symphony Orchestra are not accustomed, above all in the music of Beethoven. The tone of the violoncellos and violas in the opening theme of the Andante was not full voiced, and the passages in the Scherzo were confused and indistinct. Not so was this symphony played at the concluding concert of last season.

Florent Schmitt's "Reves" will hardly add to the composer's reputation. Its harmonic and melodic schemes follow formulas which are by now thoroughly conventionalized and fast becoming trite. Yet the undiscriminating audience, under the spell of a new conductor, gave it hearty rounds of applause. Apparently, even after so short a time

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HARTFORD, CONN.
TIMES

OCT 18 1924

* * *

The first New York concert of the Boston Symphony orchestra will be given on November 21. Three soloists to be heard with the orchestra later in the season in New York are Rachmaninoff, Albert Spaulding, and Roland Hayes. The programs to be presented will be announced later.

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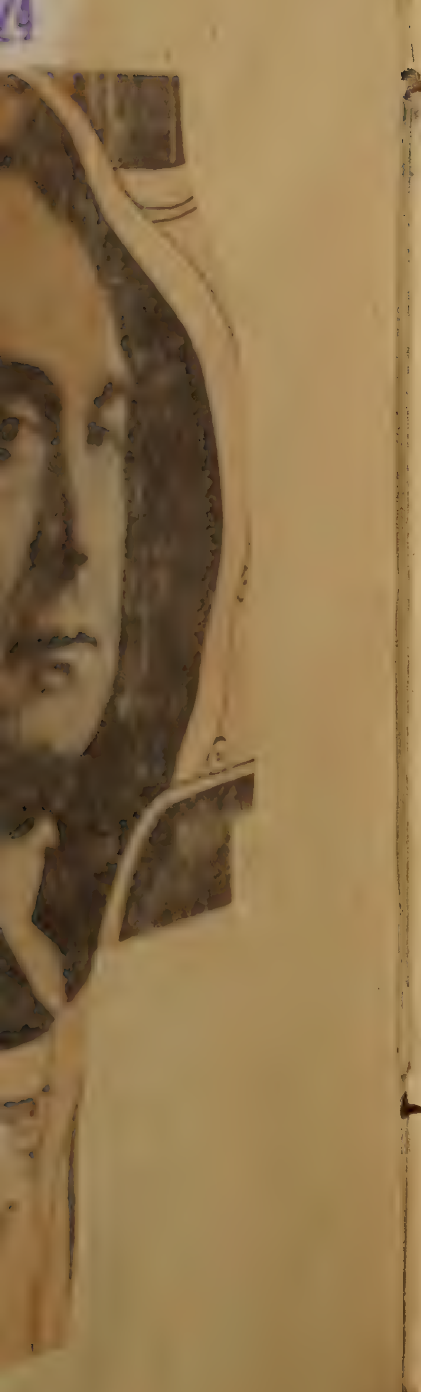
BUFFALO,
N.Y.
COMMERCIAL
OCT 18 1924

USSEVITZKI
IS TO APPEAR
HERE NOV. 13

of Boston Symphony
Is Very Highly
Rated.



THIS CLIPPING FROM
CHICAGO,
ILL.
TRIBUNE
OCT 18 1924

Pacific (231) Makes Second American Trip

Stock Is Conductor and Journey Successful.

BY EDWARD MOORE.

Pacific (231) made its second American trip yesterday afternoon. It would have been the first had not Boston beaten Chicago to it by a week. Pacific (231) is a French locomotive. It is also a piece of orchestral music by Arthur Honneger, attempting to portray the visual impression and physical sensation of itself in full flight.

So Mr. Stock became its second conductor, with Serge Koussevitsky as the first—the pun is just a trifle too obvious. It is composed quite according to the best modern French canons. a good deal of noise, considerable exhilaration from the feeling of motion, and no nonsense about conventional beauty. It is interesting enough to cause a desire to hear it again, but I am afraid one would be able to believe in it quite as implicitly if it had been named "A Battle Between White Corpuscles and Scarlet Fever Germs," or "What the Democrats Really Did in the Convention."

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Good cheer was evidently in Mr. Stock's mind when he put this program together for the Chicago Symphony orchestra. It began with Chabrier's light hearted "Bourrée Fantasque," and continued with Rachmaninoff's second symphony, which is one of my two favorites among the modern symphonies. The other is Cesar Franck's. After the dozenth hearing the Rachmaninoff work grows a bit thick to the ear in several spots, the middle of the first movement for one, but its splendid, exultant vitality carries it along, and would carry it along through considerably worse technical writing.

◆

This concluded the first half. After the intermission came the piece on the subject of coal burning mileage, then the scherzo from Reger's "Romantic Suite," a lovely bit of imagining. Finally there was the set of dances from Borodin's opera, "Prince Igor," reminiscent of the time when the Diaghileff Ballet Russe came to the Auditorium and brought a new view of what is possible in the art of the dance. Like others of their race and kind, the "Prince Igor" dances have the merit of sounding as though they were worth something artistically, whether they are or not.

The program will be repeated tonight.

THIS CLIPPING FROM
WASHINGTON, D. C.
HERALD
OCT 19 1924

He was engaged for the annual festival next year.

Serge Koussevitzky, the new conductor of the Boston Symphony Orchestra, made a pronounced success on his debut with that organization, at its first concert this season, in Boston last week. He received almost an ovation, the audience remaining at the end of the program to applaud him long after the last score of Scriabine's "Poem of Ecstasy" had sounded.

Mr. and Mrs. Josef Kaspar

THIS CLIPPING FROM
ST. PAUL, MINN.
PIONEER PRESS
OCT 19 1924

'Pacific 231' Glorifies The Mechanical Age

Work by Honegger, French Modernist, Given First American Hearing by Koussevitzky, New Conductor of Boston Orchestra.

BY CHARLOTTE M. TARSNEY.

Early last spring at the famous "Concerts Koussevitzky," in Paris, the distinguished Russian conductor, now leader of the Boston band, played a novel work by Arthur Honegger, Parisian modernist, entitled "Pacific 231." But seven minutes were required by the terse composer to express in musical terms his conception of a giant locomotive plunging forward in the night. In it he honored the accomplishment of the mechanical age. Paris hailed the number with intense approval, the excitement occasioned at its first performance being so keen that "Pacific 231" had to be repeated immediately and again included on a program offered by Koussevitzky the following week.

The American premiere of the new work occurred a few days ago in Boston where it was played at the first pair of symphony concerts conducted by the new leader. The staid audiences of the Hub were not aroused to such enthusiastic outbursts of applause as greeted it in the French capital but the work is recognized on all sides as a most unusual contribution to symphonic literature.

"Pacific 231" is a symphonic movement composed to the glory of locomotives. To the composer they are "living beings" and Pacific 231 is the type of heavy locomotive "for heavy loads at high speed." The composer has not attempted mere imitation of the noises of the giant. His aim rather has been to "transcribe into a musical work a visual impression and a physical joy." In the words of Honegger, himself "the music begins with the quiet breathing of the machine at rest. Then follow the straining start, the gathering speed, the progress from mood to mood, as a 300-ton train hurtles through the dark night racing 120 miles an hour. With gradually decreasing power the movement slows down, the brakes subdue all this dynamism, the monster triumphantly arrives on a broad and sumptuous tune."

Treatment Is Bold.

Every commentator has remarked the robust, bold treatment of the theme and complimented its high lyrical quality and wonderful rhythmic sweep. One of the Paris reviewers says "the number reveals careful and masterly workmanship and the score's solidly massed structure is amazingly sonorous. Drums, quiet at the outset, mark with increasingly rapid rhythms, the course of the design. The horns and trumpets bandy rhythms and counterpoint with string choir. Often the sonorous brass reinforces. Occasionally it opposes an antagonistic rhythm to that maintained by wood and strings.

"Yet these details of percussion and wind present no explanation of the unusual sonority obtained. The secret lies in the remarkable treatment of the strings. At the outset, violoncellos and double basses divide themselves so that Honegger has a choir of eight groups. Quickly he reduces the number to six, and then to five, concentrating and strengthening the musical substances. The resounding basses and bassoons announce a descending chromatic scale, which recurs constantly. While varying rhythms contrast and lend vigor, Honegger develops from a few fragments the theme announced about midway by the English horn and clarinet. Immediately afterward begins an almost fugal section. All the instruments share. There is a brief interlude of development and then a recurrence of the theme in the woodwinds against intricate passages for strings. The intricacy spreads to other instruments; the percussion grow frenzied; the tam-tam sounds; dissonances mass themselves; heavier and still heavier sonorities emerge — all is fortissimo, rhythmical, overwhelming. Then, quickly, the end."

Boston reviewers call the work "extraordinary orchestral writing" and hold that while it is truly modern and therefore noisily dissonant, the music is less violent and more lyrically imagined than one might suppose from reading about it.

Fascinated By Locomotives.

According to Dr. Vladimir Zederbaum, secretary to Koussevitzky, Honegger has long been fascinated by locomotives. From childhood the monsters interested him and his hobby as he grew to manhood was to collect drawings, designs and the like-all about locomotives. They stirred in him lively sensations and he always hinted that sooner or later he would translate these sensations into music.

Honegger is a Swiss who has lived most of his life in France and gone through most of his studies there, so that he is looked upon as belonging to the modern French school. A member of the sometimes maligned and more often over-rated "Group of Six" he has outstripped his associates, his musical accomplishments outranking theirs in unquestioned fashion. He is the real symphonist among the Six. His works besides orchestral pieces include some chamber music, "King David" a modern oratorio, and a ballet or mimed symphony as he calls it, entitled "Horace Victorieux." The composer is in his early thirties.

Koussevitzky a Sensation.

Serge Koussevitzky, the new conductor of the Boston orchestra, created a sensation not only with the new work but with his entire first program. He is described as showing few traces of the mannerisms that have won orchestral leaders the nickname "prima donna of the baton." One of the reviewers stated that "each number on the miscellaneous program was obviously not an arrangement of notes to be reproduced mechanically in accurate accordance with the printed page but a living, breathing thing. Any orchestra, however good the individual players may be, will not achieve its collective best as an orchestra unless ruthlessly and continuously driven by a leader whom it willingly obeys. There is every indication that Koussevitzky is such a leader."

Another, commenting on the triumph scored by the noted leader at his first appearance in this country claims that "by every sign a symphony season of rare excitement lies before us."

Koussevitzky was the conductor of the hour in Paris. A man of considerable wealth as well of commanding personality, his concerts have been packed to the doors. It is claimed that on the conductor's stand he is a figure to watch as well as to hear. Tall, with dark hair that is graying, with nervous hands and face which sensitively reflects his mood and with a degree of bodily command that pertains to few conductors he is said to compel most effective co-operation from his men.

From Northern Russia.

Koussevitzky was born in Tver, in the northern part of Russia, in 1874. He was leading a theater orchestra in his home town at the age of 12, keeping at the post for two years. Part of his duties were to compose whatever music might be needed.

When he was 14 Koussevitzky went to Moscow to continue his studies. He practiced upon the double-bass, soon acquiring such extraordinary facility that he was appointed soloist in the Imperial opera orchestra and succeeded his teacher, the celebrated Rambaussec, as professor of the conservatoire.

Then, for 10 years, Koussevitzky toured Europe as a virtuoso. He composed a number of works for his instrument, including a concerto, that have been much played.

In 1907 he formed out of the pupils of the Berlin Hochschule fur Musik an orchestra with which he worked for two years, studying chiefly the classics and Wagner. He returned to Russia in 1909 and organized the Koussevitzky orchestra that soon became so famous; it was made up of the best players from the other Russian orchestras. The men were engaged by the year and were barred from giving their services to any other organization or at any other concerts than those of Koussevitzky.

The formal Moscow and Petrograd seasons ending at Easter, Koussevitzky in the spring gave Beethoven festivals, Bach festivals, Tschaikowsky festivities, Rimsky-Korsakoff festivals, etc., in the two capital towns. In the summer, for many years, he toured the provinces with his orchestra, taking it and various distinguished soloists into villages that had not only never heard an orchestra before but had not even seen certain of the instruments.

Appointed director of Russian State orchestras after the revolution of 1917, Koussevitzky remained at home until 1920. His famous Paris concerts were begun the next year.

ROCHESTER, N. Y.
DEMOCRAT
OCT 19 1924

It is a matter for especial regret that there is as yet no announcement of a concert to be given here this season by the Boston Symphony Orchestra, as the critics are giving unstinted praise to the new leader, Serge Koussevitsky, who conducted in Boston on October 10th, for the first time in this country.

A new fashion inaugurated by the leader which met with earnest approval was shown in that the members of the orchestra did not enter one by one or in small groups, as heretofore. Neither did they "tune or prelude" as has been their custom, but remained quietly in their places. The entire orchestra remains on the stage for the entire concert, so that the seats are occupied at all times and the annoying exits and entrances of the musicians between numbers are eliminated.

At the close of an elaborate review written by a leading musical critic after Koussevitsky's appearance in Boston is added; "if yesterday's concert, both in its program and in the playing of it, may be taken for a sign of what is to come during the present season, the patrons of the Boston Symphony may look forward to a winter of unalloyed delight."

PITTSBURG, PA.
GAZETTE TIMES
OCT 19 1924

New Boston Symphony Rouses Frigid Residents

Staid Audience Remains Long After Close of Program and Applauds Feverishly—Soloists Fill Halls.

By PIERRE V. R. KEY.

NEW YORK, Oct. 18.—All the signs point to the probability that Serge Koussevitsky will stir up matters in New York during the present music season. Mr. Koussevitsky is the new conductor of the Boston Symphony Orchestra. At his recent debut in Boston—which was his American debut as well—the Russian roused staid Bostonians as they have not been roused before by a Boston symphony leader, which is saying much. When frigid Back Bay residents are moved to remain after the close of a symphony program and applaud feverishly it indicates that something most unusual must have happened. So for the moment Koussevitsky is the music lion of the Hub; and I have it on indisputable authority that he is immensely popular with the members of his orchestra. He has taken hold with a big, authoritative sweep and the men like it.

Report has it that during the first rehearsal he said to the musicians. "You play amazingly well, but I'd like to see you put more of yourselves into your playing. We want finish, but not so much of it that warmth and color are made to suffer."

That made a hit with the men and they were quick to obey. So the classic Vivaldi concerto for orchestra and organ went at the opening concert with something more than sheer beauty of tone and technical clarity and precision; it breathed with life. The Brahms Variations on a Hadyn theme also pulsed vigorously. As for the Honneger symphonic movement, Pacific 231 (suggested to the composer by his impressions of a great steam locomotive) and Scriabin's Poem of Ecstasy, they thrilled the auditors present on that occasion when Boston forgot to be altogether prim and precise.

This is the first time Koussevitsky has had at his disposal an orchestra of the very first rank. In Europe he had to put up with what was available, and very few rehearsals. Pierre Monteaux rebuilt the Boston Symphony into an organization almost, if not actually, as admirable as it was in the days when it was regarded as the peer of any in this country. And now Koussevitsky has this superb instrument at his disposal.

Experts are of the opinion that he will stir New York as he stirred Boston. If that happens he will doubtless arouse the antagonism of the Philadelphia Orchestra patrons, who have placed metaphorically on a pedestal the dynamic Leopold Stokowski; and the adherents of Willem Mengelberg of the New York Philharmonic, may also have some remarks to make.

Wherefore our orchestral future in this town promises some interesting fireworks. Koussevitsky is to make his first appearance here on Thanksgiving night. There ought to be something doing that evening.

THIS CLIPPING FROM
DETROIT, MICH.
~~FREE PRESS~~ News
OCT 19 1924

NEW CONDUCTORS TO VISIT NEW YORK

Three Debuts To Mark Present Orchestral Season.

New York will witness an unusual event this year in the debut of three new orchestral conductors. Sergei Koussevitsky, who replaces Mr. Monteux with the Boston Symphony, reached America recently. His first New York appearance will occur on Thanksgiving night, when the Boston organization comes down to give its annual series. Koussevitsky is perhaps the foremost of Russian conductors. Since 1921 he has given yearly series of concerts in Paris, where his introduction of numerous musical novelties, as well as his revolutionary readings of the classics have caused a furore.

Wilhelm Furtwangler, also one of Europe's best conductors, and the successor of Nikisch at the Berlin Philharmonic, will be guest conductor for a few of the concerts of the New York Philharmonic Orchestra in January.

But most interest centers on the appearance with the Philharmonic of Igor Stravinsky, the most startling of the present-day composers, and the most brilliant comet in the musical heavens since the early days of Richard Strauss. The tremendous interest in this Russian Titan's works began quite suddenly last season when Mr. Monteux introduced his "Sacre du Printemps" for the first time in America. Conductors then found that the name "Stravinsky" on their programs served to pack halls to the doors, and they promptly stepped on each other's toes in their efforts to secure his works, new and old. The Philharmonic Society now goes one step farther than merely getting these musical golden eggs. They have captured the brilliant bird itself—at least for a few appearances as conductor early in 1925.

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THIS CLIPPING FROM
BROOKLYN, N. Y.
STANDARD UNION
OCT 19 1924

Serge Koussevitzky, the great Russian conductor and European celebrity, who opened the season of the Boston Symphony concerts last Friday week in Boston, is naturally the centre of interest in the pending Boston Symphony series in Brooklyn. These will be given at the Academy of Music under Institute auspices on the following Friday evenings—Nov. 28, Jan. 2, Jan. 30, March 13 and April 10.

The list of soloists includes Sergei Rachmaninoff, Roland Hayes and Albert Spalding. Each of these Mr. Koussevitzky has engaged to appear in scores of particular symphonic interest and importance.

THIS CLIPPING FROM
ROCHESTER,
N. Y.
DEMOCRAT
OCT 19 1924

Pierre Key's Music Article

By PIERRE V. R. KEY

New York, Oct. 18.

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. . . . Alma Gluck Returns.

THIS CLIPPING FROM
SPRINGFIELD, MASS.
UNION
OCT 19 1924

By PIERRE V. R. KEY.

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THIS CLIPPING FROM
ALBANY,
N. Y.
KNICKERBOCKER
PRESS
OCT 19 1924

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THIS CLIPPING FROM
BUFFALO,
N. Y.
TIMES
OCT 19 1924

Koussevitzky in Boston.

Serge Koussevitzky, new conductor of the Boston Symphony Orchestra coming to Elmwood Music Hall November 13th under local management of Bessie Bellanca, conducted his first concert in America on October 10th, in Symphony Hall, Boston. Rumors had come from across the Atlantic concerning the celebrated Russian. According to reports, Koussevitzky had been setting European audiences by the ears with astounding new scores and rousing his hearers to wonder by surprisingly fresh and vital readings of the classics. As an interpreter he has been sharply attacked and more valiantly defended. All agreed, however, that he is a musician of unquenchable conviction and a leader of tremendous force and absolute control. According to Boston music critics the high expectations with which America has awaited Koussevitzky's arrival were fully and brilliantly justified in the Boston concert. The somewhat reticent Monteux has been succeeded by a man of vivid force and eloquent personality and the newcomer was welcomed with warm enthusiasm. Warren Storey Smith, writing in the Boston Post, made it clear that Mr. Koussevitzky's manner is not sensational. "Often he is singularly sparing of gesture," said Mr. Smith, "often his expressive left hand hangs idly by his side. But when he would build a climax, enforce a telling stroke or draw from the instruments a melting songfulness, then are Mr. Koussevitzky's gestures equal to the occasion."

Philip Hale in the Boston Herald said: "Mr. Koussevitzky has a commanding figure and that indefinable quality known as magnetism which works its spell on orchestra and audience. When he faces his public he is neither arrogant nor obsequious. He at once inspires confidence, expectation, curiosity. They are all valuable qualities for a conductor to possess in these nervous, restless, questioning years. It is evident that Mr. Koussevitzky is imaginative; that while he can be sensuous in gaining effects of color, this sensuousness is controlled by a cool head."

Tickets for the Boston Symphony concert may be obtained from Mis Bellanca at the Colonia Flowe Shop, No. 230 Delaware Avenue.

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THIS CLIPPING FROM
BUFFALO, N. Y.
EXPRESS
OCT 19 1924

Serge Koussevitzky, new conductor of the Boston Symphony orchestra, coming to Elmwood Music hall on November 13th under local management of Bessie Bellanca, conducted his first concert in America on October 10th in Symphony hall, Boston. According to reports from abroad Koussevitzky had been setting European audiences by the ears with astounding new scores, and rousing his hearers to wonder by surprisingly fresh and vital readings of the classics. It was agreed that he is a musician of unquenchable conviction and a leader of tremendous force and absolute control. According to Boston music critics, the high expectations with which America has awaited Koussevitzky's arrival were fully and brilliantly justified in the Boston concert. Warren Storey Smith in the Boston Post made it clear that Mr. Koussevitzky's manner is not sensational. "Often he is singularly sparing of gesture," said Mr. Smith, 'often his expressive left hand hangs idly by his side. But when he would build a climax, enforce a telling stroke or draw from the instruments a melting songfulness, then are Mr. Koussevitzky's gestures equal to the occasion." Philip Hale in the Boston Herald said: "Mr. Koussevitzky has a commanding figure and that indefinable quality known as magnetism which works its spell on orchestra and audience. When he faces his public he is neither arrogant nor obsequious. He at once inspires confidence, expectation, curiosity. They are all valuable qualities for a conductor to possess in these nervous, restless questioning years. It is evidence that Mr. Koussevitzky is imaginative; that while he can be sensuous in gaining effects of color, this sensuousness is controlled by a cool head."

BUFFALO, N. Y.
COURIER
OCT 19 1924

Serge Koussevitzky, new conductor of the Boston Symphony orchestra,

coming to Elmwood Music hall November 13 under local management of Bessie Bellanca, conducted his first concert in America on October 10 in Symphony hall, Boston. Rumors had come from across the Atlantic concerning the celebrated Russian. According to reports Koussevitzky had been setting European audiences by the ears with astounding new scores and rousing his hearers to wonder by surprisingly fresh and vital readings of the classics. As an interpreter he has been sharply attacked and more valiantly defended. All agreed, however, that he is a musician of unquenchable conviction and a leader of tremendous force and absolute control. According to Boston music critics the high expectations with which America has awaited Koussevitzky's arrival were fully and brilliantly justified in the Boston concert. The somewhat reticent Monteux has been succeeded by man of vivid force and eloquent personality and the newcomer was welcomed with warm enthusiasm.

Philip Hale in the Boston Herald said: "Mr. Koussevitzky has a commanding figure and that indefinable quality known as magnetism which works its spell on orchestra ~~and audi-~~ ence. When he faces his public he is neither arrogant nor obsequious. He at once inspires confidence, expectation, curiosity. They are all valuable qualities for a conductor to possess in these nervous, restless questioning years. It is evidence that Mr. Koussevitzky is imaginative; that while he can be sensuous in gaining effects of color, this sensuousness is controlled by a cool head."

Tickets for the Boston Symphony concert may be obtained from Miss Bellanca at the Colonial Flower shop, No. 230 Delaware avenue.

THIS CLIPPING FROM
N. Y. Herald
OCT 19 1924

In Boston Serge Koussevitzky is continuing his policy of presenting at least one contemporary work at each Boston Symphony concert. For his third pair of concerts, next Friday and Saturday, a largely Russian program is announced—Liadoff's "From the Apocalypse," Moussorgsky's Prelude to "Khovantchina," Rimsky-Korsakoff's "The Flight of the Bumble Bee," Prokofieff's Scythian Suite and Brahms's Fourth Symphony.

Oct 19
after
Oct 31

157

BUFFALO, N.Y.
TIMES
OCT 19 1924

BUFFALO, N.Y.
EXPRESS
OCT 19 1924

Tel. Chelsea 8000

THIS CLIPPING FROM
PITTSBURGH,
PA.
~~POST~~
Telegraph
OCT 20 1924

"Leningrad" Ordered Out of Boston Symphony Program

Boston, October 20.—(Associated Press.)—Complaints made to the trustees of the Boston Symphony Orchestra over the use of the name Leningrad instead of St. Petersburg or Petrograd in programs of the orchestra, will result in having the Soviet name for the Russian capital of imperial days eliminated from orchestra printing, it is stated.

Serge Koussevitzky, Russian director of the orchestra, today disclaimed responsibility for use of the name.

"I would be the last to wish to honor Lenine and Trotzky," he said. "I have left my country because of them. I had a fortune of more than $1,000,000 in your money, and it is gone. They took it from me. I could not understand why the capital city of my country should be called Leningrad in the programs of our orchestra."

(ORIGINAL)
106-110 SEVENTH AVE.
NEW YORK
ESTABLISHED 1881
From
Star-Eagle OCT 20 1924
Newark, N. J.

"LENINGRAD" BARRED BY BOSTON SYMPHONY

Russian Leader Objects to Honoring Soviet Rule in Programs.

BOSTON, Oct. 20 (AP).—Complaints made to the officials and trustees of the Boston Symphony orchestra over the use of the name Leningrad instead of St. Petersburg or Petrograd in programs of the orchestra will result in having the Soviet name for the Russian capital of imperial days eliminated from orchestra printing in future, it was intimated today. Serge Koussevitzky, Russian director of the Symphony orchestra, made public a statement disclaiming responsibility for use of the name.

"I would be the last to wish to honor Lenine and Trotzsky," he said. "I have left my country because of them. I had a fortune of more than a million dollars in your money and it is gone. They took it from me. I could not understand why the capital city of my country should be called Leningrad in the programs of our orchestra. I hesitated to speak about it because I feared I might offend some of my good Boston friends."

Among those protesting against the use of the name was Courtenay Guild, president of the Handel and Haydn society, the Apollo club and the Harvard Musical association. In an editorial published in a weekly newspaper which he owns, Mr. Guild said:

"If we are expected to pay reverence to Lenine to please the new leader of our Symphony orchestra it may be desirable to look for a new conductor in spite of the undoubted ability of our Russian visitor."

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THIS CLIPPING FROM
NEW YORK
EVENING SUN
OCT 20 1924

Boston Symphony To Drop Leningrad

BOSTON, Oct. 20.—Complaints over use of the name Leningrad instead of St. Petersburg or Petrograd in programs of the Boston Symphony Orchestra will result in having the Soviet name for the Russian capital eliminated from orchestra printing in future, it was intimated to-day. Serge Koussevitzky, Russian director of the Symphony Orchestra, made public a statement disclaiming responsibility for use of the name.

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THIS CLIPPING FROM
NEW YORK,
N. Y.
EVENING POST
OCT 20 1924

PROTESTS FORCE "LENINGRAD" OFF BOSTON SYMPHONY LISTS

Soviet Name of Old St. Petersburg Will Be Cut in Programs—Director of Orchestra Adds His Complaint, Saying Reds Robbed Him

Boston, Oct. 20.—Complaints made to officers and trustees of the Boston Symphony Orchestra over the use of the name Leningrad instead of St. Petersburg or Petrograd in programs of the orchestra will result in having the Soviet name for the Russian capital of imperial days eliminated from orchestra printing in future, it was intimated today.

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"If we are expected to pay reverence to Lenin to please the new leader of our symphony orchestra it may be desirable to look for a new conductor in spite of the undoubted ability of our Russian visitor."

THIS CLIPPING FROM
SPRINGFIELD, MASS.
EVE. UNION
OCT 20 1924

Boston Symphony Orchestra to Omit Word "Leningrad" from Programs, Following Complaints

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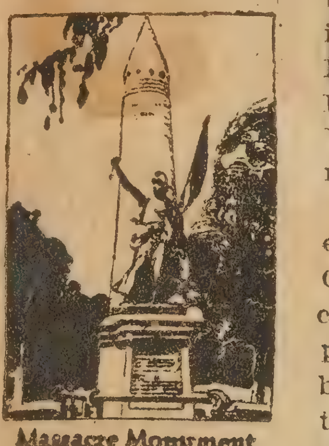
THIS CLIPPING FROM
NEW YORK,
N. Y.
EVENING POST
OCT 20 1924

Boston

Bayard Tuckerman, jr., who will entertain Prince of Wales at Savin Hill Farm, South Hamilton, during his brief visit to New England, says Prince will arrive Wednesday afternoon.


Massacre Monument

[illegible] invitation of executive committee of Greater Boston Federated Churches' campaign to bring about better relations between employer and employee in industry nearly score of Boston Central Labor Union delegates will speak from pulpits throughout city Sunday, November 16.

In bitter attack on Ku Klux Klan, in which he denounces Protestant clergy for not speaking against this "un-Christly" manifestation, Rabbi Stephen S. Wise of New York opens season of Ford Hall forum before 5000 people, 2[illegible]00 others failing to gain admission.

Laborers employed by city will petition Mayor for wage of $5 a day. Men have been paid $4.50 a day since April, when they received increase of 50 cents.

Serge Koussovitzky, new Russian leader of Boston Symphony Orchestra, says he supports complaint of Courtenay Guild, a patron, against use of name Leningrad in place of Petrograd in official program, at same time declaring that those who [illegible]me him for substitution are jumping [illegible]sty and unfair conclusions.

THIS CLIPPING FROM THE
NEW YORK
N. Y.
TELEGRAM
OCT 20 1924

Koussevitzky and Beethoven.

Sergei Koussevitzky, the man of the hour in American concerts, conducted Beethoven for the first time on this side of the Atlantic Friday and Saturday of last week in Boston. Philip Hale, reviewing in the Boston Herald the Boston orchestra's second program of the season, speaks of Mr. Koussevitzky's treatment of the Fifth Symphony as follows:—

"Those who feared lest Mr. Koussevitzky would give a sensational, theatrical performance of the Fifth Symphony; that he would startle the ultra-conservative by his licentious treatment, must have been bitterly disappointed. He gave a conspicuously sane and noble performance. Perhaps the tandante was taken a shade slower than is customary—after all it is an andante con moto—but by his choice of pace fine points in the detail were deftly brought out. Admirable was his contrasting the main body of the scherzo with the tumultuous trio. The mysterious transition to the finale was never more mysterious, and the stately beginning of hne finale, for once not hurried shouting, led to a vital reading of pages that have to some seemed, when treated too respectfully, that is perfunctorily, a falling off from the grandeur of the first measures.

"For Mr. Koussevitzky's interpretations and the orchestral performance throughout the concert," adds Mr. Hale, "there is nothing but praise."

The rest of the program had comprised four movements from Handel's Concerto Grosso in D minor; Florent Schmitt's "Reves," and a suite from Manuel de Falla's Spanish ballet, "Love the Sorcerer." Jesus Sanroma, unmistakably a Spaniard, was the assisting pianist in the de Falla music.

THIS CLIPPING FROM
PHILADELPHIA, PA.
EVE. LEDGER
OCT 20 1924

MUSICIANS BAN LENINGRAD

Boston Symphony Will Not Use Soviet Name for St. Petersburg

Boston, Oct. 20.—(By A. P.)—Complaints to the trustees of the Boston Symphony Orchestra for the use of the name Leningrad instead of St. Petersburg or Petrograd in programs of the orchestra will bar the Soviet name for the Russian capital from orchestra printing, it is stated.

Serge Koussevitzky, Russian director of the orchestra, today said:

"I would be the last to wish to honor Lenin and Trotzky. I have left my country because of them. I had a fortune of more than a million dollars in your money and it is gone. They took it from me. I could not understand why the capital city of my country should be called Leningrad in the programs of our orchestra."

THIS CLIPPING FROM
CUMBERLAND, MD.
TIMES

ORCHESTRA DROPS USE OF NAME OF LENINGRAD

Soviet Name for Capital of Imperial Days Eliminated from Musical Organization's Printing.

Associated Press.

Boston, Oct. 20—Complaints made to the trustees of the Boston Symphony Orchestra over the use of the name Leningrad instead of St. Petersburg or Petrograd in programs of the orchestra will result in having the Soviet name for the Russian capital of imperial days eliminated from orchestra printing, it is stated.

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THIS CLIPPING FROM
PROVIDENCE, R. I.
BULLETIN
OCT 20 1924

BOSTON SYMPHONY DROPS LENINGRAD FROM PROGRAMME

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NEW YORK
N. Y.
TELEGRAM
OCT 20 1924

Boston Symphony Bars Name of Leningrad

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Among those protesting against the use of the name was Courtenay Guild, president of the Handel and Haydn Society; the Apollo Club and the Harvard Musical Association. In an editorial published in a weekly paper that he owns Mr. Guild said in part:—

"If we are expected to pay reverence to Lenin to please the new leader of our Symphony Orchestra it may be desirable to look for a new conductor in spite of the undoubted ability of our Russian visitor."

Serge Koussevitzky, the Symphony director, made public a statement disclaiming responsibility for use of the name.

SUN
Pittsburgh, Pa.
OCT 20 1924

Name of Leningrad On Boston Programs Brings Complaints

By The Associated Press.

BOSTON, Oct. 20.—Complaints made to the trustees of the Boston Symphony Orchestra over the use of the name "Leningrad," instead of St. Petersburg or Petrograd, in programs of the orchestra will result in having the soviet name for the Russian capital of imperial days eliminated from orchestra printing, it is stated.

Serge Koussevitzky, Russian director of the orchestra, today disclaimed responsibility for the use of the name.

DENVER, COLO.
POST
OCT 20 1924

BOSTON PROTESTS AGAINST NAME OF LENINGRAD IN MUSIC PROGRAM; DIRECTOR DENIES RESPONSIBILITY

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Among those protesting against the use of the name was Courtenay Guild, president of the Handel and Haydn society and brother of the late Curtis Guild, who was ambassador to Russia.

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220 WEST 19TH ST., NEW YORK
Tel. Chelsea 8860

THIS CLIPPING FROM THE
DENVER
COLO.
TIMES
OCT 20 1924

Patrons Oppose Symphony's Use of Soviet's Name

By Associated Press.

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SAN FRANCISCO, CAL.
CALL
OCT 20 1924

Boston Protests Use of Leningrad By Its Orchestra

By Associated Press.

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THIS CLIPPING FROM
OAKLAND, CAL.
TRIBUNE
OCT 20 1924

Symphony Will Ban 'Leningrad' From Programs

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COUNCIL BLUFFS,
IOWA
NONPAREIL
OCT 20 1924

BLUE PENCIL RUSSIAN NAMES IN PROGRAM

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THIS CLIPPING FROM
PORTLAND, ORE.
TELEGRAM
OCT 20 19

LENINE NAME IRKS BOSTON SYMPHONY

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THIS CLIPPING FROM THE
FITCHBURG
MASS.
SENTINEL
ISSUE OF
OCT 20 1924

MAY DROP USE OF SOVIET NAME

Russian Director Of Boston Symphony Orchestra Doesn't Want "Leningrad" On Programs

BOSTON, Oct. 20 (By Associated Press)—Complaints made to the officials and trustees of the Boston Symphony orchestra over the use of the name Leningrad in programs of the orchestra, instead of St. Petersburg or Petrograd, will result in having the soviet name for the Russian capital of imperial days eliminated from the orchestra printing in future, it was intimated today.

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Among those protesting against the use of the name was Courtenay Guild, president of the Handel and Haydn society, the Apollo club and the Harvard Musical association. In an editorial published in a weekly newspaper which he owns, Mr. Guild said, in part:

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Oct 20

After Oct 31

NEW YORK
ESTABLISHED 1861
From OCT 20
BEE,
Sacramento, Cal.

Use Of Leningrad
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Protests In

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OCT 21 19

BOSTON SYMPHO
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By Associated Press.
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DUBUQUE
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ISSUE OF
OCT 21 19

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NEW YORK
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OCT 20 1924

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THIS CLIPPING FROM
SAN ANTONIO,
TEX.
EXPRESS
OCT 21 1924

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By Associated Press.

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DUBUQUE
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Herald
ISSUE OF
OCT 21 1924

'Leningrad' Taken Off Orchestra Programs

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Chelsea 8860

THIS CLIPPING FROM
SEATTLE, WASH.
TIMES
OCT 21 1924

Russ Musicians Force "Leningrad" Off Program of Boston Symphony

By Associated Press.

BOSTON, Tuesday, Oct. 21.—Complaints made to the trustees of the Boston Symphony Orchestra over the use of the name Leningrad instead of St. Petersburg or Petrograd in programs of the orchestra will result in having the soviet name for the Russian capital of imperial days eliminated from the orchestra printing, it is stated

Serge Koussevitzky, Russian director of the orchestra, today disclaimed responsibility for use of the name.

"I would be the last to wish to honor Lenine and Trotzky," he said. "I have left my country because of them. I had a fortune of more than a million dollars in your money, and it is gone. They took it from me. I could not understand why the capital city of my country should be called Leningrad in the programs of our orchestra."

Among those protesting against the use of the name was Courtenay Guild, president of the Handel and Haydn Society and brother of the late Curtis Guild, who was ambassador to Russia.

THIS CLIPPING FROM THE
DANBURY
CONN.
NEWS
OCT 21 1924

MUSICAL PROTEST.

Objection to Use of Name Leningrad on Programs.

Boston, Oct. 21.—Complaints made to the officials and trustees of the Boston Symphony orchestra, over the name Leningrad instead of St. Petersburg or Petrograd in programs of the orchestra will result in having the soviet name for the Russian capital of imperial Russia, eliminated from the program of the future it was intimated to-day. Serge Koussevitsky, Russian director of the symphony orchestra, made public a statement disclaiming responsibility for use of the name.

"I would be the last to wish to honor Lenin and Trotzky," M. Koussevitzky said. "I have left my country because of them. I had a fortune of more than a million dollars in Urmon and it is gone. They took it from me. I could not understand why the capital city of my country should be called Leningrad in the programs of our orchestra. I hesitated to speak of it fearing I might offend some of my good Boston friends."

Among those protesting against use of the name was Courtenay Guild, president of the Handel and Haydn society, the Apollo club and the Harvard Musical association. In an editorial published in a weekly newspaper which he owns, Mr. Guild said in part: "If we are expected to pay reverence to Lenin to please the new leader of our symphony orchestra it may be desirable to look for a new conductor, in spite of the undoubted ability of our Russian visitor."

SALT LAKE CITY,
UTAH
TEL
OCT 21 1924

HONOR TO LENIN IS DENIED BY MUSIC LEADER

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LOS ANGELES
CALIFORNIA
CALIFORNIA TIMES
OCT 21 1924

"LENINGRAD" BARRED ON MUSIC PROGRAM

BOSTON SYMPHONY HEADS AGREE TO REMOVE SOVIET TITLE

[BY A. P. NIGHT WIRE]

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THIS CLIPPING FROM
TULSA,
OKLA.
WORLD
OCT 21 1924

NAME LENINGRAD BARRED

Orchestra Programs in Boston Will Outlaw Proposed Changes.

BOSTON, Oct. 20.—Complaints made to the trustees of the Boston Symphony orchestra over the use of the name Leningrad instead of St. Petersburg or Petrograd in programs of the orchestra will result in having the soviet name for the Russian capital of imperial days eliminated from orchestra printing, it is stated.

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"I would be the last to wish to honor Lenine and Trotzky," he said. "I have left my country because of them. I had a fortune of more than a million dollars in your money and it is gone. They took it from me. I could not understand why the capital city of my country should be called Leningrad in the programs of our orchestra.

THIS CLIPPING FROM
HARTFORD, CONN.
COURANT
OCT 21 1924

NAME OF LENINGRAD WILL BE ELIMINATED

Boston Symphony Orchestra to Drop It From Its Printing.

Boston, Oct. 20.—Complaints made to the officials and trustees of the Boston Symphony Orchestra over the use of the name Leningrad instead of St. Petersburg or Petrograd in programs of the orchestra will result in having the soviet name for the Russian capital of imperial days eliminated from orchestra printing in future, it was intimated today. Serge Koussevitzky, Russian director of the symphony orchestra, made public a statement disclaiming responsibility for use of the name.

"I would be the last to wish to honor Lenin and Trotsky," M. Koussevitzky said. "I have left my country because of them. I had a fortune of more than a million dollars in your money and it is gone. They took it from me. I could not understand why the capital city of my country should be called Leningrad in the programs of our orchestra. I hesitated to speak about it because I feared I might offend some of my good Boston friends."

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THIS CLIPPING FROM THE
NEW LONDON
CONN.
ISSUE OF
OCT 21 1924

Leningrad.

The Bostonians who are angry with the Boston symphony orchestra because its program contains a reference to "Leningrad," nee "Petrograd," originally "St. Petersburg," suggest that Boston retains its ancient character of truculence. Leningrad is now as much the name of the erstwhile Petrograd as Boston is the name of what was once Shawmut. One doesn't have to revere the name of Lenine to accept the name when it is officially applied to a city.

It must be remembered that Leningrad was not named for St. Peter, but for Peter the Great, who was about as much a scoundrel in his way as Lenine.

THIS CLIPPING FROM
NEW YORK
EVE. WORLD

OCT 22 1924

REALM OF MUSIC

By Frank H. Warren

WHILE one local orchestra—the Philharmonic—is pastiming in New England and a second—the State Symphony—is champing at the violin strings eager to go unloosed to-morrow night, a visiting band—the brilliant Philadelphians—slipped into Carnegie Hall last evening and awoke the echoes, spurred on by the rhythmic baton of Dr. Leopold Stokowski.

The Philadelphia Orchestra is one of America's best and on its merits deserves the enthusiastic following it has built up here. But there is no doubt that the public's failing toward a personable conductor with a personality has much to do with an orchestra's apparent popularity. And Mr. Stokowski is the dandy of conductors. There is a belief current that the Philadelphian's vogue is to be challenged by Serge Koussovitzky, the new Boston mentor and guide, who will make his bow here next month.

At any rate Mr. Stokowski was the fashion last night. He appeared promptly at 8.30 and, as he stepped on the stage, the hall lights were dramatically dimmed.

The orchestra made an excellent and artistic job of the first Brahms Symphony, playing it with such exhilarating verve and tang as to send the audience, after the first movement, into such animated discussion of the conductor that he was forced to rap loudly for quiet. The final movement, too, was remarkable for its sonority and brilliant climax.

The three Strawinsky pieces that followed—"Fireworks," an early work, somewhat noisy, that gave one opportunity to look over the program notes; an orchestral setting of the popular "Song of the Volga Boatmen" which, with its crashing "da-da-zing boom," seemed about as much in keeping with the simple melody as putting "Hard Times Come Again No More" in the hands of an orchestra; and extracts from the ballet "L'Oiseau de Feu" completed the program. These extracts probably meant much more to those who had seen the Diaghileff Ballet interpret the "Fire Bird." Without this mental picture we can't imagine how the "King Kastchei's Infernal Dance" music, for instance, would affect us. But "The Fire Bird" is important to remember because Strawinsky's vogue dates from its Paris hearing in 1910.

Mr. Hartman can be light and gay, as the music requires, even if his serious appearance belies an unbending attitude. The famous Bach Chaconne for violin alone received a scholarly, authoritative treatment that the audience easily recognized. The violinist's tone, while not always soul warming, and his intonation, occasionally uncertain, were forgotten in admiring his positive playing gifts.

THIS CLIPPING FROM
OGDENSBURG, N. Y.
REPUBLICAN

OCT 22 1924

Karl Muck, former conductor of the Boston Symphony Orchestra, born in Darmstadt, Germany, 65 years ago today.

THIS CLIPPING FROM
BROCKTON,
MASS.
ENTERPRISE

OCT 22 1924

of the American stage,
burn, N. Y., 54 years ago to-day.

Karl Muck, former conductor of the Boston Symphony orchestra, born in Darmstadt, Germany, 65 years ago.

Giovanni Martinelli, the celebrated operatic

BEDFORD,
MASS.
STANDARD

OCT 22 1924

Politics and the Boston Symphony

The Boston Symphony Orchestra seems to be always in political difficulties. During the war it had to carry the burden of Dr. Karl Muck until the Department of Justice got something on him and he retired from the conductorship. Undoubtedly he was pro-German, and rather offensively so, and hardly anybody had any sympathy with him; but as a conductor he was supposed to possess great merit, and it is hard to see how there could be any sedition in music.

Now the new Russian conductor of the Boston orchestra, Serge Koussevitzky, has encountered some unpleasantness because he referred to the former capital of Russia on the programs as Leningrad. An editorial from a publication owned by Courtenay Guild, a conspicuous patron of music, shows the character of the criticism which is being levelled at Koussevitzky. "If we are expected to pay reverence to Lenin to please the new leader of our symphony orchestra," writes Mr. Guild, "it may be desirable to look for a new conductor in spite of the undoubted ability of our Russian visitor."

Mr. Guild ought to be able to see that if the designation of the Russian city on the Neva as Leningrad involves reverence to Lenin it is the Bolshevik who have shown that reverence. The city is theirs to name as they please. Within a decade it has had three names—St. Petersburg, Petrograd and now Leningrad. What the Russians call it is no concern of ours. If they want to name it Jonesboro it is their privilege. Nor have we any right to name it ourselves. If the Russians should take a notion that George Washington represented principles they detested and insisted on calling the capital of the United States Foster or Ruthenberg or Sovietville they would merely excite derision by what would be a presumptuous and silly gesture. If the former capital of Russia is, officially, Leningrad, there is no reason for our pretending it isn't even if we do not admire Lenin. A program of the Boston Symphony orchestra ought, it seems to us, to be accurate. What is more, who cares, in listening to a program of Russian music, whether Leningrad or Petrograd or St. Petersburg is the designation used?

t to do with music any way?

THIS CLIPPING FROM
NEW YORK
WORLD

OCT 22 1924

This indignation was directed toward Koussevitzky, whom they thought had insisted on "Leningrad" as the name of the capital city of his native land, and who some accused of using the sacred programs of the Boston Symphony to air his political views.—Boston Post.

Indignation hereby is directed toward those officers and trustees of the Boston Symphony Orchestra who have objected to the use of the name Leningrad on the programs. Contempt hereby is felt for the Boston Post's English.

Doubtless Mr. Courtenay Guild, President of the Händel and Haydn Society and the Apollo Club, would like the Military Intelligence Division to censor the programs of the Boston Symphony Orchestra. "If we are pleased to pay reverence to Lenin to please the new leader of our Symphony Orchestra," writes Mr. Guild in his Commercial Bulletin, "it may be desirable to look for a new conductor in spite of the undoubted musical ability of our Russian visitor."

Possibly they want to make an American patriot of Conductor Koussevitzky. To placate Boston it may be necessary for him to say to his orchestra as he raps with his baton: "Don't play till you see the whites of their eyes."

THIS CLIPPING FROM THE
NEW YORK
N. Y.
TELEGRAM

OCT 22 1924

To Do "Pacific 231."

We shall not, after all, have to wait another month and more till Mr. Koussevitzky comes chugging into town for the first hearing in New York of Arthur Honegger's tone poem about a gigantic locomotive entitled "Pacific 231." Walter Damrosch will bring it out at the initial concert for this season of the New York Symphony Orchestra Friday evening, October 31, in Carnegie Hall.

Another "first time in New York" on that occasion will be Molinari's orchestral version of Debussy's piano piece, "L'Isle Joyeuse." The program will include also Beethoven's Fifth Symphony, the Vaughan-Williams fantasia for double string orchestra on a theme by Thomas Tallis, and Vincent d'Indy's "Istar" variations.

THIS CLIPPING FROM
NY Herald

OCT 22 1924

"Musical Locomotive" Oct. 31

Arthur Honegger's musical impression of an express locomotive acquiring full speed, "Pacific 231," which was introduced to America by Serge Koussevitzky in Boston, will have its first performance in New York at the opening concert of the New York Symphony Orchestra, Walter Damrosch conducting, at Carnegie Hall on Friday night, October 31. Another number on Mr. Damrosch's program to be heard for the first time here is Debussy's "L'Isle Joyeuse."

LAWRENCE
MASS.
TRIBUNE

OCT 23 1924

SYMPHONY PLAYS AT LOWELL SOON

Lawrence won't have a chance to hear the Boston Symphony Orchestra this season but Lawrence music lovers who have always supported the numerous concerts given here by the world famous orchestra will be glad to learn that the orchestra will give one of its best programs at the Lowell Auditorium on Sunday afternoon, November 2.

Sergai Koussevitzky, the world famous Russian conductor, who has made a sensational success of the Boston concerts this season will conduct the Lowell concert. The program is an attractive one, because Kousevitzky is determined to

White L[illegible]ed Custard Cups,
6 for 50c
Mahogany Framed Trays
Japanese land and bird
ys. Buyers' Sale Price $2.50

THIS CLIPPING FROM
NEW BEDFORD,
MASS.
MERCURY

OCT 22 192

"LENINGRAD"

(Boston Herald)

Mr. Courtenay Guild and some others seem to be perturbed because the word "Leningrad" stands in the place of Petrograd, or St. Petersburg, in the programme books of the Boston Symphony Orchestra. It occurred to them that Mr. Koussevitzky had suggested or ordered the "substitution." The suspicion was wholly unwarrantable, ridiculous in fact, for the eminent conductor bears no good will toward the soviet government of Russia; he has suffered at its hands.

Unfortunately "Leningrad" is now the name of the city founded by Peter the Great in the marshes of the Neva in 1703, the city long known as St. Petersburg. After the revolution the name was changed to Petrograd. The soviet government has changed Petrograd to Leningrad,, and as Leningrad it is now known, however one may deplore the fact. "Leningrad" is the word recognized in political and journalistic circles.

If in years to come the name of Washington, D. C., should be changed by a wil-eyed government to Bryanville, the capital would then be known as Bryanville in all circles, foreign and domestic.

SCHENECTADY, N. Y.
UNION

OCT 22 1924

Protest Use of Name Leningrad

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Serge Koussevitzky, Russian director of the symphony orchestra, made public a statement disclaiming responsibility for use of the name.

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Oct 23

Apto

Oct 31

THIS CLIPPING FROM
NEW BEDFORD,
MASS.
MERCURY

OCT 2 2 192

"LENINGRAD"

SCHENECTADY, N. Y.
UNION

OCT 22 1924

Protest Use of Name Leningrad

Oct 23

Oct 31

Tomorrow's Symphony === Music and Plays

AT LONG LAST NOW ENTERS PROKOFIEV, RUSSIAN, PUR SANG

MR. KOUSSEVITZKY PREPARES HIS "SCYTHIAN SUITE"

Music of Primitive Tribe and Pagan Rite — Course and Origins, Procedure and Character—Kinship and Contrasts with Stravinsky — A Mighty Close — The Composer, Past and Present

FOR the first times, in a "Scythian Suite" to be played at the Symphony Concerts this week, Bostonians may hear the wild, barbaric savage and pagan music of Serge Prokofiev. Say fifteen years ago, he emerged from the Conservatory at Leningrad already accounted a prodigy. At any age, his piano-playing was phenomenal, while for a youth hovering about the twenties, his fecundity in composition was enormous. His teachers, with few exceptions, had been the most uncompromising of nationalists, and he knew from them that no Russian has ever been able to write first-rate European music. Even Chaikovsky was at his best when he consulted most fervently his racial origins, as in the opera, "Eugen Onégin." Nevertheless, the early years of this century were not free, even in Russia, from the influence of Wagner and Debussy. Skriabin's symphonic poems were the casus belli in the younger camps, and Stravinsky led the revolt against "Tristan" and "Pelléas." That sort of thing was no doubt very good for the French, or for Germans living in Venice; but it was not much help to Russia. Both Wagner and Debussy had made definite contributions. They had enlarged harmonic science, and they had sounded racial aspirations. But their particular additions to the technique of music were inseparable from the emotions they expressed.

For a young man determined, as was Prokofiev, to keep himself Russian at any cost, there was no other course but to follow Stravinsky. Not that it was necessary to employ exactly his musical methods or to infringe upon his individual style. But the sources of inspiration must be sought in a more primitive and a more pagan Russia than the five "Invincibles" had ever dared to embrace. This search for a real, an uncontaminated Russia, led the young Prokofiev to the ancient Scythians, the nomadic barbarians who ranged the northern shores of the Black Sea from the day of the prophet Jeremiah and the Emperor Darius through the exile of Ovid at Pontus and the decline of the Roman power. He read and absorbed what he might discover of Scythian legends, rites and tribal customs. To better purpose with composition in music, he let loose his imagination upon all things Scythian. His first design was a mimodrama or ballet for the stage. Soon, however, he preferred a Suite for the concert-hall. At length it was finished and in 1916 at Leningrad, the composer himself led the first performance of the piece. The occasion was comparable to the famous first hearing of Stravinsky's "Sacre" in Paris, except that there was no Debussy to rise in his place and with all the authority of prophet and patriarch to command the noisy crowd: "Shut up!" The "Scythian Suite" was a success—such a success that the director of the Conservatory—something himself of a prophet in his youth, but through years and vodka grown less in wisdom than in dignity—unable to endure music that was at once so Russian and so unlike his own, rose in his impotence and quitted the hall.

As the published score stands, each movement of the "Scythian Suite" bears a title, doubtless borrowed from the mimodrama, "Ala and Lolly," to which Prokofiev had originally schemed the music. The first division, "The Adoration of Vélèss and Ala" (Scythian divinities), shows the conquest of energy by fear. It begins with a vigorous rhythmic figure which in slight variation persists throughout the movement. It accompanies in turn three themes of progressively weaker character and undergoes a sort of inverse development, or disintegration. The movement ends with the dissolution into vague nothingness, first of the melodic, then of the rhythmic, character of the beginning.

"The Enemy-God and the Dance of the Black Spirits"—the second division—is one of those musical expressions of evil which Prokofiev fondly achieves. It is sustained throughout by a rhythmic dance-figure similar to that of the first movement. A fierce and violent theme, and later a burlesque theme (a rather preposterous arpeggio for the bassoons) are intended to terrify and perhaps a little to amuse. A third theme introduces general confusion and the end is a helter-skelter fortissimo.

The third movement, labelled "Night," is finely poetic. The mood is invoked by a soothing little tune without rhythm and without accent, played on the piccolo. As the night advances, this tune appears in various developments, or rather say that it gives birth to fantastic imaginings, to fears, to frenzies, to stark terror. They rise in a terrific crescendo, until suddenly they disappear, leaving only the calm and ender theme of the piccolo. The Russian ritic, Igor Glebov, speaks of this music s a depiction of "the bestial terror of rimitive man before darkness and void."

The last movement, "The Glorious Departure of Lolly and the Procession of the Sun," is a marcing song and a hymn to the light. The music rushes; a syncopated theme, incredibly gay, is heard. There is general excitement. Then appears the great martial rhythm. It catches everything else into it, develops and transforms it, and finally sublimates itself into a high and sustained radiance. There are not many passages in the music of these days as glorious as those final pages.

It is doubtful whether any of the actual melodic material of the "Scythian Suite" is of ancient origin. The tunes, in fact, are mostly chromatic phrases directly expressive of feeling rather than historically allusive. The harmonic style is a modified atonality. The word polytonality, which has sometimes been used to describe this style, is inexact, because no effort is here made to render audible a contrast between, say C major and E-flat major, when the tonic chords of those two keys are heard together. Prokofiev has, on the contrary, been very careful to blend them into a mass which would be without any tonality at all, were it not for the persistance (in the first movement, for example) of a low C in the bass, which attaches the piece firmly to that tonal center.

The orchestration, which is massive—eighteen brass instruments; quartets of wood-winds; nine instruments of percussion; tympani, two harps, celesta and pianoforte—is designed to increase this tonal blending. Every opportunity for sounding contrasting chords on contrasting instruments is avoided, while sonorities are massed rather than differentiated. There is a good deal of rhythmic counterpoint, as when violins or flutes play a rhythmic figure while the brass marches over quite alien chords. But the atonal character is so guarded in each separate contrapuntal element that there is none of that key-contrast which is essential to a polytonal system.

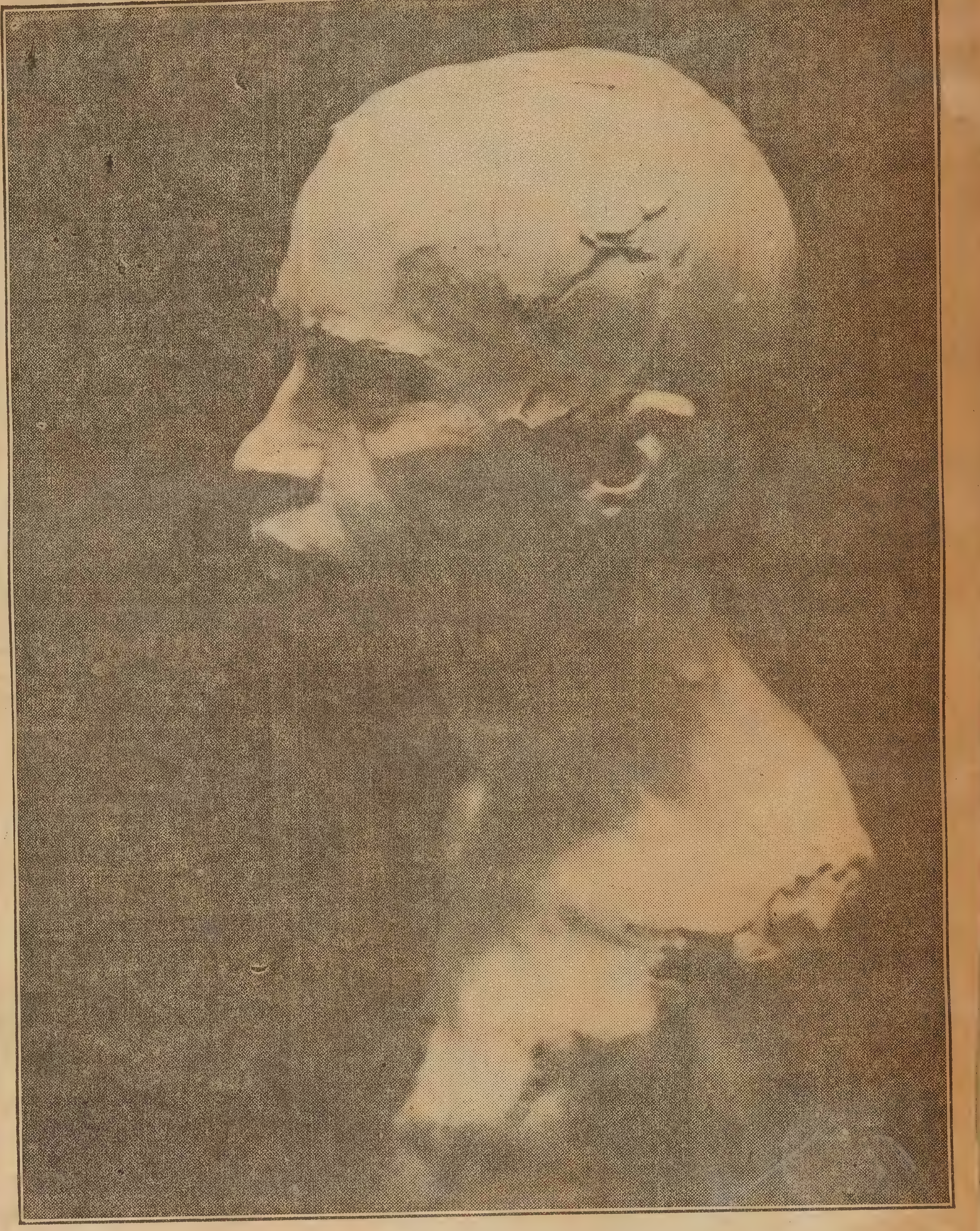
In this respect, as also in the emotional subject-matter, the "Scythian Suite" is similar to much of "Le Sacre du Printemps," though there the similarity ends. Rhythmic vitality, in particular, is expressed through opposite means; for where Stravinsky uses irregular prose rhythms, Prokofiev uses the strongly metrical. Again Prokofiev develops his rhythms and his themes, making one grow out of another. Stravinsky, in contrast, superposes one upon another like blocks of stone. Melodically Prokofiev is repetitious and chromatic; while Stravinsky is brief and diatonic. The "Sacre" is infinitely more cerebral and more sophisticated music than the "Scythian Suite" and there is no denying it to be a far richer and more varied experience for the listener. Prokofiev's music is the work of a young man of twenty-three, a genius beyond doubt, but still a youngster; and the first two movements are a bit amorphous. The third is, however, a piece of realized imagination; while the fourth is one of those revelations of glory that simply disarm the critic.

Since the Revolution of 1917, Prokofiev has dwelt in western Europe. He has appeared as a pianist in England, France, Italy, Germany, Spain, America and Japan. His compositions have been played, though not always with discretion on both sides of the Atlantic, and his apostle, Mr. Montagu-Nathan, was amused and somewhat annoyed that this prodigious composer, "this Rubinstein prize, this trump card of Siloti, this 'find' of Diaghilev" should make his début in London as the composer of an innocuous Scherzo for Four Bassoons.

When Prokofiev left Russia, at the age of twenty-six, the list of his pieces would have done credit to an industrious musician of seventy-six. It included four piano-sonatas, two piano-concertos, an opera, the "Scythian Suite," two symphonic poems ("Dreams" and "Autumn"), a "Symphony in the Classical Style," innumerable songs and miscellany, a ballet called "Chout," (The Buffoon) (since produced in Paris) an overture on Jewish melodies for clarinet, piano and string quartet, and a "Symphonic Exorcism: Seven Are They!" for orchestra, chorus and tenor recitation. The text of the "Exorcism" is a version by the Russian Balmont of a cuneiform hymn of the Akkadians (predecessors of the Assyrians), and has to do with the plotting of evil spirits against mankind.

Since Prokofiev's arrival in the Western world, he has composed his third piano-concerto (played by the composer in Paris in 1922), his fifth piano-sonata, songs for voice and orchestra without text, and two operas, "The Love of Three Oranges," produced by the Chicago Company in 1922, and "The Fire Angel." The violin-concerto, which remained in Russia, was destroyed by order of the Soviets, as were the second piano-concerto and "Seven are They!" The piano-piece, reproduced from pencil sketches which the composer's mother had rescued, was played in Paris last season. Before the winter is done Mr. Burgin expects to lay hand on the violin-concerto. "The Exorcism of the Seven" was likewise discovered somewhere and brought out by Koussevitzky last summer in Paris. Its success was enormous. The amount of critical attention given it was exceeded only by that bestowed upon Stravinsky's piano-concerto. Stravinsky, of course, is mature musical mind; and he enjoys pe haps the greatest prestige of any livi composer. It is not to be pretended th Prokofiev can outshine him; for they a indeed, not even rivals. They are, rath co-workers in a national tradition. Th are perhaps the only masters now audib in that tradition because Rakhmanin never was a great composer, and Glazun is apparently become a fossil. V. T.

From the Oldest of All the Russias



Serge Prokofiev

Born in Ancient Scythia, He Celebrates Its Tribal Gods at the Symphony Concert Tomorrow

CONCERT-CHRONICLE

Aftermath

THOUGH those there be who wrin their hands and weep, the word, Leningrad (which happens to be the nam of the second city in Russia), will stand upo the program-books at the Symphony Concerts of tomorrow and Saturday. Thereafter, if common report runs truly, the learned and witty annotator will designate Peter's capital as Petersburg, alias St. Petersburg, alias Petrograd, alias Leningrad; while bystanders watch impishly as our American Tsarists and our American Bolshevists make their choice. Blessings on them both! They would not be half themselves as contributors to the general gayety and to the sum-total of human folly, did they not, as often as need be, go off at half-cock. Our Tsarist neighbor descried the Macchiavellian hand of Mr. Koussevitzky in the use of the impious word; whereas that innocent gentleman and hard-working musician, accustomed to the freedom of Paris and London and to the tolerances of men and women of the world, may only wonder, say with a shade of amusement, what the fuss was all about.

Per contra, over the way in New York, Mr. Franklin P. Adams of The World, solemnly, comically and ignorantly, "directs his indignation toward those officers and trustees of the Boston Symphony Orchestra who objected to the use of the word Leningrad, on the programs." As the merest matter of passing detail, no officer or trustee "objected" or thought of "objecting." Like the rest of us, they have been amused, unedified, maybe a little irritated by the late fracas; then passed to those rather more important matters, the day's work and the day's pleasure. "There," said Matthew Arnold, casting a benignant eye on Oxford, "are our young barbarians all at play." And "there," one Trustee may have said to another, as he glanced out of the office-window, "are our elder sentinels at their sport." H. T. P.

Incidents and Prospects

At the Symphony Concerts of next week Mr. Koussevitzky will divide the program between the sharp-edged Symphony in B flat of the Parisian, Roussel, and a miscellany from Wagner and Weber. As d'Indy's Second Symphony—now a semi-classic—was debated in its day so in these later years of grace has Roussel's sharpened tongues and pens. At last we Bostonians may also part company over it. The subsequent miscellany, in which Mr. Koussevitzky should excel, traverses the Overture to "Oberon"; the Prelude to "Die Meistersinger"; the Bacchanal from "Tannhäuser"; the music for the dead Siegfried in "Götterdämmerung."

From the music of four of his

BOSTON,
MASS.
HERALD

OCT 2 3 1924

NOTES and LINES

By PHILIP HALE

A concerto by C. P. Emanuel Bach will be played at the Symphony concerts tomorrow afternoon and Saturday evening. This concerto has an interesting history. As a quintet it was performed by The Society of Ancient Instruments in Paris. The quintet of strings was composed of violon quinton, viola d'amore, viol da gamba and bass viol. Mr. Koussewitzky was at the concert and was so pleased by the music that he obtained the composition and purposed to orchestrate it, but he finally handed it to Maximilian Steinberg, the son-in-law of Rimsky-Korsakov. The manuscript is in the Charles Guillon collection at Bourg-en-Bresse, France.

The Prelude to Moussorgsky's opera, "Khovantchina" is supposed to portray the coming of dawn. The scene is the
the Kremlin. The story
Old Rus-

THIS CLIPPING FROM
NEW BEDFORD,
MASS.
MERCURY

OCT 2 1924

"LENINGRAD"

SCHENECTADY N.Y.
UNION

OCT 22 1924

Protest Use of Name Leningrad

Symphony === Music and Plays

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MR. KOUSSEVITZKY
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at once so Russian and so unlike his own, rose in his impotence and quitted the hall.

As the published score stands, each movement of the "Scythian Suite" bears a title, doubtless borrowed from the mimodrama, "Ala and Lolly," to which Prokofiev had originally schemed the music. The first division, "The Adoration of Vélèss and Ala" (Scythian divinities), shows the conquest of energy by fear. It begins with a vigorous rhythmic figure which in slight variation persists throughout the movement. It accompanies in turn three themes of progressively weaker character and undergoes a sort of inverse development, or disintegration. The movement ends with the dissolution into vague nothingness, first of the melodic, then of the rhythmic, character of the beginning.

"The Enemy-God and the Dance of the Black Spirits"—the second division—is one of those musical expressions of evil which Prokofiev fondly achieves. It is sustained throughout by a rhythmic dance-figure similar to that of the first movement. A fierce and violent theme, and later a burlesque theme (a rather preposterous arpeggio for the bassoons) are intended to terrify and perhaps a little to amuse. A third theme introduces general confusion and the end is a helter-skelter fortissimo.

The third movement, labelled "Night" is finely poetic. The mood is invoked by a

text of the "Exorcism

Russian Balmont of a cuneiform hymn of the Akkadians (predecessors of the Assyrians), and has to do with the plotting of evil spirits against mankind.

Since Prokofiev's arrival in the Western world, he has composed his third piano-concerto (played by the composer in Paris in 1922), his fifth piano-sonata, songs for voice and orchestra without text, and two operas, "The Love of Three Oranges," produced by the Chicago Company in 1922, and "The Fire Angel." The violin-concerto, which remained in Russia, was destroyed by order of the Soviets, as were the second piano-concerto and "Seven are They!" The piano-piece, reproduced from pencil sketches which the composer's mother had rescued, was played in Paris last season. Before the winter is done Mr. Burgin expects to lay hand on the violin-concerto. "The Exorcism of the Seven" was likewise discovered somewhere and brought out by Koussevitzky last summer in Paris. Its success was enormous. The amount of critical attention given it was exceeded only by that bestowed upon Stravinsky's piano-concerto. Stravinsky, of course, is mature musical mind; and he enjoys perhaps the greatest prestige of any living composer. It is not to be pretended that Prokofiev can outshine him; for they are indeed, not even rivals. They are, rather co-workers in a national tradition. Th

Koussevitzky

word; whereas that innocent gentleman and hard-working musician, accustomed to the freedom of Paris and London and to the tolerances of men and women of the world, may only wonder, say with a shade of amusement, what the fuss was all about.

Per contra, over the way in New York, Mr. Franklin P. Adams of The World, solemnly, comically and ignorantly, "directs his indignation toward those officers and trustees of the Boston Symphony Orchestra who objected to the use of the word Leningrad, on the programs." As the merest matter of passing detail, no officer or trustee "objected" or thought of "objecting." Like the rest of us, they have been amused, unedified, maybe a little irritated by the late fracas; then passed to those rather more important matters, the day's work and the day's pleasure. "There," said Matthew Arnold, casting a benignant eye on Oxford, "are our young barbarians all at play." And "there," one Trustee may have said to another, as he glanced out of the office-window, "are our elder sentinels at their sport." H. T. P.

in "Götterdämmerung."
From the music of four of his

hony Concert Tomorrow

BOSTON,
MASS.
HERALD

OCT 23 1924

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Herald Oct 23 1924
"Notes and Lines"
continued

The Russian Symphony Society in New York performed the Prelude 19 years ago.

Rimsky-Korsakov's "Flight of the Bumble Bee" is practically a Scherzo (with voice parts) in his fairy opera, "Tsar Saltan." The stage direction is: "Out of the sea a bumble-bee rises and encircles the swan."

We are told that Prokoviev wishes his name to be spelled, since he has been away from Russia, Prokofieff. His "Scythian" suite, as the pieces just mentioned, will be played here for the first time. It is said to be wild and barbaric. The movements are entitled the Adoration of Veles and Ala; the Enemy God and the Dance of the Black Spirits; Night; the Glorious Departure of Lolly and the Procession of the Sun. The names of the Scythian gods that appear in Prokofieff's program are far from being those figuring in Herodotus. The Suite, produced at Leningrad in 1916, was played for the first time in this country at Chicago in 1918.

The symphony this week will be Brahms's, No. 4, E minor.

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THIS CLIPPING FROM
CINCINNATI,
OHIO
STAR
OCT 24 1924

NEW BOSTON SYMPHONY CONDUCTOR WILL STIR NEW YORK

Serge Koussevitsky Has Aroused Bostonians, and Promises to Disturb the Figures on the Pedestals of Metropolitan Acclaim—He Will Make His First New York Appearance on Thanksgiving Night.

By PIERRE V. R. KEY.

NEW YORK, October 24.—All the signs point to the probability that Serge Koussevitsky will stir up matters in New York during the present music season. Mr. Koussevitsky is the new conductor of the Boston Symphony Orchestra. At his recent debut in Boston—which was his American debut as well—the Russian roused staid Bostonians as they have not been roused before by a Boston Symphony leader, which is saying much. When frigid Back Bay residents are moved to remain after the close of a symphony programme and applaud feverishly it indicates that something most unusual must have happened. So for the moment Koussevitsky is the music lion of the Hub; and I have it on indisputable authority that he is immensely popular with the members of his orchestra. He has taken hold with a big, authoritative sweep and the men like it.

Report has it that during the first rehearsal he said to the musicians: "You play amazingly well, but I'd like to see you put more of yourselves into your playing. We want finish, but not so much of it that warmth and color are made to suffer."

That made a hit with the men, and they were quick to obey. So the classic Vivaldi concerto for orchestra and organ went at the opening concert with something more than sheer beauty of tone and technical clarity and precision; it breathed with life. The Brahms Variations on a Haydn theme also pulsed vigorously. As for the Honneger symphonic movement, Pacific 231 (suggested to the composer by his impressions of a great steam locomotive) and Scriabin's Poem of Ecstasy, they thrilled the auditors present on that occasion when Boston forgot to be altogether prim and precise.

This is the first time Koussevitsky has had at his disposal an orchestra of the very first rank. In Europe he had to put up with what was available, and very few rehearsals. Pierre Monteux rebuilt the Boston Symphony into an organization almost, if not actually, as admirable as it was in the days when it was regarded as the peer of any in this country. And now Koussevitsky has this superb instrument at his disposal.

Experts are of the opinion that he will stir New York as he stirred Boston. If that happens he will doubtless arouse the antagonism of the Philadelphia orchestra patrons, who have placed metaphorically on a pedestal the dynamic Leopold Stokowski; and the adherents of Willem Mengelberg of the New York Philharmonic may also have some remarks to make.

Wherefore our orchestral future in this town promises some interesting fireworks. Koussevitsky is to make his first appearance here on Thanksgiving night. There ought to be something doing that evening.

THIS CLIPPING FROM
BOSTON, MASS.
CHRISTIAN SCIENCE MONITOR
OCT 25 1924

Koussevitzky Plays Russian Music

The third concert of the Boston Symphony Orchestra, Serge Koussevitzky, conductor, was given yesterday afternoon in Symphony Hall, Boston. The program:

Carl Philipp Emanuel Bach
Concerto for orchestra in D major
Moussorgsky
Prelude to the Opera "Khovantchina"
Rimsky-Korsakoff....."The Flight of the Bumble Bee," Scherzo from "Tsar Saltan"
Prokofieff ....Scythian Suite, op. 20
Brahms
Symphony No. 4 in E minor, op. 98

For the third time Mr. Koussevitzky chose for his opening piece music from the eighteenth century, late eighteenth century to be sure, but music cast more or less in the same mold as that of Vivaldi and Handel, which was heard in the two preceding concerts. Does he choose to commence his programs with such music in order that his hearers may be put in a comfortable and contented frame of thought for the ultra-modern music which is to follow? In any case, it makes an agreeable beginning.

Yesterday afternoon there were other sugar plums as well. Moussorgsky's Prelude is pleasant, agreeable music, but mildly Russian in character, while Rimsky's "Flight of the Bumble Bee" is a clever jeu d'esprit, which is bound to become a favorite with the patrons of the "Pops." It was none the less welcome at a symphony concert, however, and somewhat relieved the austerity of the function.

Then for those who enjoy music of more familiar and conventional pattern there was the E minor Symphony of Brahms. But, alas! those who are enamored of its beauties were obliged to sit through Prokofieff's Scythian Suite, which must have proved a severe trial to some. Yet Mr. Koussevitzky has so won the hearts of his public that even this example of extreme modernity was received with an unusual amount of applause.

This is as it should be. Mr. Monteux was not unaware of the moderns, but such music when played by him was seemingly regarded with suspicion and distrust, and only with the performances of "The Rite of Spring" did his audiences show that enthusiasm which they undoubtedly ought to feel in the presence of music of this present day and generation. For although admiration and appreciation of the past is due and proper, yet it is never well to forget that the art of music did not cease to progress with Brahms and that a hearing must be given to those who now are endeavoring to search out the beautiful, albeit in new and often strange and disquieting ways. All praise, then, to Mr. Koussevitzky, who has the courage and conviction to disregard the traditions of over 40 years and successfully to impose those convictions on a public which we fear has long been sadly in need of an awakening.

Again did Mr. Koussevitzky prove his artistic sincerity yesterday afternoon. That his interpretations of whatever music he may undertake are the result of long and careful consideration cannot be denied. That they are of engrossing interest is no less true. Whether or not they always agree with the mood of the music itself is not always certain.

His reading of the E minor Symphony, for example, was to our way of thinking replete with poetry and imagination, but we very much doubt if such an interpretation would have pleased or gratified the composer. For once the music seemed to lose that bleakness which has always been associated with it for us and became expressive and living. But was this not rather the mood of Koussevitzky than of Brahms? Be that as it may, it was none the less a delightful change from the more accepted readings of this symphony.

Prokofieff's Scythian Suite is but mildly exciting. Stravinsky has said these things so much more eloquently in his "Rite of Spring." There is perhaps no objection to two or more different themes played simultaneously in as many different tonalities, but it is of prime importance that these several themes be of striking character. Not so with the thematic material of this suite. We venture to say that any one of them heard by itself is but ordinary stuff. They are mere melodic fragments, of little distinction and capable of but little development. At least they receive but little at the hands of the composer, who conceals the poverty of his invention by harmonic and orchestral effects which arrest the attention for an instant by reason of their strangeness alone. There is a vast difference between the unusual and the original, in music at least.

S. M.

BUFFALO, N. Y.
NEWS
OCT 25 1924

Koussevitzky.

"What I hope to do in America is to show the public that masterpieces of music are being written today as powerful, stirring, and beautiful as the greatest of the past," says Serge Koussevitzky, the Russian conductor who will lead the Boston Symphony orchestra in its concert in Elmwood Music hall, November 13 under the local management of Bessie Bellanca. It is Koussevitzky's aim, he says, to present music which now exists only in manuscript; music written by men now living, who, if we may believe Koussevitzky, will rank high a century from now.

But it is not alone for Koussevitzky's introduction of new composers that the public has stormed the doors of the Theater Nationale de l'Opera, Paris, for all his concerts. His interpretations of the old masters have been equally impressive and America may be sure that Koussevitzky will present fine readings of the classics.

One of Koussevitzky's chief interests, however, is the discovery and performance of new music. He introduced Debussy into Russia and twice invited the great Frenchman to Moscow and Petrograd to conduct his own works. Many of the Debussy works in Koussevitzky's library are annotated by Debussy's own hand.

Koussevitzky was the warm friend, the discoverer and patron of Scriabine. The composer always considered Koussevitzky the best interpreter of his work The conductor was the first to perform Scriabine's "Prometheus" poem.

"I will do in the new world what I have done in the old," was his reply to a request for an outline of his plans. In the old world he has become known as a searcher for musical talent, and a patron of young composers. He believes there is genius in America, and he hopes to find it.

THIS CLIPPING FROM THE
NEW YORK
N. Y.
JOURNAL
ISSUE OF
OCT 25 1924

DAMROSCH TO OPEN SEASON NEXT WEEK

Orchestra to Play a "Locomotive Symphony"—McCormack and Other Singers.

Walter Damrosch will open his season with the New York Symphony Orchestra at Carnegie Hall next Friday evening. After some indecision he has added to this first programme Arthur Honegger's now considerably talked about symphonic movement about a locomotive, "Pacific 231." This was first played by the Russian, Koussevitzky, with his orchestra in Paris and was introduced to America at the first concert of the Boston Orchestra a couple of weeks ago as part of Koussevitzky's introduction of himself as the band's new conductor. In a way, it has become identified with him, but as the first concert in New York of the Boston Orchestra does not take place until the end of next month, Mr. Damrosch has the bulge on the first local performance of the piece.

Besides, the Honegger "Pacific 231," which lasts only six or seven minutes, Mr. Damrosch's programme will include Beethoven's C minor symphony, a first performance of Bernardo Molinari's Orchestration of Debussy's "L'Isle joyeuse," Ralph Vaughn-William's "Fantasia on a theme by Thomas Tallis" and Vincent d'Indy's "Istar."

There will be three concerts of the Philharmonic Orchestra next week. Wednesday evening will be the first of the series of programmes for students at reduced prices, this one consisting of the "Eroica" symphony, Richard Strauss's "Till Eulenspiegel," Maurice Ravel's "Ma mere Poie" suite and the "Euryanthe" overture.

At the pair of subscription concerts on Thursday evening and Friday afternoon, Mr. van Hoogstraten will introduce a suite by Florent Schmitt, "Antoine et Cleopatra." Otherwise there is to be played Schubert's "Rosamunde" music and the Brahms B flat minor piano concerto with Elly Ney (who is Mrs. van Hoogstraten) as the soloist.

CINCINNATI,
OHIO
BILLBOARD
OCT 25 1924

Koussevitzky and Reisman

Serge Koussevitzky, conductor of the Boston Symphony, visited the Hotel Brunswick recently, and heard the Leo F. Reisman Orchestra, accredited by many with being originator of the soft style of jazz music. He was loud in his praise and applause of this aggregation's playing, it is said, clapping and calling "Bravo!"

BUFFALO, N. Y.
ENQUIRER
OCT 25 1924

GREAT CONDUCTOR IS WITH BOSTON SYMPHONY

"What I hope to do in America is to show the publiv that masterpieces of music are being written today as powerful, stirring, and beautiful as the greatest of the past," says Serge Koussevitzky, the Russian conductor who will lead the Boston Symphony orchestra in its concert in Elmwood Music hall, November 13 under local management of Bessie Bellanca. It is Koussevitzky's aim, he says, to present music which now exists only in manuscripts in his own keeping; music written by men now living, who if we may believe Koussevitzky, will rank as high a century from now as Mozart and Beethoven. Some of the music to which he refers has been given in Paris and music lovers in the French capital have gone mad over the Russian leader, literally frenzied in their idolatry.

But it is not alone for Koussevitzky's introduction of new composers that the public has stormed the doors of the Theatre Nationale de l'Opera for all his concerts. His interpretations of the old masters have been equally impressive and America may be sure that Koussevitzky will present its musical public with auditions of the older classics, without a trace of modernity in his reading of them, their historic beauties reproduced painstakingly and enthusiastically, exactly as the modern Russian believes the older masters wished them rendered.

THIS CLIPPING FROM
BUFFALO, N. Y.
COURIER
OCT 25 1924

This indignation was directed toward Koussevitzky, whom they thought had insisted on "Leningrad" as the name of the capital city of his native land, and who some accused of using the sacred programs of the Boston Symphony to air his political views.—Boston Post.

Indignation hereby is directed toward those officers and trustees of the Boston Symphony orchestra who have objected to the use of the name Leningrad on the programs. Contempt hereby is felt for the Boston Post's English.

Doubtless Mr. Courtenay Guild, president of the Handel and Haydn society and the Apollo club, would like the military intelligence division to censor the programs of the Boston Symphony orchestra. "If we are pleased to pay reverence to Lenin to please the new leader of our symphony orchestra," writes Mr. Guild in his Commercial Bulletin, "it may be desirable to look for a new conductor in spite of the undoubted musical ability of our Russian visitor."

Possibly they want to make an American patriot of Conductor Koussevitzky. To placate Boston it may be necessary for him to say to his orchestra as he raps with his baton: "Don't play till you see the *whites of their eyes*."

PROVIDENCE,
R. I.
NEWS
OCT 25 1924

SYMPHONY SEASON HERE WILL BE BRILLIANT

Providence may look forward to a Symphony season of the greatest interest and brilliance for Serge Koussevitzky, the new conductor of the Boston Symphony Orchestra, who has now led three opening series of concerts in the orchestra's own city, has been received with an enthusiasm perhaps unprecedented in the annals of this eminent organization now in its 44th year.

The Providence series will comprise the usual five Tuesday evening concerts in Infantry Hall on the following dates: November 18, December 9, January 20, February 24, and April 21. The soloists will be: Marguerite d'Alvarez, the famous Peruvian contralto; Alexander Borovsky, the Russian pianist, new to America last season; Roland Hayes, the Negro tenor, who has probably as just a claim to greatness as any singer of the day; and Paul Kochanski, noted Polish violinist.

Mr. Koussevitzky comes to America from an active season in western Europe and his series of "Concerts Koussevitzky" in Paris; he has likewise been conducting operas at the Paris Grand Opera, and in Barcelona

BUFFALO, N. Y.
EXPRESS
OCT 25 1924

THE PROLOGUE

News and views of music and musicians.

By MARY M. HOWARD.

True to his announced intention of presenting works from the best of the classic and the modern schools of composition, Serge Koussevitzky, who conducts the Boston Symphony orchestra here on the evening of November 13th, plans to include in his Buffalo programme a symphony by the creator of the immortal nine, and some real Russian novelties. Among these are two Rimsky-Korsakoff works, the second a scherzo from his opera, Tsar Saltan, entitled The Flight of the Bumble Bee. Moussorgsky will be represented by the prelude to his opera, Khovantchina, and an interesting number will be Rachmaninoff's Vocalize, arranged for the orchestra by the composer. The whole programme is one of very great novelty and interest.

THIS CLIPPING FROM
BUFFALO, N. Y.
COURIER
OCT 26 1924

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Koussevitzky's chief interest, however, is undoubtedly in the discovery of new music and making it known to the public. He introduced Debussy into Russia and twice invited the great Frenchman to Moscow and Petrograd to conduct his own works. Many of the Debussy works in Koussevitzky's library are annotated by Debussy's own hand.

Koussevitsky was the warm friend, the discoverer and patron of Scriabine. The composer always considered Koussevitzky the best interpreter of his work. Koussevitzky was the first to perform Scriabine's "Prometheus" poem.

Tickets for the Boston Symphony concert may be obtained from Miss Ballanca at the Colonial Flower shop,

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THIS CLIPPING FROM See
SPRINGFIELD, ~~MASS.~~
REGISTER
OCT 26 1924

Complaints made to the officials and trustees of the Boston Symphony Orchestra over the use of the name Leningrad instead of St. Petersburg or Petrograd in programs of the orchestra will result in having the soviet name for the Russian capital of imperial days eliminated from orchestra printing in future, it has been intimated.

Serge Koussevitzky, Russian diretor of the Symphony Orchestra, made public a statement disclaiming responsibility for use of the name.

"I would be the last to wish to honor Lenin and Trotzky," M. Koussevitzky said. "I have left my country because of them. I had a fortune of more than a million dollars in your money and they took it from me. I could not understand why the capital city of my country should be called Leningrad in the programs of our orchestra. I hesitated to speak about it because I feared I might offend some of my good Boston friends."

Among those protesting against the use of the name was Courtenay Guild, president of the Handel and Haydn Society, the Apollo club and the Harvard Musical association.

WATERBURY
CONN.
HERALD
OCT 26 1924

Freedom of Speech.

The successful threat by a prominent Bostonian that the new Russian conductor of the Boston Symphony Orchestra might lose his position if Leningrad continued to appear instead of St. Petersburg on the orchestra programs, causes one to ponder just how much weight there is to that clause in the Constitution which says that the right of free speech shall not be denied. If the right is not denied it apparently is encroached upon.

LaFollette followers in Hartford and elsewhere notice an encroachment to the right in that they must obtain a permit from the mayor or chief of police to hold an outdoor meeting, an ordinance which is proper enough except that the two old parties do not observe it and it is not expected of them.

Mark Twain, in his autobiography just published, writes: "I am writing from the grave. On these terms only can a man be approximately frank."

The New York World book reviewer criticizes Mr. Clemens for this attitude and recalls that Frank Irving Cobb of The World did not fear to air his opinions freely.

Yet there is much to uphold Mr. Clemens' opinion bolstered by a varied experience in the Western lands of America and in Europe. His bold stand while a resident of Hartford in refusing to vote for James G. Blaine for President showed him that he could not be independent and expect to retain his wide circle of friends. So he gave up the struggle, kept his inmost and most intense thoughts to himself, and waited until he was in the grave before he indulged in freedom of speech.

If the New York World book reviewer thinks Mark Twain should have spoken out freely without fear or favor, let him try putting across some of the ideas that burned in the noted humorist's heart.

Mark Twain was feted and praised and he enjoyed popularity as most people do.

"I am the only person in the sixty millions," he writes from the grave, "—"with congress and the administration back of the sixty millions—who is privileged to construct my patriotism for me."

If he had uttered those words during the late war or even in his own day would he have basked in the sun of popular approval as well as he did, and would his literary ability have saved him from Fort Leavenworth?

THIS CLIPPING FROM
PORTLAND,
ME.
TELEGRAM
OCT 26 1924

The advent of Serge Koussevitsky as the new conductor of the Boston Symphony Orchestra, of course was a matter of great moment in Boston circles.—over the entire Country, in fact. Koussevitsky chose for his first program on Friday afternoon and Saturday afternoon, October 10 and 11 the following Concerto by Vivaldi, arranged for orchestra by Siloti: Webr's Overture to Oberon, two Wagnerian excerpts, the Bacchanale from Tannhauser and the Funeral March from Dusk of the Gods; Honegger's Pacific 231 and Scriabin's Poem of Ecstasy. The second program on Oct. 17 and 18, included Handel's Concerto Grosso in D Minor, a Dance by Debussy, arranged by Ravel; de Falla's. Love Magic, which will receive its first performance in America, and Beethoven's Fifth Symphony in C Minor.

THIS CLIPPING FROM
PROVIDENCE, R. I.
JOURNAL
OCT 26 1924

Soloists for Boston Symphony

Soloists for the Boston Symphony Orchestra's season here will be Marguerite d'Alvarez, Peruvian contralto; Alexander Borovsky, Russian pianist, who first came to this country last year; Roland Hayes, the negro tenor, who sang with the orchestra last season and will appear with it at the New York concerts, and Paul Kochanski, the Polish violinist. The Symphony's season here begins Nov. 18 at Infantry Hall, the other dates being Dec. 9, Jan. 20, Feb. 24 and April 21. It is the 44th season of the orchestra.

Naturally greatest interest will be for the new conductor, Serge Koussevitzky, whose debut in Boston on Oct. 10 was notable for its brilliancy and enthusiasm. Although new and less familiar works have been and are to be introduced by the new conductor, the classical repertory, it is said, will form the bulk of his programmes.

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If the New York World book reviewer thinks Mark Twain should have spoken out freely without fear or favor, let him try putting across some of the ideas that burned in the noted humorist's heart.

Mark Twain was feted and praised and he enjoyed popularity as most people do.

"I am the only person in the sixty millions," he writes from the grave, "—"with congress and the administration back of the sixty millions—who is privileged to construct my patriotism for me."

If he had uttered those words during the late war or even in his own day would he have basked in the sun of popular approval as well as he did, and would his literary ability have saved him from Fort Leavenworth?

THIS CLIPPING FROM
BUFFALO, N. Y.
EXPRESS
OCT 26 1924

"What I hope to do in America is to show the public that masterpieces of music are being written today as powerful, stirring and beautiful as the greatest of the past," says Serge Koussevitzky, the Russian conductor who will lead the Boston Symphony orchestra in its concert in Elmwood Music hall on November 13th, under local management of Bessie Bellanca. It is Koussevitzky's aim to present music which now exists only in manuscripts in his own keeping, music written by men now living, who, if we may believe Koussevitzky, will rank as high a century from now as Mozart and Beethoven. Some of the music to which he refers has been given in Paris and music lovers in the French capital are wildly enthusiastic over the Russian leader. But it is not alone for Koussevitzky's introduction of new composers that the public stormed the doors of the Theatre Nationale de l'Opera for his concerts. His interpretations of the old masters have been equally impressive and America may be sure that Koussevitzky will present its musical public with auditions of older classics, without a trace of moderninty in his reading of them. Koussevitzky's chief interest, however, lies in the discovery and performance of new music. He introduced Debussy into Russia and twice invited the great Frenchman to Moscow and Petrograd to conduct his own works. Many of the Debussy works in Koussevitzky's library are annotated by Debussy's own hand. Koussevitzky was the discoverer and patron of Scriabine, whose Prometheus poem he was first to perform. I will do in the new world what I have done in the old world," was his reply to a request for an outline of his plans. In the old world he has become known as a hunter of musical talent, and a patron of young composers. He believes there is genius in America, and he hopes to ferret it out.

THIS CLIPPING FROM
DETROIT, MICH.
FREE PRESS
OCT 26 1924

Presenting New Works.

In Boston Serge Koussevitzky is continuing his policy of presenting at least one contemporary work at each Boston Symphony concert. For his third pair of concerts a largely Russian program was announced—Liadoff's "From the Apocalypse", Moussorgsky's Prelude to "Khovantchina", Rimsky-Korsakoff's "The Flight of the Bumble Bee", Prokofieff's Scythian Suite and Brahms's Fourth Symphony.

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THIS CLIPPING FROM

HARTFORD, CONN.
COURANT

OCT 26 1924

New York, Oct. 18.

All the signs point to the probability that Serge Koussevitsky will stir up matters in New York during the present music season. Mr. Koussevitsky is the new conductor of the Boston Symphony Orchestra. At his recent debut in Boston—which was his American debut as well—the Russian roused staid Bostonians as they have not been roused before by a Boston Symphony leader, which is saying much. When frigid Back Bay residents are moved to remain after the close of a symphony program and applaud feverishly it indicates that something most unusual must have happened. So for the moment Koussevitsky is the music lion of the Hub; and I have it on indisputable authority that he is immensely popular with the members of his orchestra. He has taken hold with a big authoritative sweep and the men like it.

PIERRE V. R. KEY

Report has it that during the first rehearsal he said to the musicians: "You play amazingly well, but I'd like to see you put more of yourselves into your playing. We want finish, but not so much of it that warmth and color are made to suffer."

That made a hit with the men, and they were quick to obey. So the classic Vivaldi concerto for orchestra and organ went at the opening concert with something more than sheer beauty of tone and technical clarity and precision; it breathed with life. The Brahms Variations on a Haydn theme also pulsed vigorously. As for the Honneger symphonic movement, Pacific 231 (suggested to the composer by his impressions of a great steam locomotive) and Scriabin's Poem of Ecstasy, they thrilled the auditors present on that occasion when Boston forgot to be altogether prim and precise.

This is the first time Koussevitsky has had at his disposal an orchestra of the very first rank. In Europe he had to put up with what was available, and very few rehearsals. Pierre Monteux rebuilt the Boston Symphony into an organization almost if not actually, as admirable as it was in the days when it was regarded as the peer of any in this country. And now Koussevitsky has this superb instrument at his disposal.

Experts are of the opinion that he will stir New York as he stirred Boston. If that happens, he will doubtless arouse the antagonism of the Philadelphia Orchestra patrons, who have placed metaphorically on a pedestal the dynamic Leopold Stokowski; and the adherents of Willem Mengelberg, of the New York Philharmonic, may also have some remarks to make.

Wherefore our orchestral future in this town promises some interesting fireworks. Koussevitsky is to make

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THIS CLIPPING FROM

BROOKLYN, N. Y.
STANDARD UNION

OCT 27 1924

Boston Snubs Leningrad.

When you say Leningrad you are helping to glorify the memory of the late Nikolai Lenin. That's one way of looking at it. If your mail intended to reach the city on the Neva is addressed St. Petersburg or Petrograd, you will get it back, under a recent Soviet ruling. That leads to a second, or practical, point of view.

Leningrad is the official and only name of that fast-decaying city of vivid memories, exactly as Boston is the only name of the city on the Charles whose municipal history is really seventy years older under one name than is Leningrad's under three. Nobody in Revolutionary Boston sought to change its title because it originated in the Lincolnshire town that was then in enemy territory. But Boston is to-day the seat of opposition to using the name Leningrad because distinguished residents refuse to honor a man they hold as an enemy.

Despite the Revolution this country continues to name States Georgia, Virginia and Maryland, after British sovereigns. To come a great deal closer to home, we still have Kings and Queens counties. Despite Indian wars Americans continue to dwell by the Chattahoochee River and Oneida Lake. Despite the Mexican War we still visit El Paso, Palo Alto and San Diego. Despite the war with Germany we adhere to Bismarck, N. D., and enjoy German silver and German measles. To be sure, we have Kings College renamed Columbia, Hamburg avenue renamed Wilson avenue and sauerkraut renamed Liberty cabbage. But these are isolated examples.

The best advice to persons sensitive in such matters is that place names that are historically abhorrent had better be pronounced or read wtih a distinct reservation of reverence. An alternative is Boston's way. Because the use of Leningrad in the Boston Symphony programme was found offensive all mention of that city is to be cut out. Boston is to ignore Leningrad, and when Boston studiously ignores anything it is a snub of extraordinary refrigerating power.

FOR Boston
Koussevitzky Symphony
APPEARED IN THE PAPERS CHECKED
OCT 27 192
ISSUED OF

☐ The Forward
☐ Jewish Morning Journal
☑ The Day
☐ Jewish Daily News
☐ Freiheit

א כלי-זמר'ס זוהן וואָס איז וועלט-באַריהמט

וועגען סערגעי קוסעוויצקי, דער דיריגענט פון דער באָסטאָן סימפאָני. — קאָרעספּאָנדענץ פון באָסטאָן — פון ב. מאָזעס

אין באָסטאָן איז איצט סערגעי קוסעוויצקי, דער נייער דיריגענט פון דער סימפאָני, די סענסאַציע פון טאָג. און ניט נאָר אין באָסטאָן, די גאַנצע מוזיקאַלישע אַמעריקע איז איצט שטאַרק פאַראינטערעסירט אין דעם דיריגענט, וואָס איז באַריהמט איבער גאַנץ אייראָפּא און וועגען וועמען עס זיינען געשאַפען געוואָרען לעגענדעס. דאָ איז אָבער ביי זיין ערשטען אויפטריט פאַרגעקומען א שטיקעל פּאָליטישער סקאַנדאַל. אימיצער האָט אויף דער פּראָגראַם איבערגעביטען דעם אַלטען נאָמען פּעטערבורג ניט אויף פּעטראָגראַד, נאָר אויף לענינגראַד. אייניגע אַריסטאָקראַטישע אַנטי־באָלשעוויקעס האָבען באַשולדיגט דעם נייעם דיריגענט אין דעם. זיי האָבען איהם חושד געווען אין באָלשעוויסטישע נייגונגען. ערשט ווען עס האָט זיך אַרויסגעוויזען, אַז דער גרויסער מוזיקער איז אין דעם פאַל ניט שולדיג, און אַז ער אַליין איז גאָר א הייסער אַנטי־באָלשעוויק, האָט זיך דער טומעל איינגעשטילט.

די „באָסטאָן סימפאָני“, ווי באַקאַנט, איז באַריהמט איבער גאַנץ אַמעריקע. איהר גוטען נאָמען האָט זי צו פאַרדאַנקען די גרויסע דיריגענטען וואָס האָבען איהר אָרקעסטער געבראַכט צו דער מדרגה פון איינעם פון די בעסטע סימפאָנישע אָרקעסטערס אין אַמעריקע. דר. קאַרל מוק, דער גרויסער דייטשער מוזיקער, האָט דערפיהרט די באָסטאָן סימפאָני כמעט צו פאָלקאָמענהייט. ווען אַמעריקע איז אַריין אין דער וועלט־מלחמה האָט דר. מוק געמוזט, זייענדיג א דייטשער בירגער, פאַרלאָזען דאָס לאַנד, און די סימפאָניע איז געבליבען אָהן איהר גרויסען פיהרער.

פּיער מאָנטאָ איז דאַן געבראַכט געוואָרען פון פּאַריז צו דיריזשירען די באָסטאָנער סימפאָני. מר. מאָנטאָ איז אָפּגעשטאַנען פינף יאָהר מיט דער סימפאָניע. דורך דער צייט איז די עקזיסטענץ פון דער סימפאָניע שיער געשטעלט געוואָרען אין געפאַהר. דאָס איז געווען דאַן, ווען א גרויסע צאָהל מוזיקער, אונטער דער פיהרערשאַפט פון דעם קאָנצערט־מייסטער פראַדקין, האָבען ערקלערט א סטרייק. עס האָט געהאַלטען דערביי, אַז דער גאַנצער אָרקעסטער זאָל צעפאַלען אָדער אַמווייניגסטען פאַרקריפּעלט ווערען. מאָנטאָ איז אָבער פון דעם קריזיס אַרויסגעקומען בשלום, און לעצטען סעזאָן, ווען ער האָט רעזיגנירט, האָט ער איבערגעלאָזט א דיסציפּלינירטען ערשט־קלאַסיגען אָרקעסטער.

מיט דעם נייעם דיריגענט קוסעוויצקי'ס אָנקומען איז אייגענטליך פאַרבונדען א פּיערפאַכע סענסאַציע: ערשטענס, איז מר. קוסעוויצקי דער ערשטער רוסישער דיריגענט צו דיריגירען די „באָסטאָן סימפאָני“; צווייטענס, איז קוסעוויצקי „פון אידישער אָפּשטאַמונג“, ד. ה. א איד; דריטענס, איז ער א מוזיקער מיט א גרויסען נאָמען אין גאַנץ אייראָפּע, און פערטענס, איז ער א זעהר רייכער מאַן — א זעלטענהייט צווישען מוזיקער.

קוסעוויצקי איז קרוב צו 50 יאָהר אַלט. ער איז געבאָרען געוואָרען אין טווער, רוסלאַנד. זיין פאָטער איז געווען א אידישער כלי־זמר, וואָס האָט געשפּיעלט אויף א גרויסען, שווערען קאָנטראַ־באַס. דער יונגער קוסעוויצקי האָט געקראָגען א מוזיקאַלישע בילדונג און האָט געענדיגט די פּעטערבורגער קאָנסערוואַטאָריע מיט א גאָלדענעם מעדאַל. אויף דער עצה פון אַנטאָן רובינשטיין ווערט ער א קאָנצערטיסט אויפ'ן קאָנטראַ־באַס, אויף דעם זעלבען אינסטרומענט וואָס זיין פאָטער האָט געשפּיעלט. ער האָט געמאַכט א פּוראָר אין פּאַריז, בערלין, רוים און לאָנדאָן, ווען ער האָט געשפּיעלט מענדעלסאָנ'ס פּידעל־קאָנצערטאָ אויף דעם קאָנטראַ־באַס. ער האָט אויך געשאַפען אייניגע קאָמפּאָזיציעס און האָט אַרויסגעבראַכט נייע קלאַנגען פון דעם קאָנטראַ־באַס.

אויף איינעם פון זיינע קאָנצערטען אין מאָסקווע האָט זיך פאַרליעבט אין איהם די טאָכטער פון דעם מאָסקווער מיליאָנער מאַראָזאָוו און זי האָט מיט איהם געהייראַט. דורך דער הייראַט האָט מר. קוסעוויצקי געקראָגען א זעהר גרויסען קאַפּיטאַל, וואָס האָט איהם געגעבען די מעגליכקייט אויפצוטאָן וואונדער אין זיין קונסט. פון גאַנץ רוסלאַנד האָט ער צונויפגעקליבען הונדערט פון די בעסטע מוזיקער, האָט זיי אויסגעהאַלטען גאַנצע צוויי יאָהר, און דורך דער צייט האָט ער איינגעשטודירט מיט זיי קלאַסישע מוזיק. מיט דעם אָרקעסטער האָט ער באַרייזט גאַנץ אייראָפּע און האָט זיך ערוואָרבען א נאָמען אַלס גרויסער דיריגענט. שפּעטער האָט ער געדונגען א דאַמפּער און האָט גערייזט מיט זיין אָרקעסטער איבער דער גאַנצער לענג פון דער וואָלגאַ, געבענדיג קאָנצערטען אין אַלע שטעדט וואָס ליגען ביי דער וואָלגאַ.

דערנאָך האָט ער איינגעשטודירט מיט זיין אָרקעסטער די ווערק פון די מאָדערנע קאָמפּאָזיטאָרס, ווי מעטנער, סטראַווינסקי, סקריאַבין און ריכאַרד שטראַוס, און ער מאַכט ווידער אַן ערפאָלגרייכען טור איבער אייראָפּע אַלס דיריגענט פון מאָדערנער מוזיק. ער האָט אויך געגרינדעט אין פּעטערבורג א פאַרלאַג אַרויסצוגעבען די ווערק פון יונגע רוסישע קאָמפּאָזיטאָרס, וואָס איז געוואָרען דער צענטער פון דער רוסישער מוזיקאַלישער וועלט.

אין 1920 האָט ער זיך באַזעצט אין פּאַריז, וואו ער האָט דיריזשירט זיינע באַריהמטע קאָנצערטען, ביז זיין רוהם האָט דערגרייכט אויף דער זייט ים. ווען דער באָסטאָנער סימפאָני אָרקעסטער האָט געזוכט א נייעם דיריגענט, איז ער רעקאָמענדירט געוואָרען אַלס דער בעסטער וואָס די סימפאָניע קאָן זיך ווינשען. קוסעוויצקי האָט אָנגענומען די איינלאַדונג און איז געקומען דיריזשירען דעם „באָסטאָן סימפאָני“ אָרקעסטער.

צוזאַמען מיט מר. קוסעוויצקי'ן איז געקומען זיין פרוי נאַטאַליע און זיין סעקרעטער דר. וולאַדימיר צעדערבוים, אַן אייניקעל פון דעם רעדאַקטאָר פון דער העברעאישער צייטונג „המליץ“ און א קאַזין פון מאַרטאָוו'ן, דעם סאָציאַל־דעמאָקראַט.

מר. קוסעוויצקי איז שטאַרק פאַראינטערעסירט אין די נייע אידישע מוזיקער און קאָמפּאָזיטאָרס. באַזונדערס פאָלגט ער נאָך די ענטוויקלונג פון דער גרופּע אידישע נאַציאָנאַליסטען, וועלכע אַלס שילער פון דער פּעטערבורגער קאָנסערוואַטאָריע, האָבען אָנגעהויבען שאַפען אידישע קאָמפּאָזיציעס. קוסעוויצקי וועט די ווערק פון מאַנכע אידישע קאָמפּאָזיטאָרס שפּיעלען אין דער „באָסטאָן סימפאָני“. ספּעציעל די ווערק פון ערנסט בלאָך. וועלכער איז איצט דירעקטאָר פון קליוולאַנדער קאָנסערוואַטאָריע; פון ראַזאָווסקי'ן, דירעקטאָר פון ריגער קאָנסערוואַטאָריע; פון אחרון'ען, וועמען קאָסעוויצקי וויל אַריבערברייננגען קיין אַמעריקע; פון אַלכסנדר קרעין, וועלכער האָט צוזאַמען מיט יואל ענגעל געגרינדעט אין ירושלים דעם פאַרלאַג „יבנה“ פאַר מאָדערנער העברעאישער מוזיק, און פון פּראָפ. באָרים מאַראַם, גרינדער פון יפו'ער קאָנסערוואַטאָריע. אויך די דריטע סימפאָניע פון דעם אידיש־פראַנצויזישען קאָמפּאָזיטאָר ערנעסט לעווי, וועט מר. קוסעוויצקי אויפפיהרען.

דער ערשטער קאָנצערט אין באָסטאָן מיט קוסעוויצקי'ן אַלס קאָנדוקטאָר, איז געווען א גרויסער ערפאָלג. די קריטיק האָט איהם שטאַרק געלויבט, און די אוואַציע וואָס ער האָט געקראָגען איז געווען זעהר איינדרוקספול.

די „באָסטאָן סימפאָני“ גיט 24 קאָנצערטען פרייטאָג בייטאָג און 24 קאָנצערטען שבת אָוועגד. אַלע טיקעטס ווערען פאַרקויפט פאַראויס פאַר דעם גאַנצען סעזאָן. פאַר פרייטאָג בייטאָג בלויז ווערט די צווייטע באַלקאָני אָוועקגעגעבען פריי פאַר ליעבהאָבער פון מוזיק. מען דאַרף נאָר באַצאָהלען 50 סענט פאַר דעם פּראָגראַם־ביכעל און אָפּשטעהן עטליכע שעה אין דער רייה. די באַלקאָני נעהמט אַריין אַרום 500 פּערזאָן, און קומען קומען דריי מאָל אַזוי פיעל. שטעהט מען אָפּ א פּאָר שטונדען, און פיעלע האָבען הנאה כאָטש פון שטעהן אין ליין.

מר. קוסעוויצקי מאַכט זעהר א גוטען איינדרוק. ער איז פון מיטעלען וואוקס, פעסט געבויט, געדיכטע שוואַרצע האָר, ערטערווייז שוין באַזילבערט. זיינע אויגען זיינען פול מיט באַגייסטערונג.

אין אייראָפּע האָט מר. קוסעוויצקי געשטיצט מיט א פרייער האַנט אַלע נויטבאַדערפטיגע יונגע קאָמפּאָזיטאָרס און סטודענטען פון מוזיק. פאַר דעם רוסישען מוזיקאַלישען פאַרלאַג האָט ער אַסיגנירט א האַלבען מיליאָן רובעל.

דאָ אין אַמעריקע וועט מר. קוסעוויצקי שפּיעלען די ווערק פון אַמעריקאַנער קאָמפּאָזיטאָרס. באַזונדערס האַלט ער פון דעם אַמעריקאַנער קאָמפּאָזיטאָר דזשאָן אַלדען קאַרפּענטער.

THIS CLIPPING FROM

NEW YORK
COMMERCIAL

OCT 27 1924

ations, "Istar"

The Boston Symphony Orchestra under its new conductor, Serge Koussevitzky, will give the usual double series of 5 Thursday evening, and 5 Saturday afternoon concerts in Carnegie Hall, on the following dates: Nov. 27 and 29, Jan. 1 and 3, Jan. 29 and 31, March 12 and 14 and April 9 and 11. The present season is the 44th of this orchestra, and will be the 38th in New York.

The soloists for the New York concerts will include: Roland Hayes in the Thursday evening series; Serge Rachmaninoff in the Saturday evening series and Albert Spalding in each series.

Mr. Koussevitzky comes to America from an active season in western Europe, where he has been giving his annual series as guest conductor of the London Symphony Orchestra, and his series of "Concerts Koussevitzky" in Paris; he has likewise been conducting operas at the Paris Grand Opera and in Barcelona.

Transcript
Oct 29, 24

Incidents and Prospects

At the concerts of the Symphony Orchestra for Young People, next Tuesday and Wednesday afternoons in Symphony Hall, Mr. Koussevitzky and the wind and brass choirs will play for the first times in Boston Stravinsky's arrangement of the Song of the Volga Bargemen. It has already been described in this place.

With Mr. Koussevitzky conducting, the Symphony Orchestra will be heard on Thursday evening in the series of concerts at Wellesley College. Beethoven's Fifth Symphony; the prelude to Musorgsky's "Khovantschina"; Rimsky-Korsakov's "Scherzo of the Bee"; Berlioz's Overture, "Roman Carnival"; the Suite from de Falla's "Love the Sorcerer," all stand on the program.

Apropos that Scherzo, and the immediate repetition of it at the Symphony Concert last Saturday, Mr. Thomas G. Frothingham, writing to The Transcript, recalls a similar "encore" at the old Music-Hall in Mr. Henschel's distant day as conductor of the Symphony Orchestra. The piece —of all pieces!—was Gounod's "Funeral March of a Marionette!!" H. T. P.

ON BOSTON STAGES

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THIS CLIPPING FROM

BUFFALO,
N. Y.
COMMERCIAL

OCT 27 1924

KOUSSEVITZKY USING MODERN MEN'S SONGS

Believes Compositions of Present Day Will Live Like Works of Ancient Masters

"What I hope to do in America is to show the public that masterpieces of music are being written today as powerful, stirring and beautiful as the greatest of the past," says Serge Koussevitzky, the Russian conductor who will lead the Boston Symphony orchestra in its concert in Elmwood Music hall November 13th under local management of Bessie Bellanca. It is Koussevitzky's aim, he says, to present music which now exists only in manuscripts in his own keeping; music written by men now living, who if we may believe Koussevitzky, will rank as high a century from now as Mozart and Beethoven. Some of the music to which he refers has been given in Paris and music lovers in the French capital have gone mad over the Russian leader, literally frenzied in their idolatry.

But it is not alone for Koussevitzky's introduction of new composers that the public has stormed the doors of the Theatre Nationale de l'Opera for all his concerts. His interpretations of the old masters have been equally impressive and America may be sure that Koussevitzky will present its musical public with auditions of the older classics, without a trace of modernity in his reading of them, their historic beauties reproduced painstakingly and enthusiastically, exactly as the modern Russian believes the older masters wished them rendered.

Koussevitzky's chief interest, however, is undoubtedly in the discovery of new music and making it known to the public. He introduced Debussy into Russia and twice invited the great Frenchman to Moscow and Petrograd to conduct his own works. Many of the Debussy works in Koussevitzky's library are annotated by Debussy's own hand.

Koussevitzky was the warm friend, the discoverer and patron of Scriabine. The composer always considered Koussevitzky the best interpreter of his work. Koussevitzky was the first to perform Scriabine's "Prometheus" poem.

It may safely be assumed that Koussevitzky will be engaged during his entire stay in America on a passionate hunt for musical genius resident or native in the new world.

Tickets for the Boston Symphony concert may be obtained from Miss Bellanca at the Colonial Flower shop, 230 Delaware avenue.

BOSTON, MASS.
TRANSCRIPT

OCT 27 1924

More Symphony Concerts

The program-book at Symphony Hall yesterday afternoon announced the five supplementary concerts of the Symphony Orchestra, renewed for a third season. They will fall on Monday evenings, Dec. 1, Jan. 12, Feb. 9, March 30 and April 27. At all five, Mr. Koussevitzky will conduct. At each concert, besides, there will be an "assisting artist": Miss Dusolina Gianinni, the newly risen singer; Mr. Münz for young, and Miss Hess for mature, pianist; Mr. John Charles Thomas, the baritone, passed from operetta to the concert-hall; and from the orchestra itself, Mr. Burgin the violinist. As heretofore the programs will cultivate the usual rather than the unusual in symphonic music. The considerable public, which is eager to hear Mr. Koussevitzky, but which lacks inclination, means or place for the regular Symphony Concerts, has now its opportunity. At $7.50 and $9, applications for season-tickets to the "Five Mondays" will now be received at Symphony Hall. H. T. P.

HAMLET AND HARLEQUIN

Oct 30

THE BOSTON HERALD, THU

NOTES and LINES

By PHILIP HALE

Last Saturday night at the Symphony concert "The Flight of the Bumble Bee" was repeated, so long-continued was the applause. It has been said that this was the first time an "encore" was granted in the history of the orchestra, except when Mr. Paderewski played, but we are reminded that Mr. Henschel allowed a repetition of Gounod's "Funeral March of a Marionette."

On Feb. 20 and 21, 1891, Vladimir de Pachmann played Chopin's Concerto in F minor at a subscription concert of the orchestra. So great was the enthusiasm that he came out and, to the amazement of Mr. Nikisch and the conservative, played Liszt's "Rigoletto" fantasie.

The program of the Boston Symphony concerts tomorrow afternoon and Saturday evening comprises these compositions, to be conducted by Mr. Koussevitzky: Overture to "Oberon," Roussel's Symphony, B flat, the Bacchanale from "Tannhaeuser," Siegfried's Funeral Music, from "Dusk of the Gods," and the prelude to "The Mastersingers."

Roussel's Symphony, in three movements, was produced at a Pasdeloup concert in Paris in March, 1922. Mr. Koussevitzky brought the Symphony out at one of his concerts in Paris in October, 1923. The first movement is intended to express the enthusiastic ardor of youth. The second, fleeting joys, then deep impressions of a sentimental nature; the third, sorrow, bitterness, revolt and at the end the serenity that brings peace and raises man above his passions.

next Sunday afternoon.

The first of the Boston Symphony orchestra's concerts for young people will take place in Symphony hall next Tuesday at 4 P. M. It will be repeated on Wednesday afternoon at the same hour. Mr. Koussevitzky will conduct. Mendelssohn, Overture, Scherzo and March from "Midsummer Night's Dream" music; Stravinsky, Song of the Volga Bargemen (first time in Boston); Tchaikovsky, Canzonetta from the violin concerto (Mr. Burgin, violinist); Rimsky-Korsakov, The Flight of the Bumble Bee; d'Indy, Minuet and French Round Dance from The Old Style Suite in D; Johann Strauss, Waltz, "On the Beautiful Blue Danube."

No adult will be admitted unless accompanied by one or more children.

I'm very much afraid.

DID SHE TIP THE CONDUCTOR?

As the World Wags:

Honegger's "Pacific 231," produced here by Mr. Koussevitzky, is an extremely realistic composition. It is supposed to portray an express train thundering along at night. The portrayal succeeded. For at the first swish of steam voiced by the violin 'cellos and stringed basses, the lady in the berth just ahead of mine suddenly awoke, rubbed the sleep from her eyes and began making her toilet. She started with a powder blast; then rouged up a bit, got out the old family comb; in fact, did everything but take a bath. And she had her wraps on when the porter came to carry out her bag as the train slowed down. C. N. T.

LOWELL MASS.
COURIER-CITIZEN
OCT 27 1924

A SAMOVAR TEMPEST.

Indignant expostulation as a fine art was worthily exhibited by Courtenay Guild of Boston in his protest against the use of the name Leningrad for Petrograd in the Boston Symphony orchestra's program books. The new conductor of the orchestra is a Russian, and it was hastily inferred that the choice of the new form of the city's name was at his dictation and represented an attempt to render homage to the Bolshevik leader. Had Mr. Guild known that the new conductor was a sufferer from, not an adherent of, the Bolshevik regime, he would have been more cautious in drawing conclusions. Had he reflected that the able editor of the symphony program books, Philip Hale, the well-known critic, possesses a fine regard for scholarly accuracy, he would have seen that such a man was likely to use the legally correct term. That, of course, was all there was to the matter, and Boston has had a fine tempest in a very small teapot.—Springfield Republican.

TO CHECK JAY WALKERS.

THIS CLIPPING FROM

BOSTON, MASS.
POST

OCT 27 1924

Koussevitzky Tosses Precedent on Scrap Heap and Answers Applause With an Encore

Less than a month's acquaintance with Serge Koussevitzky shows his independence, daring and contempt for tradition and custom. He breaks precedent with suave assurance that wins his younger patrons' admiration. In the music he puts pauses where none is written, whips up the tempo in passages other conductors play at metronomic pace, makes phrases stand out that heretofore were but humble parts of the structure, in fact does about everything differently than his predecessors at the head of the Boston Symphony Orchestra.

At the third concert, Saturday night, he smashed one of the most cherished precedents, a law almost in the spirit in which it has been rigidly observed for 43 years, that prohibiting encores, or repetition. The applause at the end of Rimsky-Korsakoff's scherzo, "The Flight of the Bumble Bee," was spontaneous and unanimous, a deserved tribute to the almost unbelieveable virtuosity of the orchestra. The piece was of most intense brilliance and played with the nth degree of elegance and lightness, but all too short.

The applause kept up and grew in intensity when Mr. Koussevitzky bade the players rise in acknowledgment. He is the last word in courtesy and generosity, refusing to accept the tribute of applause for himself, but always passing it along to his band. After a minute or two, during which the applause continued, he stepped to the desk and stilled the handclapping by raising his arms slowly, then lowering them to the desk top, and the "Bumble Bee" was again in flight. He had repeated it! Given an encore! Something never before done at a concert by the Boston Symphony Orchestra.

If some of the older patrons were shocked at the departure they concealed their emotions, for during intermission a short time later the breaking of the time-honored rule was dismissed with the comment, "He gave them what they asked for."

In all probability the trustees' mail will be filled today with protests against permitting encores at a symphony concert, but there is little likelihood of anything coming from it for there is another precedent as old as the non-encore one, and that is the one constituting the conductor the power absolute over concerts, in never interfering with him.

The only soloist for whom the no-encore rule could be said to have been suspended was Paderewski, but at Pension Fund Concerts the concerto played by him with the orchestra was put at the end of the programme and he would return and play piece after piece alone when both audience and orchestra settled back for an hour of real enjoyment, for there was no formality about the extra pieces, he going from etudes to waltzes and sonatas through the Chopin list.

THIS CLIPPING FROM
NEW YORK

OCT 27 1924

Koussevitsky Triumphant

Concerts are beginning to lose the careless informality of other days. Neither the performers nor the audience used to bother much about getting to them on time. It used to be long after the appointed hour before the conductor made his initial bow, and long after that before any appreciable portion of those to whom he was supposedly bowing began to trickle in. And it never used to be long before they started to trickle out again. All of which was a circumstance not particularly favorable to the perfect audition of orchestral music.

It is typical of this day of prompter and better music that Serge Koussevitsky, his orchestra and most of his audience were all in Symphony Hall on the occasion of his first appearance as conductor of the Boston Symphony Orchestra. But it was due wholly to Mr. Koussevitsky's accomplished and masterful rendering of a program including Berlioz' overture, *Roman Carnival,* Brahms' *Variations on a Theme by Haydn* and, notably, Honegger's *Pacific,* 231, that the enthusiastic audience was still there practically *en masse* at the end of the program.

Honegger's arresting translation into musical terms of the progress of a powerful locomotive hurtling through the night met with a reception almost unprecedented for a modernist composer.

THIS CLIPPING FROM

LOWELL MASS.
COURIER-CITIZEN

OCT 27 1924

BOSTON SYMPHONY ORCHESTRA.

The opening of the seat sale for the concert to be given next Sunday afternoon in the Auditorium by the Boston Symphony orchestra of 105 musicians, with Serge Koussevitzky, its new Russian leader, conducting, brought a heavy demand for tickets at Steinerts Saturday and this demand will undoubtedly increase as the week wears on. Those intending to enjoy the concert, therefore, are urged to make their reservations early in the week to avoid disappointment.

Here's what the Boston Globe's music critic said of Conductor Koussevitzky the day after he had conducted his first concert in Boston with the Symphony orchestra:

"Serge Koussevitzky will make the Boston Symphony orchestra once more first in the world, if the deep impression he made on his first Boston audience yesterday afternoon is any test. Orchestra and audience stood to applaud him at his first entrance. There was vehement applause after every number on a program, which no conductor could have made more vivid. At the end of the concert the orchestra applauded its new leader as fervently as the audience did. In the intermission the throng in the hallways was praising Koussevitzky unstintedly."

BOSTON EVENING TRANSCRIPT, THURSDAY, OCTOBER 30,

Tomorrow's Symphony — Current Stages

MUSIC FOR PRAISE, MUSIC FOR BLAME, MUSIC FOR DEBATE

ROUSSEL'S SYMPHONY IN FIRST HEARING

Mr. Koussevitzky Introduces a Much-Mooted Parisian Piece—The Composer and His Background—Purpose and Procedure as He Outlines Them—Harmonic Intricacies, Recurring Dissonance

At the Symphony Concerts of tomorrow and Saturday, Mr. Koussevitzky will not spare his hearers. He will lay before them the Symphony in B-flat major of Albert Roussel—first heard and ignored at the Pasdeloup Concerts in Paris in 1922; repeated in 1923 at the "Concerts Koussevitzky"; thereafter praised, blamed, scrutinized and debated; now to be played for the first times in America. With the ballet, "Padmâvâti," the Symphony is the crown, thus far, of Roussel's music; while in the composer himself converge the main streams of modern French music. As an ensign in the Navy, he travelled in his youth to Indo-China; and like Félicien David, Bizet, Lalo, Saint-Saëns, Ravel, and of late Roland-Manuel, Delage and Milhaud, he has responded to that call of the exotic which so many French artists have answered in passionate imagination—Paul Gauguin in painting, Claude Farrère and Pierre Loti in letters. His second voyage to the East, this time as a civilian, generated the three "Evocations" for orchestra (there is also a chorus in the third), and the ballet-opera "Padmâvâti." The heritage of Debussyan nature-worship (and this heritage includes both the sentiment and the technique of expression) produced in Roussel "The Poem of the Forest," a symphony in four movements; "The Spider's Feast," a ballet; and an orchestral "Prelude for a Celebration of the Spring.' Roussel's incorrigible Gallicism, the Gallicism of Couperin and Lully, has produced such pieces of delicate chamber-music as the Suite and the Sonatine for piano and the Divertissement for wind instruments. Finally the pedagogical tradition of the Schola Cantorum, where Roussel studied for nine years under d'Indy and taught for nearly as many more—the tradition of high seriousness and sustained form, the tradition of Franck—has produced in 1907 the Sonata for Violin and Piano, and in 1921 the Symphony in B-flat.

In spite of these antecedents, perhaps because of them, the music of Albert Roussel is not like that of any other composer. Even the Six, jealous of all skill and erudition, have been sufficiently impressed by his independent "modernity" to give it official recognition at the "Concerts Wiéner." The music of Florent Schmitt is of equally varied ancestry, but it is imitative. Sometimes Debussy, sometimes Wagner, sometimes Stravinsky, and not seldom a composer of frankly inferior flame, has fired the engines of that musical steam-roller. Schmitt's power, though considerable, is never his own; whereas, the most unfriendly critic does not deny to Roussel the integrity of a highly personal and independent expression.

The Symphony in B-flat was first played at a Pasdeloup Concert in 1922. It was a failure. No publisher would touch it. In 1923 Roland-Manuel brought the manuscript to Mr. Koussevitzky. That conductor, long an admirer of Roussel's music, was much impressed. He gave it a performance, and the piece was redeemed. Since that fortunate day, it has been extolled, defamed, and studied more than any symphony since d'Indy's Second. In fact, whether the listener likes it or not, it is probably, after Chausson's Symphony in B-flat minor and d'Indy's in B-flat, the third great monument to the tradition of Franck. Roussel himself gave to Professor Edward Burlingame Hill of Harvard the following analysis of the music:

This symphony is divided into three parts, of which the identity with the divisions of the classic symphony may be established thus:

First Part—Introduction and Allegro.
Second Part—Scherzo.
Third Part—Adagio and Finale.

Aside from this introduction, which is only a sort of preface, the different ideas presented in the course of the Symphony are intended to express, in the first movement, the enthusiastic and confident ardor of youth en route toward life; in the second movement, the light joys and the deeper feelings which youth discovers there; in the third, the bitterness of grief and revolt, and, finally, repose in the serenity which lifts man above his passions.

The slow introduction, after a dozen measures for the bassoons, presents a theme of grave character which is stated twice, and which, in its quasi-immobility around the tonic, has an aspect of fixity and immutability. The introduction presents also the beginning of a popular theme which will not appear in all its force till the end of the last movement.

The Allegro, which follows, is based on two ideas very different from each other. The first is rather supple and sketchy in design; the second, strongly rhythmic. The principal motiv, after an excited preparation, bursts forth from the horns and violas in the key of F-sharp major; then from the basses in E-flat. The development is interrupted by a reminiscence of the introduction and by the appearance of a third idea, calm and peaceful in mood, which the wood-winds sing over an obstinate rhythm in the basses. The recapitulation brings back the second theme, and then the first, beneath which is heard, toward the close, the grave theme of the introduction.

The Scherzo begins with a rathe light phrase for the violins in six-eight time against different rhythms for the flutes and bassoons. The middle section is occupied by a sort of nocturne, a melody for the violas which, taken up by the violins, becomes expressive and impassioned. The rhythm of the beginning reappears, and the phrase which the first violins had originally expressed is now stated in three-eight time, first by the flute alone and then by the strings, but completely without its rhythmic character, while an alert trumpet recalls the rhythmic idea of the preceding Allegro. An animated coda ends this second movement.

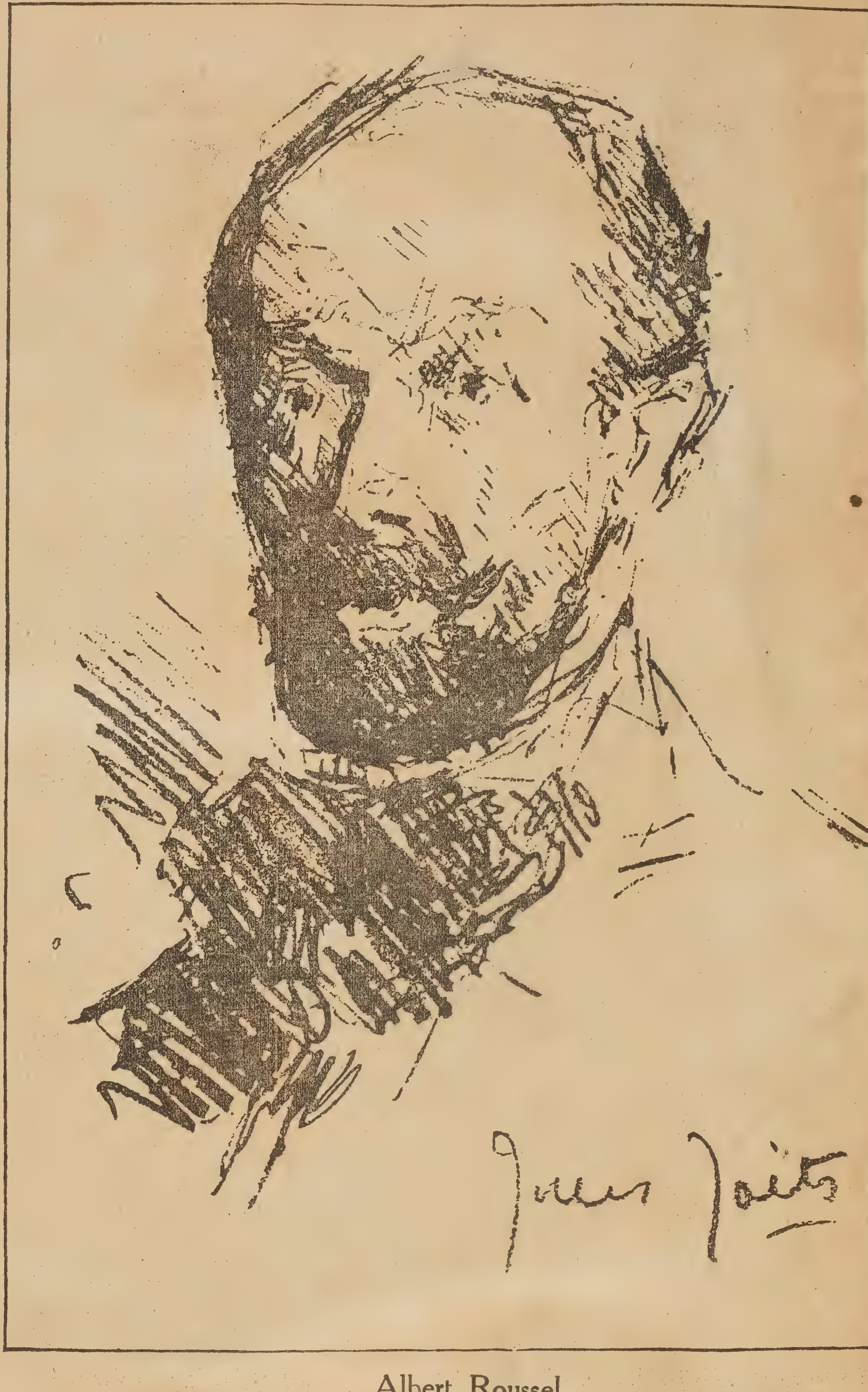
The Adagio, with which the last movement opens, includes a slow and mournful theme, stated twice from the strings, and a new intervention of the popular theme originally heard in the introduction. A brutal interruption by the basses brings in an agitated and violent Finale; while heavy and tumultuous orchestral thrusts prepare little by little the march rhythm on which will expand the popular theme which has just appeared. In a brief vision we glimpse the calm motiv which constituted the third idea of the Allegro. But the violent rhythm returns, more aggressive and more brutal, to attain at last its height of intensity and power. A rather long coda brings back in a serene mood the calm phrase beneath which the basses sound once more the grave theme of the introduction.

Once visible through the rather baffling harmonic style, Roussel's Symphony emerges as a solid, simple, soundly proportioned piece of musical architecture. Omitting the long preface, which after all belongs more to the entire piece than to the first section, that movement is seen to be chiefly a development of the second idea—a fine symphonic theme of unmistakable rhythm. The Finale is a glorification of the so-called popular theme. There is very little cyclical treatment of motivs; that is, one does not grow out of another or out of any generative phrase, as in Franck's and d'Indy's Symphonies. Roussel's ideas are independent, and the logic of the music is their interaction and contrast.

The harmony is predominantly bitonal. There is a ground plan of tonality which is fundamental and unmistakable; but above and around this are heard contrasting harmonies and even contrasting tonalities which lend to the main scheme the sonority of a rich dissonance. An example of this contrasted harmony which is especially apt is the return of the scherzo-theme. The tune is fluid and sinuous. To state it with its so-called "normal" harmony would destroy its fluidity by damming it at the cadences. To state it alone would be useless (besides being thin) because the mind would merely add the harmonies of habit and expectation. Actually the harmony (F-sharp major, Dorian mode) combines tonic and dominant in such a way that the entire scale is kept in the mind, and the tune is allowed to move over it at will—and all this in thin score without any heaviness. When contrasting tonalities occur, as in the first appearance of the "popular theme," they serve to throw the theme and its own tonality into sharp relief. Once in the last movement two keys are used to neutralize each other in the bass for an effect of vague expectancy. The system of modulation is predominantly toward the sub-mediants and the half-octave (the augmented fourth above or below the tonic). The true dominant, F, is heard before the final tonic at the end of the first and the last movements.

The orchestration is delicate, precise and poetic. Roussel's long devotion to the exotic has developed a technique both harmonic and orchestral that is admirably suited to achieve a subtle and pungent style, while his scholarly integrity has preserved him in the Symphony from the use of technique for any but musical ends. . . . Roussel has long been known as a composer of imagination and taste. He has never written badly or hastily. The Symphony in B-flat, along with the ballet-opera "Padmâvâti," is the utterance of a rich maturity; and if it seems confusing or discordant, we had better go listen again. And yet again. V. T.

Sketched in the Manner of His Music



Albert Roussel

Begetter of the Most Remarkable French Symphony Since d'Indy's Prime

From a Drawing in a Parisian Program

Pizzetti, Miss Ippolito and Mr. Sanrom are indeed promising youth.

And in the perdurable fashion of Berlin Mr. Lamond, the pianist, proffers a Beethoven-Evening," or rather a "Beethoven-Matinée," since it is on Saturday afternoon that he will set the wooden walls of Jordan Hall a-ringing. Not a whit does he depart from ancient and honorable precedent. There are the three Sonatas—"Pathetic," "Waldstein," "Appassonata." There also are the prelude and the interludes—the Fantasia in G minor, the Rondo in G major; the Andante Favori. Earnest and unsated will be the audience; serious and insatiable will be the pianist. The gods give them joy.

Incidents and Prospecst

At the Symphony Concerts of next week Mr. Koussevitzky, the orchestra and the audience may relatively take their ease. No Prokofiev will spur them; no Roussel tax them. For novel number the conductor proposes Ravel's version for orchestra of Musorgsky's twelve piano-pieces, "Pictures at an Exhibition." They are impressions in tones, humorous, sardonic, fanciful.

THIS CLIPPING FROM
CHICAGO,
ILL.
JOURNAL
OCT 28 1924

Arthur Honegger's railroad music, "Pacific 231," played by the Chicago Symphony orchestra week before last, can not be called either his best music, or the most satisfying of the novelties Frederick Stock has chosen for Chicago performance. It was a most interesting work to hear, however, and other cities are to experience it this winter.

Boston has already heard it under Serge Koussevitzky's direction. Rudolph Ganz will conduct the St. Louis orchestra's performances of the short work and the Cleveland orchestra will also play it under the leadership of Nikolai Sokoloff. If one of the practically countless conductors of the several New York orchestras do not play "Pacific 231," the omission will be worthy of an explanation.

THIS CLIPPING FROM
BOSTON, MASS.
POST
OCT 28 1924

HENSCHEL GAVE ENCHORE

To the Editor of the Post:

Sir—In reference to the comment in the Post as to the repetition of "The Flight of the Bumble Bee" at the Symphony concert last Saturday, it is true that there has been a tradition against repeating numbers in the programme at these concerts. But the writer was present at Music Hall when an exactly similar incident occurred under Henschel as conductor. In a lighter mood he had included the "Funeral March of a Marionette" on the programme of a Saturday night concert.

The staid audience was so moved by the charm of this piece rendered by the Symphony Orchestra that the concert was held up by wild applause until Henschel at last yielded and repeated the number. So the Marionette and the Bumble Bee were both too lively for tradition, although it was the funeral of the former!

THOMAS G. FROTHINGHAM.

THIS CLIPPING FROM
BROCKTON,
MASS.
ENTERPRISE
OCT 2 9 1924

♣

For Brockton Music Lovers.

Brockton music lovers cannot complain of a dearth of artistic entertainment this winter, thanks at least in part to the various organizations of public spirited men and women who are willing to look first of all at the educational and artistic gains even at the risk of dipping deep into the treasury. And had all those who have had to do with the planning of such affairs contrived to put their heads together for the purpose they could not have made up a more interesting list. Already we have had the great pleasure of listening to Roland Hayes—parenthetically, we have not yet descended from the clouds—on the 31st we hear the Flonzaleys, later we will hear the Boston Symphony orchestra with the increasingly applauded and appreciated Mr. Koussevitzky at its head, and there will be other things of which, more anon.

♣

THIS CLIPPING FROM
BOSTON, MASS.
GLOBE
OCT 29 1924

Kermit Roosevelt tells us that whe
he was in Soviet Russia—the name o
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THIS CLIPPING FROM
LOWELL MASS.
COURIER-CITIZE
OCT 2 9 19

The Ithaca Festival Associa
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MILWAUKEE,
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LEADER
OCT 2 9 1

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After it's all over the world
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Leningrad.

ESTABLISHED 1881
From OCT 2 9 19
The Nation
New York City

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GLOBE

OCT 29 1924

Kermit Roosevelt tells us that when he was in Soviet Russia—the name of which isn't "Russia" any more—and tried to send a telegram he was obliged to change the address from "Petrograd" to "Leningrad," but on the Boston Symphony Orchestra programs, we are told, the name Leningrad will not appear, and the city will be called either Petrograd or St Petersburg. Perhaps the members of the Lucy Stone League will approve of this.

THIS CLIPPING FROM

LOWELL MASS.

COURIER-CITIZEN

OCT 29 192

The Ithaca Festival Association has organized for the season and, according to the Journal-News of that city, is looking forward to new successes under the leadership of Albert Edmund Brown. A program book outlining the features of the festival will be issued and the purpose of the association is to give to the people of Ithaca annually a festival of the highest musical order, and to form a city-wide organization to carry out the plans effectively. Incidentally it is noticed that the concert series at Cornell university is to be opened by the Boston Symphony orchestra.

THIS CLIPPING FROM

MILWAUKEE,

WIS.

LEADER

OCT 29 1924

Leningrad May Cause Boston Revolution.

Musical Boston is in immediate danger of a revolution. The word Leningard has appeared in programs of the Boston Symphony orchestra, and Serge Koussevitzky, the new conductor, has been blamed for the atrocity.

Courtenay Guild, president of the Handel and Hayden society, the Apollo club, the Harvard Musical Assn. and a director of the Harvard Alumni chorus has written an editorial about it in a weekly newspaper he owns and Koussevitzky, in turn, has discharged responsibility.

After it's all over the world will know that Mr. Guild owns a weekly newspaper and that Mr. Koussevitzky believes in Petrograd rather than Leningrad.

ESTABLISHED 1881

From OCT 29 1924

The Nation

New York City

FACTS ARE SAID TO BE stubborn things. But some people are so much more stubborn than facts that facts become non-existent to their prejudices and propaganda. The words *défaitiste* and *défaitisme*—coined in France in the bitter years of the European War—fill so evident a need in universal speech that they have been taken over into English as "defeatist" and "defeatism," and incorporated with suitable changes into other languages. Yet the French Academy, in a spirit, we suppose, of outraged patriotism voted the other day not to admit them to the dictionary. Likewise we note that Mr. Courtenay Guild of Boston has protested against the use of Leningrad instead of Petrograd or St. Petersburg on the programs of the Boston Symphony Orchestra. "If we are expected to pay reverence to Lenin to please the new leader of our symphony orchestra," he expostulates, "it may be desirable to look for a new conductor in spite of the undoubted ability of our Russian visitor." The Russian director disclaims any hand in the matter—as well he may. But we wonder what the excited Mr. Guild would say if someone in Holland should start a movement for addressing letters no longer to New York but to Nieuw Amsterdam.

THIS CLIPPING FROM

BALTIMORE,

MD.

EVE. SUN

OCT 29 1924

"Leningrad" On A Program Shocks Boston Patriots.

From the Boston Post.

Surprised and irritated that St. Petersburg—or more recently Petrograd—should be referred to as "Leningrad" in the program books of the Boston Symphony Orchestra, Serge Koussevitzky, the new conductor, said he had hesitated to voice a protest in fear of offending some of those in control of the famous musical organization.

Several symphony patrons have become highly indignant over what they declare to be the deliberate flaunting in the face of the Boston public of a word they regard as too suggestive of bolshevism and the Red Government of the Russian Soviets.

This indignation was mistakenly directed toward Koussevitzky. No American citizen could possibly have such vigorous objections to the word "Leningrad" as he does; it is associated with painful memories, he said.

Courtenay Guild, who is president of the Handel and Haydn Society, the Apollo Club and the Harvard Musical Association, and a director of the Harvard Alumni Chorus, was so indignant when he found "Leningrad" that he dashed off the following editorial in the *Commercial Bulletin*, a weekly newspaper he owns:

> As the name of Lenine is abhorrent to Americans who value the blessings of civilization, and as our Government has refused to recognize the usurping oligarchy that is called the Soviet Government of Russia, it comes as a shock to conservative Bostonians to find the city that was known as St. Petersburg until 10 years ago referred to as "Leningrad" on the program of the Boston Symphony Concerts.
>
> Not once only, but four times does the obnoxious Leningrad appear on the first program of the season, and while there may be some excuse for using the name for the city today, what possible justification can be offered for stating that a brilliant musician who died in 1873 was a pupil of the "Leningrad Conservatory?"
>
> If we are expected to pay reverence to Lenine to please the new leader of our symphony orchestra, it may be desirable to look for a new conductor in spite of the undoubted musical ability of our Russian visitor.

THIS CLIPPING FROM

BOSTON, MASS.

POST

OCT 30 1924

ABUSE OF ENCORES

To the Editor of the Post:

Sir—I trust Mr. Koussevitzky will b won from the idea of encores at sym phony concerts or will confine encore to orchestral compositions. One charr of the concert by the superb orchestr has been the restraint put upon solc ists by the no encore rule. I drea to think of what sopranos and othe singers would inflict upon a sufferin audience were they allowed to respon to applause in any manner other tha bowing.

The abuse of encores has spoile many a fine song recital. Let's hav none of it at Symphony concerts.

B. SHARP.

LOWELL MASS.

COURIER-CITIZEN

OCT 29 1924

BOSTON SYMPHONY ORCHESTRA.

The concert Sunday afternoon at the Auditorium by the Boston Symphony orchestra will be as fine a concert as Lowell will have this year.

The concert will be an event in the sense that it will be the first time that Serge Koussevitzky will conduct the orchestra away from Greater Boston.

Mr. Koussevitzky has long been a dominant figure in the world of symphonic music. Probably no man ever came to this country more handicapped than he by what was expected of him.

That he has made good on expectation is but affirming the judgment of every one who has heard one of his Boston concerts. That the orchestra will quickly reach its former place of undisputed superiority, under his genius, is now taken for granted.

Mr. Koussevitzky has broken precedent in his triumphs. Saturday last he broke a precedent of 43 years' standing when he allowed a piece to be repeated in response to a tremendous ovation.

For his Lowell program he has planned with great care. He will offer a program well calculated to test the superb powers of his men. It will include the number which broke the precedent. Nothing on the program is "high brow" in the sense that it can not be enjoyed by the average concertgoer. This statement is made to help dissipate the false notion that a symphony concert can not be enjoyed by the same wide public to whom great concert artists appeal. Lowell has always supported concerts of worth. Lowell undoubtedly will support this concert by the Boston Symphony orchestra in a way that it deserves.

Great care has been taken to make it possible for every one to hear this concert. It ought not to be missed by any music lover. It is felt that this concert offers just as much enjoyment as Frieda Hempel or Maria Jeritza whom the Star series presented when they were comparatively unknown to the wide public.

For this concert it is possible to get seats in any part of the house at a moderate price. The Boston Symphony orchestra, when given a chance by the unthinking, can do more than any one to spread the worth of good music and develop an appreciation of it.

Seats for the concert are now on sale at Steinert's, 130 Merrimack street. Mail orders will be filled and reservations accepted.

THIS CLIPPING FROM

BOSTON, MASS.

HERALD

OCT 30 1924

The program of the Boston Symphony concerts tomorrow afternoon and Saturday evening comprises these compositions, to be conducted by Mr. Koussevitzky: Overture to "Oberon," Roussel's Symphony, B flat, the Bacchanale from "Tannhaeuser," Siegfried's Funeral Music, from "Dusk of the Gods," and the prelude to "The Mastersingers."

Roussel's Symphony, in three movements, was produced at a Pasdeloup concert in Paris in March, 1922. Mr. Koussevitzky brought the Symphony out at one of his concerts in Paris in October, 1923. The first movement is intended to express the enthusiastic ardor of youth. The second, fleeting joys, then deep impressions of a sentimental nature; the third, sorrow, bitterness, revolt and at the end the serenity that brings peace and raises man above his passions.

THIS CLIPPING FROM

LOWELL MASS.

OURIER-CITIZEN

OCT 30 1924

BOSTON SYMPHONY ORCHESTRA.

Beautiful music by an orchestra of 105 trained musicians under the skilled direction of a world famous conductor will be the treat afforded Lowell music lovers in the Memorial Auditorium next Sunday afternoon when the Boston Symphony orchestra comes here for a single concert.

Lowell will have the unique privilege of being the first place outside Greater Boston where the orchestra will be heard since Serge Koussevitzky, its new conductor, took charge. It is destined to prove an event in local musical annals. Seats are selling rapidly at Steinert's, 130 Merrimack street.

HIS CLIPPING FROM THE

SCHENECTADY

N. Y.

GAZETTE

OCT 30 1924

BOSTON SMYPHONY.

Schenectady musical enthusiasts, particularly those who expect to attend the concert of the Boston Symphony orchestra at the armory, Monday night, November 10, will be interested to learn that the organization broke its "no encore" rule for the first time in its history of 43 years, at the concert of the orchestra in Symphony Hall, Boston, Saturday. They will be specially interested because the number encored was "The Flight of the Bee," by Rimsky-Korsakoff, that is to be played at the Schenectady concert. This is how the Boston Post tells about the episode in part:

The piece was of most intense brilliance and played with the nth degree of elegance and lightness, but all too short.

The applause kept up and grew in intensity when Mr. Koussevitsky bade the players rise in acknowledgement. He is the last word in courtesy and generosity, refusing to accept the tribute of applause for himself, but always passing it along to his band. After a minute or two, during which the applause continued, he stepped to the desk and stilled the handclapping by raising his arms slowly, then lowering them to the desk top, and the "Bumble Bee' was again in flight. He had repeated it! Given an encore! Something never before done at a concert by the Boston Symphony Orchestra."

From this it is evident that the new conductor, Serge Koussevitzky, has a mind of his own, and that the audience may expect exceptional things in his interpretations at the coming concert. The seat sale will open Monday morning at the stores of Cluett and Sons, the Barney Company and the Wallace Company. Mail orders, if sent to Ben Franklin, in care of Cluett and Sons at once, will be filled before the opening of the public sales.

LOWELL MASS.

COURIER-CITIZEN

OCT 29 192

Serge Koussevitzky, conductor of the Boston Symphony orchestra, has slightly revised the program for the Lowell concert to be given in the Memorial Auditorium next Sunday afternoon at 3.15 o'clock.

For the Concert Grosso of Handel, as originally set at the opening of the program, he has substituted another ancient concerto by Emanuel Bach. Some changes have been made in the Russian numbers on the program, and by all reports of performances in Boston, they will be to the added pleasure of the audience. The Fifth Symphony of Beethoven and the Roman Carnival overture of Berlioz, as originally announced, are retained. In detail then the program will be as follows:

Bach, C. P. E.—
  Concerto for Orchestra in D Major, (Arranged by Maximilian Steinberg)
    I. Allegro moderato.
    II. Andante lento moto
    III. Allegro
Berlioz—
  Overture, "The Roman Carnival," Op. 9
Rachmaninov—
  "Vocalise" (arranged for orchestra by the composer)
Rimsky-Korsakov—
  "Dubinouchka" (Russian folk song)
Moussorgsky—
  Prelude to the Opera "Khovantchina"
Rimsky-Korsakov—
  "The Flight of the Bumble Bee," Scherzo from the Opera "Tsar Saltan"
Beethoven—
  Symphony No. 5 in C Minor, Op. 67
    I. Allegro con brio
    II. Andante con moto
    III. (Allegro: Trio
    IV. (Allegro

The concerto chosen for the opening of the program was composed by Carl Philipp Emanuel Bach, third son of Johann Sebastian. Mr. Koussevitzky heard it played at a concert of the Society of Ancient Instruments in Paris. He finally had an arrangement made for modern woodwind, horn and strings, and it is this version which will be heard in the concert here.

The Russian music of the program promises to be of unusual interest. "Dubinouchka" is an arrangement of a well known folk song. The prelude to the opera "Khovantchina" illustrates dawn coming over the Red Square in the Kremlin at Moscow. The opera itself had for its subject the conflict between the old and the new Russia. Moussorgsky left it unfinished and it was completed by Rimsky-Korsakoff. Mr. Koussevitzky conducted it in Paris last year, but it has never been performed in America.

"The Flight of the Bumble Bee" is from the second act of a fairy opera. For the stage performance there were voice parts. Later it was scored for instruments alone. It depicts in playful mood, with a characteristic buzz, a bumble-bee coming out of the sea and flying about a swan.

Played at the Symphony concerts in Boston last week, it was received with unfeigned delight. In fact, so insistent was the applause at the Saturday evening performance that Mr. Koussevitzky broke a longstanding and rigorously observed precedent and repeated the number, evidently to the amazement, but as clearly to the satisfaction of the audience. By all reports, then, there is pleasure in store for those who listen to it here.

THIS CLIPPING FROM

BOSTON, MASS.
TRANSCRIPT

OCT 3 1 1924

Incidents and Prospecst

At the Symphony Concerts of next week Mr. Koussevitzky, the orchestra and the audience may relatively take their ease. No Prokofiev will spur them; no Roussel tax them. For novel number the conductor proposes Ravel's version for orchestra of Musorgsky's twelve piano-pieces, "Pictures at an Exhibition." They are impressions in tones, humorous, sardonic, fanciful, graphic. There are linking measures as well. The ingenuity and incisiveness of composer and transcriber go hand in hand. For the rest, Beethoven's Overture to Goethe's play, "Egmont" begins the program. A Symphony of Mozart in G minor and Arensky's Variations on a Theme of Chaikovsky continue it.

The enrichment of the modern orchestra abates not. To gain a desired color, accent, suggestion, in his new "Memories of My Childhood," Mr. Loeffler directs the inclusion of "four mouth harmonicas." Even Mahler overlooked them.

Following current fashion, the People's Orchestra omits a Symphony from the program of its first concert at the St. James Theater on Sunday afternoon next. The chosen pieces are Elgar's lively Overture, "In London Town" ("Cockaigne"); Liszt's Second Piano-Concerto, in A major; Chaikovsky's Serenade for Strings; Svendsen's Fantasia, "Romeo and Juliet." Mr. Mollenhauer will be the conductor and Mr. Gebhard, the pianist.

THIS CLIPPING FROM

BOSTON, MASS.
HERALD

OCT 3 1 1924

DID SHE TIP THE CONDUCTOR?

As the World Wags:

Honegger's "Pacific 231," produced here by Mr. Koussevitzky, is an extremely realistic composition. It is supposed to portray an express train thundering along at night. The portrayal succeeded. For at the first swish of steam voiced by the violin 'cellos and stringed basses, the lady in the berth just ahead of mine suddenly awoke, rubbed the sleep from her eyes and began making her toilet. She started with a powder blast; then rouged up a bit, got out the old family comb; in fact, did everything but take a bath. And she had her wraps on when the porter came to carry out her bag as the train slowed down.

C. N. T.

THIS CLIPPING FROM

BUFFALO, N. Y.
NEWS

OCT 3 1 1924

PATRIOTIC FERVOR.

Sad is the life of a super-patriot, full of nightmares and visions of the country, the constitution, the home, the church—everything worth while—falling to ruin in a revolution.

We discussed the other day the case of that eminent patriot, S. Stanwood Menken, whose efforts to keep out Countess Karolyi of Hungary met with failure. But Mr. Menken, when it comes to seeing red, is after all a tyro compared to Courtenay Guild of Boston.

Mr. Guild is one of the supporters of the Boston Symphony orchestra. Imagine his consternation when on opening his program the other day he saw therein the name "Leningrad." In a fine frenzy he wrote a piece to the newspapers about it.

"As the name of Lenine is abhorrent to Americans who value the blessings of civilization," he said, "and as our government has refused to recognize the usurping aligarchy that is called the Soviet government of Russia, it comes as a shock to conservative Bostonians to find the city that was known as Saint Petersburg until ten years ago referred to as Leningrad on the program. Not only once but four times does the obnoxious Leningrad appear."

There ought to be some way to reward patriotism of this character. How about a scholarship in the Electoral college?

THIS CLIPPING FROM

SPRINGFIELD, MASS.
REPUBLICAN

OCT 3 1 1924

THE WORLD OF BOOKS

The first concert of this season of the Boston Symphony orchestra, introduced to America a new conductor of eminent talent, Serge Koussevitzky, a Russian. It also precipitated a furious and futile protest against the use of the legally correct name Leningrad in the program book, edited with scrupulous scholarship by Philip Hale. It also brought forward an orchestral composition of which a locomotive was the subject. This was, perhaps, the most daringly modern innovation of the three. Yet Philip Hale in the program book was able to enumerate a respectable list of writings of which the locomotive is the hero.

Needless to say, a steam locomotive has been the inspiring agent in all these works. The electric locomotive has not yet had its singers, and seems little likely to do so. And beyond the electric locomotive the turbine locomotive is already here—quite the least engaging of all, esthetically, whatever its complicated perfections in the science of engineering. But, for that matter, the steam locomotive is being so disfigured by huge size and the profusion of external appliances that its later examples seem more like a misshapen, lumbering animal than a mechanism endowed with personality.

The composer, who has made use of the locomotive as the subject of an orchestral composition, is Arthur Honegger, of Swiss birth, whose musical education and career have been largely under French influences. "I have always had a passionate love for locomotives," Mr Honegger is quoted as saying. "To me they—and I love them passionately as others are passionate in their love for horses or women—are like living creatures." Women will not perhaps feel flattered by the phrase, "horses or women," in which they are relegated to second place as an object of passionate devotion. Possibly, however, he desired to distinguish between two types of love, and put love of horses first as more akin in esthetic purity to his own love for locomotives.

How does the locomotive fare as the subject of a work of art? According to the critics, Mr Honegger's composition, "Pacific 231," described as an "orchestral movement," is clever rather than emotionally suggestive. His purpose, it may be, is more interesting than his accomplishment. "What I wanted to express in the 'Pacific' is not the noise of an engine, but the visual impression and the physical sensation of it." So he undertook to express the locomotive's "quiet respiration in a state of immobility, its effort for moving, the progressive increase of speed, and the pathetic state of an engine of 300 tons driven in the night at a speed of 120 kilometers an hour."

Honegger's subject, "Pacific 231," is chosen in recognition of the Pacific type of engine, familiar in France as in this country. The number 231 is not so obvious. It represents the arrangement of wheels—two of one kind, three of another, and one of another—on each side. In this country the number of wheels of each class on both sides are commonly employed in designating the wheel arrangement, and thus the type. A Pacific, in other words, is 4-6-2, rather than 2-3-1.

"The locomotive engine," says Mr Hale, "has been the theme of strange tales by Dickens, Marcel, Schwob, Kipling, and of Zola's novel, 'La Bete Humaine.' It is also the theme of Abel Gance's film 'Roue,' for which it is said Honegger adapted music, and the American film, 'The Iron Horse.'" Among poems on the locomotive, Whitman's "To a Locomotive in Winter" is most noteworthy:—

Thee for my recitative,
Thee in the driving storm even as now, the snow, the winter day declining,
Thee in thy panoply, thy measur'd dual throbbing and thy beat convulsive,
Thy black cylindric body, golden brass and silvery steel,

Through gale or calm, now swift, now slack, yet steadily careering:
Type of the modern—emblem of motion and power—pulse of the continent,
For once come serve the Muse and merge in verse, even as here I see thee.
With storm and buffeting gusts of wind and falling snow,
By day thy warning ringing bell to sound its notes,
By night thy silent signal lamps to swing.

Fierce-throated beauty!
Roll through my chant with all thy lawless music, thy swinging lamps at night,
Thy madly-whistled laughter, echoing, rumbling, like an earthquake, rousing all,
Law of thyself complete, thine own track firmly holding.
(No sweetness debonair of tearful harp or glib piano thine.)
The trill of shrieks by rocks and hills return'd,
Launch'd o'er the prairies wide, across the lakes,
To the free skies unspent and glad and strong.

While Whitman celebrates the locomotive as an "emblem of motion and power," and "type of the modern," the imaginative effects that he produces have the necessary elements of human appeal. Will the time come when emblems of motion and power, and of their kindred animal quality, will, utterly suppress the ordinary emotional claims and charm of art? The disintegration that has overtaken visual and poetic art might seem to indicate a structural collapse. Yet the effects which modern art strives for are the reverse of objective. They are the faintest and most tremulous impressions.

The real peril, however, is not collective decadence—in the artistic sense—but the development on an overwhelming scale of those qualities of personality which are chiefly satisfied by motion and power rather than by contemplation and appreciation. The present struggle for wealth and comfort, which is the dominant characteristic of American life, may result deliberately or fortuitously in a certain endowment of culture; it may crush out the aspirations for culture altogether. No one can predict with assurance.

In the public reaction to its physical environment, its standards of taste are uniformly higher than 25 years ago. The gain in architecture and house furnishings is tremendous. Intellectual standards as denoted in composite reading matter seem to have declined. Amusement and sport have encroached upon the pleasures of contemplation and esthetic appreciation. Yet the minority which cares intensely for art seems never to lack fresh accessions. Possibly this minority is becoming more firmly established; possibly not. The universities are either developing in the direction of cultural betterment or of the prevailing materialism. That here and there they are awakening the social conscience and cultivating independence of thought is one sign that they are—sporadically at least—genuinely alive. But their obligation does not end there. As well as political logic they must aim at enrichment. Many believe that the minimum low point has been passed. But the truth is we hardly know where we stand.

THIS CLIPPING FROM

LOWELL MASS.
COURIER-CITIZEN

OCT 3 1 1924

BOSTON SYMPHONY ORCHESTRA.

The concert by the Boston Symphony orchestra of 105 musicians, to be given in the Memorial Auditorium at 3.15 next Sunday afternoon, promises to rank high among the local musical events of the season. A varied and not too "high-brow" program has been arranged for the Lowell concert. Added interest attaches to the event that Lowell will have the distinction of being the first city outside outside of Greater Boston to hear the orchestra under its new conductor, Serge Koussevitzky, who comes to America after successive triumphs in Europe. Seats are selling rapidly at Steinert's, 130 Merrimack street.

THIS CLIPPING FROM

NEW BEDFORD,
MASS.
STANDARD

OCT 18 1924

The Locomotive Put to Music

The railroad locomotive put to music is what is offered in a work known as "Pacific 231" by Arthur Honegger to be rendered by the Boston Symphony orchestra during the coming season. According to the brief description which we have seen the music will simulate "the quiet breathing of the machine at rest. Then the straining start, the gathering speed, the progress from mood to mood as a thirty-ton train hurtles through the dark night racing one hundred and twenty miles an hour."

That is a pretty light train to go so fast, and there is no record of any train's having made one hundred and twenty miles an hour, but something must be allowed for poetic—or should we say musical?—license. The point is that the locomotive in action has appealed to a composer as a fitting theme for music of a class worthy to be played by the Boston symphony.

Kipling did in fiction what Mr. Honegger has done in music. His ".007" is the classic of the locomotive. In it the engines on the road and in the yards talk and chaff each other and recite their exploits in a way that seems plausible enough. Kipling even wrote the song of the locomotive, resorting to what in the old days at school the children who took rhetoric were taught to call onomatopoeia:

With a michnai—ghignai—shtingal! Yah! Yah! Yah!
Ein—zwei—drei—Mutter! Yah! Yah! Yah!
She climb upon der shteeple
Und she frighten all der people.
Singin' michnai—ghignai—shtingal! Yah Yah!

This is not the most felicitous verse that Kipling ever wrote, but if it is said at high speed with the right accentuation there is some suggestion of the racing locomotive. Possibly music will afford a better medium than words for simulating the sound of the iron horse.

LOWELL MASS.
COURIER-CITIZEN

OCT 18 1924

BOSTON SYMPHONY PLAYS HERE NOV. 2

Program Arranged by Director Koussevitzky Favors Russian School.

Although Beethoven's Fifth Symphony is the selection for the Lowell program of the Boston Symphony orchestra when it comes to the Auditorium, Sunday afternoon, Nov. 2, the rest of the program greatly favors the Russian school of composition.

The program is one that is built to give the maximum enjoyment to the greatest number of people. Restated, the program is meant to be one that any one who loves music can enjoy without the necessary deep study in orchestration and composition which some of the Boston Symphony concerts called for.

Lowell will be the first city outside Boston to enjoy Serge Koussevitzky, the new Russian conductor, who in a short time has won a secure place in the affections of Boston music lovers. There is great interest and not a little curiosity in the new leader and the fact that Lowell will have him before any other city (New York must wait until Thanksgiving night) only accentuates the strides that Lowell has made in music since the Auditorium was opened two years ago.

The program as announced by Mr. Koussevitzky:

Handel—Concerto Grosso for String Orchestra, in D minor, Op. 6, No. 10.
Berlioz—Overture, "The Roman Carnival," Op. 9.
Rachmaninoff—"Vocalize" (arranged for the orchestra by the composer).
Rimsky-Korsakoff — "Dubinouchka" (Russian folk song).
Moussorgsky—Prelude to the opera "Khovantchina."
Rimsky-Korsakoff—"The Flight of the Bumble Bee," sherzo from the opera "Tsar Saltan."

Beethoven—Symphony in C Minor, No. 5.

THIS CLIPPING FROM
SAN FRANCISCO, CAL.
CALL

OCT 1 6 192

A Pol

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BINGHAMTON,
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BOSTON, M
POST

OCT 1 9

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BY WARREN STOREY SMITH

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THIS CLIPPING FROM
SAN FRANCISCO, CAL.
CALL

OCT 16 1924

A Political Symphony

THE Boston Symphony Orchestra plays a new symphony called "Pacific, 231." In it the composer gives you an interpretation of the mechanics of a locomotive, at rest and in motion. "The music," says the composer himself, Arthur Honegger, "begins with the quiet breathing of the machine at rest. Then follow the straining start, the gathering speed, the progress from mood to mood, as a 300-ton train hurtles through the dark night, racing 120 miles an hour."

There is also plenty of room in the musical world for a political symphony. It might not be very much like the sighing of gentle spring breezes, but it would be exciting. Certain old line politicians could be drafted to handle the brass, ward politicians could finger the strings, lame ducks could beat the drums, and there would be plenty of folks, ambitious to get into the cabinet, to play second fiddle. Big business might be willing to furnish a director. What squawks there'd be, what pulling and hauling, what melodious disharmony in such a symphony—and how many would stay to the end?

THIS CLIPPING FROM
CLEVELAND,
OHIO
NEWS

OCT 19 1924

Koussevitsky Stirs Blood of Bostonians

By Pierre V. R. Key.

PIERRE V.R.KEY

NEW YORK, Oct. 18.—All the signs point to the probability that Serge Koussevitsky will stir up matters in New York during the present music season. Mr. Koussevitsky is the new conductor of the Boston Symphony orchestra. At his recent debut in Boston—which was his American debut as well—the Russian roused staid Bostonians as they have not been roused before by a Boston Symphony leader, which is saying much. When frigid Back Bay residents are moved to remain after the close of a symphony program and applaud feverishly it indicates that something most unusual must have happened. So for the moment Koussevitsky is the music lion of the Hub; and I have it on indisputable authority that he is immensely popular with the members of his orchestra. He has taken hold with a big, authoritative sweep and the men like it.

Report has it that during the first rehearsal he said to the musicians: "You play amazingly well, but I'd like to see you put more of yourselves into your playing. We want finish, but not so much of it that warmth and color are made to suffer."

That made a hit with the men, and they were quick to obey. So the classic Vivaldi concerto for orchestra and organ went at the opening concert with something more than sheer beauty of tone and technical clarity and precision; it breathed with life. The Brahms Variation, on a Haydn theme also pulsed vigorously. As for the Honneger symphonic movement, Pacific 231 (suggested to the composer by his impressions of a great steam locomotive) and Scriabin's Poem of Ecstasy, they thrilled the auditors present on that occasion when Boston forgot to be altogether prim and precise.

This is the first time Koussevitsky has had at his disposal an orchestra of the very first rank. In Europe he had to put up with what was available, and very few rehearsals. Pierre Monteux rebuilt the Boston Symphony into an organization almost, if not actually, as admirable as it was in the days when it was regarded as the peer of any in this country. And now Koussevitsky has this superb instrument at his disposal.

Experts are of the opinion that he will stir New York as he stirred Boston. If that happens he will doubtless arouse the antagonism of the Philadelphia Orchestra patrons, who have placed metaphorically on a pedestal the dynamic Leopold Stokowski; and the adherents of Willem Mengelberg, of the New York Philharmonic, may also have some remarks to make.

Wherefore our orchestral future in this town promises some interesting fireworks. Koussevitsky is to make his first appearance here on Thanksgiving night. There ought to be something doing that evening.

Alma Gluck Returns

THIS CLIPPING FROM
ST. LOUIS,
MO.
GLOBE-DEMOCRAT

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THIS CLIPPING FROM
BINGHAMTON,
N. Y.
PRESS

OCT 20 1924

OBJECT TO LENINGRAD.

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THIS CLIPPING FR
BOSTON, MASS.
POST

OCT 19 1924

Koussevitzky's Novel Ideas

BY WARREN STOREY SMITH

That by some, and perhaps by many, the potential interest of a symphony concert is measured in terms of the soloist announced for that particular afternoon or evening there is, in the words of the Grand Inquisitor, "no probable possible shadow of doubt."

Recall, for example, how, in years gone by, the line of applicants for "rush" seats has waxed when a Farrar or a Kreisler was to sing or play, and how it has dwindled when the soloist has been "some one you never heard of" or, as was now and then the case, there was no soloist at all.

Yet, while that attitude is but a natural reflection of the American fetish for big names that has been responsible also for the "star" system so deplored by our operatic and theatrical managers, as applied to a symphony concert it is manifestly erroneous and wrong-headed.

Music for Its Own Sake

First of all, in any given concert the time allotted to the soloist is, of necessity, but a small part of the whole. Secondly, for that time orchestra and conductor are unjustly and unfittingly relegated to a poor second place. And thirdly, while there are notable exceptions, it is too often true that the piece or pieces contributed by the "assisting artist" are intrinsically of slight interest. How few, after all, are the violin or piano concertos worth hearing for their own sake, and how inconsequential are too many of the airs sung at symphony concerts throughout the land!

To say all this is by no means to urge that all soloists be banned from all symphony concerts forever more, although there are some who would shed no tears over even such wholesale dismissal. But, as in all things, there is a happy middle ground. There is, and always will be, some music old and new, eminently worth the hearing, that is possible only when a pianist, violinist or singer assists the orchestra. A ban on soloists would have deprived last season's audiences at our own symphony concerts of the exquisite "Scheherazade" of Ravel in a memorable performance by Vera Janacopulos, the orchestra and Mr. Monteux, while few events of that same season exceeded in interest Mr. Rosenthal's playing Chopin's Concerto in E minor.

Within certain reasonable limits, too, nphony orchestra must of course n as a business institution, and, er the artistic advantages or ntages of assisting artists, if ic wants them the public must ha em—that is, unless the public can be persuaded to support the orchestra for its own sake.

Here in Boston it is that, precisely, which has happened this year. Not within long recollection has the advance announcement of soloists listed so few names—and never before has the demand for tickets been so great. That the Friday concerts should be sold out on subscription is nothing new, but the near approach to a similar condition of things for Saturday evenings is a decided novelty.

Needless to say, it is Mr. Koussevitzky who has wrought this miracle. For the first time in many years the Symphony Orchestra has as its conductor one who has excited popular interest and curiosity as no array of soloists, however brilliant and distinguished, might have excited them. At last it is as it should be—it is the conductor and the orchestra who hold first place.

In this matter of soloists Mr. Koussevitzky holds to one sound principle: namely, that the sole justification for such embellishment to a symphony concert is the performing of some composition that is possible only with a soloist, and if that soloist may be the composer giving voice to his own music, so much the better. Thus we will have this year two of the foremost Russian composers, Rachmaninoff and Stravinsky, each as pianist in his own concerto.

Then, too, we are to hear from Albert Spalding the new violin concerto of Respighi and from Richard Burgin the still newer concerto of Prokofiev, two novelties of genuine significance. And with assurance it may be said that the other soloists of the season, Mme. Matzenauer, the pianist Cortot, and Borovsky and our own Maier and Pattison, will be heard primarily for the interest of the music they will perform and only secondarily for the interest attaching to their wholly excellent performance.

THIS CLIPPING FROM
UTICA,
N. Y.
OBSERVER

OCT 20 1924

Object to Soviet Name

Boston, Oct. 20—(Associated Press).—Complaints made to the officials and trustees of the Boston Symphony Orchestra over the use of the name Leningrad instead of St. Petersburg or Petrograd, in programs of the orchestra, will result in having the Soviet name for the Russian capital of imperial days eliminated from orchestra printing, it is stated.

THIS CLIPPING FROM
BOSTON, MASS.
TELEGRAM

OCT 20 1924

"Leningrad" Starts Row At Symphony

The appearance of the word "Leningfad" in place of St. Petersburg or Petrograd, in the program books of the Boston Symphony orchestra, has caused a protest to be made to the trustees of this famous musical organization.

Several Symphony patrons voiced their objections loudly and placed the blame upon Serge Koussevitsky, the new conductor, whom they accuses of using this method of flaunting his political views.

However, the charge is unjust as the new conductor has just as much a dislike for the word "Leningrad" as those who are protesting. He said today that he was amazed to find the name on the program, but refrained from protesting for fear of offending those in control.

As there is some misunderstanding, the trustees will probably issue a statement at a later date clearing the entire matter up.

THIS CLIPPING FROM

OCT 1924

Blind

One day last week a blind violinist played in the street in front of the Fort Pitt Hotel, Pittsburgh. Blind musicians have doubtless played there before—they are not infrequent. A music lover, goaded to desperation, will from time to time resort to bribery to make them stop. Thus they eke out their precarious livelihood. In this case, strange things happened. Men, hurrying past, paused, listened, stayed. A crowd gathered. An occasional ear was strained to catch the excellences of an unexpected technique. For two hours the crowd stood, respectfully attentive to the program of classical favorites—Schumann's *Traumerei,* the prison scene from *Trovatore,* the Intermezzo from *Cavalleria.* Then the violin was silent again. A buzz of surprised admiration from the gathered audience; a collection on the spot netted more than $50 for the sightless wanderer with the magic gift.

Sixteen years ago, a new star was heralded on the horizon of music. A young Dutch violinist, Peter van der Meer, late of the Boston Symphony Orchestra, gave a violin recital in Carnegie Hall. His interpretation of Paganini's Concerto in D Major met with especial acclaim. But soon Van der Meer was forgotten. In 1915, he became blind, after a long illness. He spent six years in the Bellevue Hospital, Manhattan. Recently he was pronounced cured—but his sight had left him forever.

Peter Van der Meer, who enthralled a street crowd in Pittsburgh, has gone on his way southward, the magic violin under his arm. Where he is going he knows not. He has no money other than the gifts of casual hearers.

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THIS CLIPPING FROM

SANTA FE, N. MEX.
NEW MEXICAN

OCT 20 1924

"LENINGRAD" WILL NOT APPEAR IN BOSTON ORCHESTRA PRINTING

Boston, Mass., Oct. 20.—Complaints made to the trustees of the Boston symphony orchestra over the use of the name Lenningrad, instead of St. Petersburg or Petrograd in programs of the Orchestra, will result in having the soviet name for the Russian capital of Imperial days eliminated from orchestra printing, it is stated.

Serge Koussevitzky, Russian director of the orchestra today disclaimed responsibility for use of the name.

"I would be the last to wish to honor Lenine and Trotzky" he said. "I have left my country because of them. I had a fortune of more than a million dollars in your money and it is gone. They took it from me. I could not understand why the capital city of my country should be called Leningrad in the programs of our orchestra."

THIS CLIPPING FROM THE

GLOVERSVILLE
N. Y.
LEADER REPUBLICAN

OCT 20 1924

Boston Bans Soviet Name for Petrograd

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THIS CLIPPING FROM THE

WASHINGTON,
D. C.
STAR

OCT 20 1924

"Leningrad" on Orchestra Program Arouses Music Lovers of Boston

By the Associated Press.

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Among those protesting against the use of the name was Courtenay Guild, president of the Handel and Haydn Society, and brother of the late Curtis Guild, who was Ambassador to Russia. In an editorial in his newspaper, Mr. Guild wrote:

"If we are expected to pay reverence to Lenin, to please the new leader of our symphony orchestra it may be desirable to look for a new conductor in spite of the undoubted ability of our Russian visitor."

THIS CLIPPING FROM

TAUNTON,
MASS.
GAZETTE

OCT 20 1924

SERGE DENIES PUTTING LENIN IN LIMELIGHT

(By The Associated Press.)

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Among those protesting against the use of the name was Courtenay Guild, president of the Handel and Haydn Society, the Apollo Club and the Harvard Musical Association. In an editorial published in a weekly newspaper which he owns, Mr. Guild said, in part:

"If we are expected to pay reverence to Lenin to please the new leader of our symphony orchestra it may be desirable to look for a new conductor in spite of the undoubted ability of our Russian visitor."

THIS CLIPPING FROM

AUBURN,
N. Y.
Citizen

OCT 20 1924

Against Use of Leningrad.

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THIS CLIPPING FROM

FALL RIVER, MASS.
HERALD

OCT 20 1924

BOSTON SYMPHONY IN BRAND NEW ROW

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THIS CLIPPING FROM

PITTSFIELD,
MASS.
EAGLE

OCT 20 1924

Symphony Will Drop Name of Leningrad

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WATERTOWN, N. Y.
TIMES

OCT 20 1924

BOSTON ORCHESTRA TO BAN NAME OF SOVIET CAPITAL

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THIS CLIPPING FROM

NEW BEDFORD,
MASS.
STANDARD

OCT 20 1924

Boston Symphony May Drop Name Leningrad from Program

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THIS CLIPPING FROM

ITHACA, N. Y.
JOURNAL NEWS

OCT 20 1924

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THIS CLIPPING FROM

WATERBURY,
CONN.
AMERICAN

OCT 20 1924

LENINGRAD REMOVED FROM PROGRAMS

Boston Symphony Orchestra Leader Denies All Responsibility for Printing.

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171

THIS CLIPPING FROM
ANSONIA,
CONN.
SENTINEL

OCT 20 1924

MUSICAL BOSTON ABHORS LENINGRAD

Newest Name of St. Petersburg, Used in Symphony Programs, Causes Complaints.

Boston, Oct. 20.—Complaints made to the officials and trustees of the Boston Symphony orchestra over the use of the name Leningrad instead of St. Petersburg or Petrograd in programs of the orchestra will result in having the soviet name for the Russian capital of imperial days eliminated from orchestra printing in future, it was intimated today. Sarge Koussevitzky, Russian director of the Symphony orchestra made public a statement disclaiming responsibility for use of the name.

"I would be the last to wish to honor Lenin and Trotzky," M. Koussevitzky said. "I have left my country because of them. I had a fortune of more than a million dollars in your money and it is gone; they took it from me. I could not understand why the capital city of my country should be called Leningrad in the programs of our orchestra. I hesitated to speak about it because I feared I might offend some of my good Boston friends."

Among those protesting against the use of the name was Courtenay Guild, president of the Handel and Haydn society; the Apollo club, and the Harvard Musical association. In an editorial published in a weekly newspaper which he owns, Mr. Guild said in part:

"If we are expected to pay reverence to Lenin to please the new leader of our symphony orchestra it may be desirable to look for a new conductor in spite of the undoubted ability of our Russian visitor."

THIS CLIPPING FROM
BOSTON, MASS.
ADVERTISER

OCT 20 1924

"LENINGRAD" TO RED FOR SYMPHONY SET

Influential patrons of the Boston Symphony viced indignant protest against the use of the word "Leningrad," Bolshevist name for the former St. Petersburg. The patrons, among them Courtenay Guild, had criticized Serge Kousevitzky, new leader. Kousevitzky denies he was responsible for placing the word on the programs and said that he had reason to hate the Soviet government.

THIS CLIPPING FROM
AMSTERDAM, N. Y.
RECORDER

OCT 20 192

LENINGRAD TABOOED ON MUSIC PROGRAM

Boston, Oct. 20. — Complaints made to the officials and trustees of the Boston Symphony orchestra over the use of the name Leningrad instead of St. Petersburg or Petrograd in programs of the orchestra will result in having the soviet name for the Russian capital of imperial days eliminated from orchestra printing, it is stated.

THIS CLIPPING FROM
PORTLAND,
ME.
EXPRESS

OCT 20 1924

NAME LENINGRAD NOT TO APPEAR ON FUTURE PROGRAMS

Boston Symphony Takes Drastic Step

BOSTON, Oct. 20.—Complaints made to the officials and trustees of the Boston Symphony Orchestra over the use of the name Leningrad in programs of the orchestra instead of St. Petersburg or Petrograd will result in having the soviet name for the Russian capital of imperial days eliminated from the orchestra printing in future, it was intimated today. Serge Koussevitsky, Russian director of the Symphony Orchestra, made public a statement disclaiming responsibility for use of the name.

"I would be the last to wish to honor Lenin and Trotsky," M. Koussevitsky said. "I have left my country because of them. I had a fortune of more than a million dollars in your money and it is gone. They took it from me. I could not understand why the capital of my country should be called Leningrad in the program of our orchestra. I hesitated to speak about it because I feared I might offend some of my good Boston friends."

Among those protesting against the use of the name was Courtenay Guild, president of the Handel and Haydn Society, the Apollo Club and the Harvard Musical Association. In an editorial published in a weekly newspaper which he owns, Mr. Guild said, in part:

"If we are expected to pay reverence to Lein to please the new leader of our symphony orchestra, it may be desirable to look for a new conductor in spite of the undoubted ability of our Russian visitor."

THIS CLIPPING FROM
WASHINGTON, D. C.
TIMES

OCT 20 1924

KOUSSEVITSKY IS MATINEE IDOL

Robert Stearns Writes of Debut of New Boston Symphony Leader

Robert Stearns, our gifted composer-violinist, seems to be gaining in health—which will be a source of real joy to musical Washington—if one can judge from the spirit of a letter to E. H. Droop in which he tells of the American debut, in Boston, of the new conductor of the Boston Symphony Orchestra, Koussevitsky.

"The program was somewhat new and also included two new pieces, a concerto for organ by Vivaldi and an orchestral number by Honnegar called "Pacific 231"—so-called after the type of a large locomotive engine of which the composer is very fond," Mr. Stearns writes.

"Koussevitsky is tall and graceful, as conductors should be," he adds, affirming his conviction that he will make himself famous here, also by his ability and genius. Then he describes quite fascinatingly the new Honnegar work, Honnegar, one of the new names on our concert programs.

"The piece starts off with the double basses, which seem to give an imitation of the Choo Choo of the engine, after which it goes off in the usual way which locomotives usually go! However, none of the novel instruments commonly known to be used to imitate steam engines, such as the 'trap drummers' outfit, are employed at all, no steam whistles or bell which we would naturally look for with our ears were present. However, the double basses did their 'stunt' and what followed was fully characteristic of the steam locomotive mentioned and classified under the head of 'Pacific 231.'"

THIS CLIPPING FROM THE
NEW LONDON
CONN.
ISSUE OF

OCT 20 1924

NAME LENINGRAD MUST BE ERASED FROM PROGRAM

Boston Symphony Orchestra Bars Soviet Name of Russian Capital.

BOSTON, Oct. 20.—Complaints made to the officials and trustees of the Boston Symphony orchestra over the use of the name Leningrad instead of St. Petersburg, or Petrograd, in programs of the orchestra will result in having the Soviet name of the Russian capital of imperial days eliminated from orchestra printing in future, it was intimated today.

Serge Koussevitzky, Russian director of the Symphony orchestra, made public a statement disclaiming responsibility for use of the name.

"I would be the last to wish to honor Lenine and Trotzky," M. Koussevitzky said. "I have left my country because of them. I had a fortune of more than a million dollars in your money and it is gone. They took it from me. I could not understand why the capital city of my country should be called Leningrad in the programs of our orchestra. I hesitated to speak about it because I feared I might offend some of my good Boston friends."

Among those protesting against the use of the name was Courtenay Guild, president of the Handel and Haydn society, the Apollo club and the Harvard musical association. In an editorial published in a weekly newspaper which he owns, Mr. Guild said in part:

"If we are expected to pay reverence to Lenine to please the new leader of our symphony orchestra it may be desirable to look for a new conductor in spite of the undoubted ability of our Russian visitor."

THIS CLIPPING FROM
KANSAS CITY, MO.
STAR

OCT 20 1924

PROTEST USE OF "LENINGRAD."

Soviet Name for City Will Be Taken From Boston Music Programs.

BOSTON, Oct. 20.—Complaints made to the trustees of the Boston Symphony Orchestra over the use of the name Leningrad instead of St. Petersburg or Petrograd in programs of the orchestra will result in having the soviet name for the Russian capital of imperial days eliminated from orchestra printing, it is stated.

Serge Koussevitzky, Russian director of the orchestra, today disclaimed responsibility for use of the name.

"I would be the last to wish to honor Lenine and Trotzky," he said. "I have left my country because of them. I had a fortune of more than a million dollars in your money and it is gone. They took it from me. I could not understand why the capital city of my country should be called Leningrad in the programs of our orchestra."

Among those protesting against the use of the name was Courtenya Guild, president of the Handel and Haydn Society and brother of the late Curtis Guild, who was ambassador to Russia.

THIS CLIPPING FROM THE
POTTSVILLE
PA.
REPUBLICAN

OCT 20 19

Refuse To Honor Lenine On Boston Music Programs

BOSTON,— Complaints made to the trustees of the Boston Symphony Orchestra over the use of the name Leningrad instead of St. Petersburg or Petrograd in programs of the orchestra will result in having the Soviet name for the Russian capital of imperial days eliminated from orchestra printing, it is stated.

Serge Koussevitzky, Russian director of the orchestra, disclaimed responsibility for the use of the name.

"I would be the last to wish to honor Lenine and Trotsky" he said. "I have left my country because of them. I had a fortune of more than a million dollars in your money and it is gone. They took it from me. I could not understand why the capital city of my country should be called Leningrad in the programs of our orchestra."

THIS CLIPPING FROM
TROY, N. Y.
TIMES

OCT 20 1924

DIFFERENCES OVER USE OF SOVIET NAME

Leningrad Likely to Be Eliminated From Boston Symphony Programs.

Boston, Oct. 20.—Complaints made to the officials and trustees of the Boston Symphony Orchestra over the use of the name Leningrad instead of St. Petersburg or Petrograd in programs of the orchestra will result in having the Soviet name for the Russian capital of imperial days eliminated from orchestra printing, it is stated.

Serge Koussevitzky, Russian director of the Symphony Orchestra, made public a statement disclaiming responsibility for use of the name.

"I would be the last to wish to honor Lenin and Trotzky," he said. "I have left my country because of them. I had a fortune of more than a million dollars in your money and it is gone. They took it from me. I could not understand why the capital city of my country should be called Leningrad in the programs of our orchestra."

Among those protesting against the use of the name was Courtenal Guild, President of the Handel and Haydn Society and brother of the late Curtis Guild, who was Ambassador to Russia. In an editorial in his newspaper he wrote:

"If we are expected to pay reverence to Lenin to please the new leader of our Symphony Orchestra it may be desirable to look for a new conductor in spite of the undoubted ability of our Russian visitor."

THIS CLIPPING FROM THE
ALBANY
N. Y.
JOURNAL

OCT 20 1924

"LENINGRAD" IS PROTESTED

Soviet Name on Boston Symphony Program to Be Eliminated

Boston, Oct. 20.—Complaints made to the officials and trustees of the Boston Symphony orchestra over the use of the name Leningrad instead of St. Petersburg or Petrograd in programs of the orchestra will result in having the Soviet name for the Russian capital of imperial days eliminated from orchestra printing, it is stated.

Serge Koussevitzky, Russian director of the symphony orchestra, made public a statement disclaiming responsibility for use of the name.

"I would be the last to wish to honor Lenin and Trotzky," he said. "I have left my country because of them. I had a fortune of more than a million dollars in your money and it is gone. They took it from me. I could not understand why the capital city of my country should be called Leningrad in the programs of our orchestra."

Among those protesting against the use of the name was Courtenay Guild, president of the Handel and Haydn society, and brother of the late Curtis Guild who was ambassador to Russia. In an editorial in his newspaper, he wrote:

"If we are expected to pay reverence to Lenin to please the new leader of our symphony orchestra it may be desirable to look for a new conductor in spite of the undoubted ability of our Russian visitor."

THIS CLIPPING FROM THE
NORTHAMPTON
MASS.
GAZETTE
OCT 20 1924

'LENINGRAD' OFF SYMPHONY PROGRAM

Soviet Name for Russian Capital to Be Dropped from Printing of Boston Organization

PROTESTS CAUSE ACTION

BOSTON, Oct. 20.—Complaints made to the officials and trustees of the Boston Symphony orchestra over the use of the name Leningrad in programs of the orchestra, instead of St. Petersburgh or Petrograd, will result in having the Soviet name for the Russian capital of Imperial days eliminated from the orchestra printing in future, it was intimated today. Serge Koussevitzky, Russian director of the symphony orchestra, made public a statement disclaiming responsibility for use of the name.

"I would be the last to wish to honor Lenin and Trotsky," Mr. Koussevitzky said. "I have left my country because of them. I had a fortune of more than a million dollars in your money and it is gone. They took it from me. I could not understand why the capital city of my country should be called Leningrad in the program of our orchestra. I hesitated to speak about it, because I feared I might offend some of my good Boston friends."

Among those protesting against the use of the name was Courtenay Guild, president of the Handel and Hadyn society, the Apollo club and the Harvard Musical association. In an editorial, published in a weekly newspaper which he owns, Mr. Guild said in part: "If we are expected to pay reverence to Lenin to please the new leader of our symphony orchestra, it may be desirable to look for a new conductor in spite of the undoubted ability of our Russian visitor."

THIS CLIPPING FROM
CHICAGO, ILL.
NEWS
OCT 20 1924

Ban on Use of "Leningrad."

(By The Associated Press.)

Boston, Mass., Oct. 20.—Complaints made to the trustees of the Boston Symphony orchestra over the use of the name Leningrad instead of St. Petersburg or Petrograd in programs of the orchestra will result in having the soviet name for the Russian capital of imperial days eliminated from orchestra printing, it is stated.

THIS CLIPPING FROM
SCRANTON, PA.
TIMES
OCT 21 1924

BOSTON ORCHESTRA TO DROP "LENINGRAD" FROM PROGRAMS

New Russian Director Abhors Soviet Name For Petrograd—Says Bolsheviki Took Fortune.

Boston, Oct. 21.—Complaints made to the trustees of the Boston Symphony orchestra over the use of the name Leningrad instead of St. Petersburg or Petrograd in programs of the orchestra will result in having the soviet name for the Russian capital of imperial days eliminated from orchestra printing, it is stated.

Serge Koussevitzky, Russian director of the orchestra, today disclaimed responsibility for use of the name.

"I would be the last to wish to honor Lenine and Trotzky," he said. "I have left my country because of them. I had a fortune of more than a million dollars in your money and it is gone. They took it from me. I could not understand why the capital city of my country should be called Leningrad in the programs of our orchestra."

THIS CLIPPING FROM
NEW BEDFORD,
MASS.
MERCURY
OCT 21 1924

BOSTON SYMPHONY DROPS LENINGRAD FROM PROGRAMME

Boston, Oct. 20.—Complaints made to the officials and trustees of the Boston Symphony orchestra over the use of the name Leningrad in programes of the orchestra instead of St. Petersburg or Petrograd, will result in having the Soviet name of the Russian capital of imperial days eliminated from the orchestra printing in future, it was intimated today. Serge Koussevitzky, Russian director of the symphony orchestra, made public a statement disclaiming responsibility for use of the name.

"I would be the last to wish to honor Lenine and Trotzky," M. Koussevitzky said. "I have left my country because of them. I had a fortune of more than a million dollars in your money and it is gone. They took it from me. I could not understand why the capital city of my country should be called Leningrad in the programme of our orchestra. I hesitated to speak about it because I feared I might offend some of my good Boston friends."

Among those protesting against the use of the name was Courtenay Guild, president of the Handel and Haydn Society, the Appolo Club and the Harvard Musical Association. In an editorial published in a weekly newspaper which he owns, Mr. Guild said, in part:

"If we are expected to pay reverence to Lenine to please the new leader of our symphony orchestra, it may be desirable to look for a new conductor in spite of the undoubted ability of our Russian visitor."

THIS CLIPPING FROM
BURLINGTON,
VT.
FREE PRESS
OCT 21 1924

BOSTON SYMPHONY TO BAN NAME OF LENINGRAD

BOSTON, Oct. 20.—Complaints made to the officials and trustees of the Boston Symphony Orchestra over the use of the name of Leningrad in programs of the orchestra instead of St. Petersburg or Petrograd will result in having the Soviet name for the Russian capital of imperial days eliminated from the orchestra printing in future, it was intimated today. Serge Koussevitzky, Russian director of the Symphony orchestra, made public a statement disclaiming responsiblity for use of the name.

"I would be the last to wish to honor Lenine and Trotzky," M. Koussevitzky said. "I have left my country because of them. I had a fortune of more than a million dollars in your money and it is gone. They took it from me. I could not understand why the capital city of my country should be called Leningrad in the program of our orchestra. I hesitated to speak about it because I feared I might offend some of my good Boston friends."

Among those protesting against the use of the name was Courtenay Guild, president of the Handel and Haydn Society, the Apollo Club and the Harvard Musical Association. In an editorial published in a weekly newspaper which he owns Mr. Guild said in part:

"If we are expected to pay reverence to Lenine to please the new leader of our symphony orchestra it may be desirable to look for a new conductor in spite of the undoubted ability of our Russian visitor."

THIS CLIPPING FROM
OGDENSBURG, N. Y.
REPUBLICAN
OCT 21 1924

BOSTON ORCHESTRA TO BAN NAME OF SOVIET CAPITAL

BOSTON, Oct. 20.— Complaints made to the officials and trustees of the Boston Symphony orchestra over the use of the name Leningrad instead of St. Petersburg or Petrograd in programs of the orchestra will result in having the Soviet name for the Russian capital of imperial days eliminated from orchestra printing, it is stated.

THIS CLIPPING FROM THE
OMAHA
NEB.
ISSUE OF
OCT 21 1924

LENINGRAD GOES OFF ORCHESTRA PROGRAMS

Objection Made to the Soviet Name at Boston as Honor to Bolshevists That Is Odious.

Boston, Oct. 20.—Complaints made to the trustees of the Boston Symphony orchestra over the use of the name Leningrad instead of St. Petersburg or Petrograd in programs of the orchestra will result in having the soviet name for the Russian capital of imperial days eliminated from orchestra printing.

Serge Koussevitzky, Russian, director of the orchestra, today disclaimed responsibility for use of the name.

"I would be the last to wish to honor Lenin and Totsky," he said. "I have left my country because of them. I had a fortune of more than a million dollars in your money and it is gone. They took it from me. I could not understand why the capital city of my country should be called Leningrad in the programs of our orchestra."

Among those protesting against the use of the name was Courtenay Guild, president of the Handel and Haydn society and brother of the late Curtis Guild, who was ambassador to Russia.

THIS CLIPPING FROM THE
WATERBURY
CONN.
HERALD
OCT 21 1924

'LENINGRAD' IS VERY OFFENSIVE

Boston Symphony Orchestra Is Mixed Up Again in New Dispute

Boston, Oct 21—"Leningrad" is anathema to Serge Koussevitzky, new Russian conductor of Boston symphony orchestra.

Its use in the program of the orchestra, he insisted to-day, is equally as offensive to him as it was to Courtenay Gould, president of the Harvard Musical association, and publisher of the Commercial Bulletin here.

In an editorial in the Bulletin, Gould, a brother of a former Ambassador to Russia, expressed his indignation as follows:

"If we are expected to pay reverence to Lenine to please the new leader of our symphony orchestra, it may be desirable to look for a new conductor, in spite of the undoubted musical ability of our Russian visitor."

It was all a mistake, Koussevitzky said. "I would be the last to wish to honor Lenine and Trotsky. I had a fortune of more than a million dollars and it is gone. They took it from me. But I hesitated to speak about the use of this very objectionable word because I feared I might offend some of my good Boston friends."

ST. LOUIS,
MO.
GLOBE-DEMOCRAT
OCT 21 1924

'LENINGRAD' STRICKEN FROM BOSTON PROGRAM

BOSTON, MASS. October 20.—Complaints made to the trustees of the Boston Symphony Orchestra over the use of the name Leningrad instead of St. Petersburg or Petrograd, in programs of the orchestra will result in having the Soviet name for the Russian capital of imperial days eliminated from orchestra printing, it is stated.

Serge Koussevitzky, Russian director of the orchestra, today disclaimed the responsibility for use of the name.

"I would be the last to wish to honor Lenin and Trotsky," he said. "I have left my country because of them. I had a fortune of more than $1,000,000 in your money and it is gone. They took it from me. I could not understand why the capital city of my country should be called Leningrad in the programs of our orchestra."

Among those protesting against

THIS CLIPPING FROM THE
YOUNGSTOWN
OHIO
VINDICATOR
OCT 21 1924

Won't Allow Name of Leningrad In Boston Symphony Concerts

[By the Associated Press]

Boston, Oct. 21. — Complaints made to the trustees of the Boston Symphony Orchestra over the use of the name Leningrad instead of St. Petersburg or Petrograd in programs of the orchestra will result in having the Soviet name for the Russian capital of imperial days eliminated from orchestra printing, it is stated.

Serge Koussevitzky, Russian director of the orchestra, Monday disclaimed responsibility for use of the name.

"I would be the last to wish to honor Lenine and Trotzky," he said. "I have left my country because of them. I had a fortune of more than a million dollars in your money. They took it from me."

Among those protesting was Courtney Guild, president of the Handel and Haydn society and brother of the late Curtis Guild, who was ambassador to Russia. In his newspaper, Mr. Guild wrote:

"If we are expected to pay reverence to Lenine to please the new leader of our symphony orchestra, it may be desirable to look for a new conductor in spite of the undoubted ability of our Russian visitor."

THIS CLIPPING FROM
CHICAGO
ILL.
HERALD-EXAMINI
OCT 21 1924

Boston to Drop Soviet Name on Symphony Bill

BOSTON, Oct. 20.

COMPLAINTS made to trustees of the Boston Symphony Orchestra over the use of the name Leningrad instead of St. Petersburg or Petrograd in programs of the orchestra will result in having the Soviet name for the Russian capital of imperial days eliminated from orchestra printing, it is stated. Among those protesting was Courtenay Guild, president of the Handel and Haydn Society and brother of the late Curtis Guild, who was ambassador to Russia.

THIS CLIPPING FROM
PORTLAND,
ME.
PRESS-HERALD
OCT 21 19

Bar Soviet Name For St. Petersburg

Printing of Boston Symphony Orchestra To Use Pre-Revolution Listing

Boston, October 10. — Complaints made to the officials and trustees of the Boston Symphony Orchestra over the use of the name Leningrad in programs of the orchestra instead of St. Petersburg or Petrograd will result in having the Soviet name for the Russian capital of imperial days eliminated from the orchestra printing in future, it was intimated today. Serge Koussevitzky, Russian director of the Symphony Orchestra, made public a statement disclaiming responsibility for use of the name.

"I would be the last to wish to honor Lenin and Trotzky," M. Koussevitzky said. "I have left my country because of them. I had a fortune of more than a milliion dollars in your money and it is gone. They took it from me. I could not understand why the capital of my country should be called Leningrad in the program of our orchestra. I hesitated to speak about it because I feared I might offend some of my good Boston friends."

Among those protesting against the use of the name was Courtenay Guild, President of the Handel and Haydn Society, the Apollo Club and the Harvard Musical Association. In an editorial published in a weekly newspaper which he owns, Mr. Guild said, in part:

"If we are expected to pay reverence to Lenin to please the new leader of our symphony orchestra, it may be desirable to look for a new conductor in spite of the undoubted ability of our Russian visitor."

THIS CLIPPING FROM
ST. LOUIS,
MO.
GLOBE-DEMOCRAT
OCT 21 1924

'LENINGRAD' STRICKEN FROM BOSTON PROGRAM

BOSTON, MASS. October 20.—Complaints made to the trustees of the Boston Symphony Orchestra over the use of the name Leningrad instead of St. Petersburg or Petrograd, in programs of the orchestra will result in having the Soviet name for the Russian capital of imperial days eliminated from orchestra printing, it is stated.

Serge Koussevitzky, Russian director of the orchestra, today disclaimed the responsibility for use of the name.

"I would be the last to wish to honor Lenin and Trotsky," he said. "I have left my country because of them. I had a fortune of more than $1,000,000 in your money and it is gone. They took it from me. I could not understand why the capital city of my country should be called Leningrad in the programs of our orchestra."

Among those protesting against the use of the name was Courtenay Guild, president of the Haendel and Haydn Society, and brother of the late Curtis Guild, who was Ambassador to Russia.

THIS CLIPPING FROM
ROCHESTER, N. Y.
DEMOCRAT
OCT 21 1924

ORCHESTRA BARS SOVIET AME.

Boston, Oct. 20.—Complaints le to the officials and trustees of the ston Symphony Orchestra over the use the name Leningrad instead of St. ers-burg or Petrograd in programs of t or-chestra, will result in having the S iet name for the Russian capital of im ial days eliminated from orchestra pring, it is stated.

BANDITS ROB PENBROOK BAN

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LENINEGRAD TO
FROM ORCHEST

Trustees of Bostor
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Boston, Oct. 21.

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THIS CLIPPING FROM
PHILADELPHIA, PA.
EVE. LEDGER

OCT 21 1924

LENINEGRAD TO BE REMOVED FROM ORCHESTRA PROGRAM

Trustees of Boston Symphony Object to Soviet's Name for City

Boston, Oct. 21.—Complaints made to the trustees of the Boston Symphony Orchestra over the use of the name Leninegrad, instead of St. Petersburg or Petrograd, in programs of the orchestra will result in having the Soviet name for the Russian capital of imperial days eliminated from orchestra printing.

Serge Koussevitzky, Russian director of the orchestra, yesterday disclaimed responsibility for the use of the name.

"I would be the last to wish to honor Lenine and Trotzky," he said. "I have left my country because of them. I had a fortune of more than $1,000,000 in your money and it is gone."

THIS CLIPPING FROM
LONG BRANCH, N. J.
RECORD

OCT 21 1924

the children. | 7 P. M.—Ralph Williams' Orchestra. | WOAW, WMC, WFAA

PROTEST USE OF NAME LENINGRAD

Russian Director of Boston Symphony Orchestra Disclaims Responsibility.

Boston, Oct. 21.—Complaints made to the officials and trustees of the Boston Symphony Orchestra over the use of the name Leningrad instead of St. Petersburg or Petrograd. in programs of the orchestra will result in having the soviet name for the Russian capital of imperial days eliminated from orchestra printing in future, it was intimated yesterday.

Serge Koussevitzky, Russian director of the Symphony Orchestra, made public a statement disclaiming responsibility for use of the name.

"I would be the last to wish to honor Lenin of Trotsky," M. Koussevitzky said. "I have left my country because of them. I had a fortune of more than 1,000,000 in your money and it is gone. They took it from me. I could not understand why the capital city of my country should be called Leningrad in the programs of our orchestra. I hesitated to speak about it because I feared I might offend some of my good Boston friends."

Among those protesting against the use of the name was Courtenay Guild, president of the Handel and Hayden Society, the Apollo Club and the Harvard Musical Association. In an editorial published in a weekly newspaper which he owns, Mr. Guild said in part:

"If we are expected to pay reverence to Lenin to please the new leader of our Symphony Orchestra, it may be desirable to look for a new conductor, in spite of the undoubted ability of our Russian visitor."

THIS CLIPPING FROM
LOWELL MASS.
COURIER-CITIZEN

OCT 22 1924

The bringing of the Boston Symphony here for a Sunday afternoon concert on Nov. 2 will be an experiment which it will be interesting to watch. Time was when the concerts of the Lowell Orchestral Society, held on Sundays at about the same hour, might be counted upon to draw a large attendance in Huntington hall. It may well be that conditions are again favorable for concerts of the sort.

Except for Cambridge, Lowell will be the first city in the state outside of Boston to have an opportunity to hear the orchestra under the new conductor, Serge Koussevitzky. Russian music will be a prominent feature in the program and Mr. Monteux's successor certainly should be able to give it characteristic and colorful performance, since from Russia he comes. There will be an opportunity to say something of the Russian numbers on the program in this place next week.

For more familiar numbers Mr. Koussevitzky has chosen the Beethoven Fifth Symphony, one of the finest on the list, and the Roman Carnival of Berlioz, a spirited overture in that composer's best vein; while for another classic, the Concerto Grosso of Handel, in D minor will serve to display the stringed instruments of the orchestra.

As it now seems, Raymond Havens, the pianist, will not have a place in the program, Mr. Kroussevitzky, possibly, prefering to make his first appearance here in purely orchestral

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THIS CLIPPING FROM
LOWELL MASS.
COURIER-CITIZEN

OCT 22 1924

BOSTON SYMPHONY ORCHESTRA.

The early career of Serge Koussevitzky, who comes to the Memorial Auditorium Sunday, Nov. 2, with his Boston Symphony orchestra for the first concert he will direct outside Boston this season, was most conspicuous in the famous orchestra he organized in Moscow. He assembled his country's best musicians, subsidized them, that his hand might be entirely free, and drilled them into a remarkable organization. It was characteristic of him to travel all over Russia with his orchestra, bearing symphonic music to parts where it had never been heard before. He is a leader of rare magnetism and forcefulness.

THIS CLIPPING FROM
ASBURY PARK, N. J.
PRESS

OCT 21 1924

LENINGRAD PROTESTED ON ORCHESTRA PROGRAM

Hereafter Boston Symphony Will Refrain From Using Soviet Name.

BOSTON, Oct. 21.—Complaints made to the officials and trustees of the Boston Symphony orchestra over the use of the name Leningrad instead of St. Petersburg or Petrograd in programs of the orchestra will result in having the Soviet name for the Russian capital if imperial days eliminated from orchestra printing in future, it was intimated today. Serge Koussevitsky, Russian director of the symphony orchestra made public a statement disclaiming responsibility for use of the name.

"I would be the last to wish to honor Lenin and Trotsky," M. Koussevitzky said. "I have left my country because of them. I had a fortune of more than $1,000,000 in your money and it is gone. They took it from me. I could not understand why the capital city of my country should be called Leningrad in the programs of our orchestra. I hesitated to speak about it because I feared I might offend some of my good Boston friends."

Among those protesting aginst the use of the name was Courtenay Guild, president of the Handel and Hayden siciety, the Apollo club and the Harvard Musical association. In an editorial published in a weekly newspaper which he owns, Mr. Guild said, in part:

"If we are expected to pay reverence to Lenin to please the new leader of our symphony orchestra it may be desirable to look for a new conductor in spite of the undoubted ability of our Russian visitor."

THIS CLIPPING FROM
LOWELL MASS.
COURIER-CITIZEN

OCT 22 1924

To criticism of the use in the Boston Symphony program books of the term "Leningrad" instead of St. Petersburg (or should it be Petrograd,) seems to have been somewhat puerile.

It was attributed either to the influence of the new Russian conductor, Mr. Koussevitzky, or to a desire of others to show deference to him. As a matter of fact, it happens that Mr. Koussevitzky is prejudiced against the name. As he says, he had a fortune of a million dollars, in our money, all of which was taken from him under the Soviet regime. Far from desiring to honor Lenine or Trotzky, he left Russia because of them.

NORWICH
CONN.
BULLETIN

OCT 22 1924

years ago today.

Karl Muck, former conductor of the Boston Symphony orchestra, born in Darmstadt, Germany, 65 years ago today.

THIS CLIPPING FROM
PROVIDENCE, R. I.
JOURNAL

OCT 22 1924

SOVIET AND SYMPHONY

The Boston Symphony Orchestra has refused to recognize the Soviet Government. Or at least it has clearly intimated that it intends to have nothing to do with the Bolshevik régime and that hereafter the name of Leningrad—as the birthplace of composers or the scene of premières of given numbers—will appear upon the concert programmes only as St. Petersburg or Petrograd.

Words spoken in haste tended to lay the blame on the new conductor, M. Serge Koussevitsky, and to suggest that it might be necessary to have him replaced, but M. Koussevitsky is quick to respond that he is the last one in the world to wish to honor Lenin or Trotsky and that he will be very well pleased if he never hears the name again.

For a moment it was all very perplexing. Someone suggested that the issue be dodged by referring to the city on the Neva as "the Russian capital," but someone else discovered that it isn't, since ancient Moscow has come into its own again. A counter proposal was to leave it out of the programmes altogether; but dear, dear! what would the erudite Mr. Philip Hale do when it came time to spell out in glib phrases the career of some new Russian creation which M. Koussevitsky chose to produce before his public?

No, the issue cannot be dodged, and the old seat of the Czars must be mentioned in some way or other. But why not call a spade a spade, even though it is an unpopular spade? Art is international—as witness the succession Muck-Monteux-Koussevitsky—and it has nothing to do with Governments, good or bad. Leningrad is the name of the place and will be, until somebody invades it and changes it to something different, and there seems no valid reason for calling it anything else. Just as reasonably one might call Boston by its former name of Tremont because one doesn't like the English. (There was indeed such a movement once!) And what does it all come to? When M. Koussevitsky steps upon his dais on a winter's Friday and his string choir brings to life once more the magic theme of the Beethoven Fifth will it make a particle of difference to anyone in Boston whether it is a Czar or a Kommissar who sends his enemies to Siberia?

LOS ANGELES
CALIFORNIA
CALIFORNIA TIMES

OCT 24 1924

LOCOMOTIVE'S SONG TO BE INTERPRETED

BOSTON SYMPHONY ORCHESTRA WILL TRANSLATE SOUND INTO MUSIC

[EXCLUSIVE DISPATCH]

BOSTON, Oct. 23.—Modernism in music will play a part in the program of the Boston Symphony Orchestra this season under the direction of Serge Koussevitsky, former leader of the Russian State Orchestra. The first piece of novel music to be played will be a symphonic interpretation of the mechanics of a locomotive.

"Pacific 231," the piece is called, and in it, Arthur Honegger, its author, expresses by precussion and wind instruments, with occasional emphasis of tom-tom, drum, horns and trumpets against the counterpoint of a string choir, the locomotive at rest and in action.

In the words of Honegger, whose piece was first played at Kousevitsky, concerts in Paris last spring, "the music begins with the quiet breathing of the machine at rest. Then follow the straining start, the gathering speed, the progress from mood to mood, as a thirty ton train hurtles through the dark night racing 100 miles an hour."

THIS CLIPPING FROM THE
NEW YORK
N. Y.
TELEGRAM

OCT 23 1924

Boston and Leningrad.

Indignant Bostonians have protested against the use of the word Leningrad in the program books of the Boston Symphony Orchestra, and Sergei Koussevitzky, the new conductor of the orchestra and a native of Russia, is outspoken in his earnest wish that the one-time capital of the Tsars be termed St. Petersburg or Petrograd.

Mr. Koussevitzky declares that it is because of Lenine and Trotzky that he lost a fortune of a million dollars and had to leave his own country. He would tolerate no echo of Lenine in his new domain of the Boston Symphony.

And yet, heartily as one may detest the theories and practice of the junta that rules at Moscow, a fact remains a fact. Boston is as powerless to decide the name of the Russian city on the Neva as were King Canute and Dame Partington to rule the tides of mighty ocean.

Suppose Willem Mengelberg, the Dutch conductor of the Philharmonic Society of New York, expressed an unalterable belief that the New England colonies stole a march on the New Netherlands, and in consequence informed the Philharmonic board that only if they substituted New Amsterdam for New York in the title of their society would he remain as its conductor? Suppose the Washington government insisted that the Mikado reigns at Yeddo. Suppose that Germans the world over addressed letters to "Metz" and "Strassburg, Deutschland!"

THIS CLIPPING FROM
SPRINGFIELD, MASS.
EVE. UNION

OCT 23 1924

A Wordy Battle

It was an amusing verbal battle that was recently fought through the foyers of Boston Symphony Hall. The Boston Symphony Orchestra a short time ago opened its season under the baton of M. Serge Koussevitzky, a Russian. Not the least of the attractions of a concert by this organization is the program book, for a long time and probably still notably edited by Mr. Philip Hale. Much was expected of the new conductor, and, although his interpretations are variously received, his ability as a musician is undenied. Whatever controversies he provoked only added spirit and enthusiasm to polite musical conversation. But the program books aroused a veritable storm.

What had been done? The editor had not violated approved musical canons, nor misplaced his dates, nor confused his themes. He had simply followed the instructions of the Postoffice Department and had denominated the capital of Soviet Russia as Leningrad. To the conservative minded of Beacon Hill and State Street this was more than a faux pas, it was an outright insult to American traditions, and the objectors, in the usual manner, traced the subordination to Moscow, or, what seemed to them the same thing, to M. Koussevitzky. But M. Koussevitzky retaliated by saying what is probably the truth, that he, together with numerous other intelligent and cultured Russians, has nothing but enmity for the Soviet, which has deprived him of his home, his small wealth, and partially of his freedom. Forthwith the Red-hunting abated, but the program books have now reverted to the older form, St. Petersburg. Even Petrograd, the name adopted by the Czar during the war, was foregone in the effort to achieve complete stability.

It is small matter, perhaps; yet it reveals an amusing state of mind when "Treason" is shouted because a man uses a city name approved by its temporary rulers. If the Russians choose to call their capital Leningrad, Leningrad it is, howevermuch one may dislike the notions of those who renamed it. As the Boston Herald points out, if, by some awful chance, Washington should be renamed Bryanville without the general consent of the citizens of this Nation, Bryanville would be its name, and would so be recognized in political, literary, journalistic, and even musical circles.

THIS CLIPPING FROM

LOWELL MASS.
COURIER-CITIZEN

OCT 25 1924

BOSTON SYMPHONY ORCHESTRA.

Music lovers of Lowell and surrounding towns who plan to hear the Boston Symphony orchestra when it comes to the Memorial Auditorium Sunday afternoon, Nov. 2, for a single concert, will be interested in the attitude of Serge Koussevitsky, its new Russian leader on the subject of orchestral programs of modern and classical music:

"I would like to make it clear," said the conductor in an interview with Olin Downes of the New York Times last spring, "that I am neither modernist nor classicist in my musical preferences. The works of the great classic masters are absolutely indispensable to me, as musician and in my life. But music it not a static art. Music is continually being made which is an expression of the period in which it appears. * * * As for the value of new works, the conductor uses his best judgement in producing them."

Seats for the Lowell concert, the first outside of Boston, go on sale this morning at Steinert's.

106-110 SEVENTH AVE.
NEW YORK
ABLISHED 1881

OCT 25 1924

Symphony in Third Program

Serge Koussevitz conducted his third concert with the Boston Symphony orchestra yesterday afternoon to another interested audience.

Opening with Bach's Concerto in D Major, arranged by Maximillian Steinberg, the conductor again gave display of his depth of feeling, his fine imaginings and his skill as director. There was no interrupting applause between the movements. (How quickly we understand.)

The delightful prelude to the opera "Khovantchina," by Moussorgsky, was second choice. Heard here for the first time, its initial performance exquisitely rendered, will leave vivid memory. Under the conductor's careful and interpretive direction it seemed altogether too short.

A most descriptive and felicitous gem was "The Flight of the Bumble Bee," also heard here for the first time. It proved a delightful variation expressive of the Rimsky-Korsokov whose fantastic opera-pantomime "Le Coq D'or" was heard here in 1918 for the first time.

Again Mr. Koussevitzky saved the Symphony for the closing number—this time giving the much honored place to Brahms and his Symphony No. 4 in E minor, with its four contrasting movements, which after the long Scythian Suite of Prokofieff seemed an arduous task for the conductor and one not beyond the keen appreciation of all present.

FOURTH SYMPHONY

Next Friday afternoon and Saturday evening, in Symphony hall, Serge Koussevitzky will present the following program at the fourth pair of Symphony concerts: Weber's Overture to "Oberon"; Albert Roussel's Symphony in B flat (first time in America); and three of Wagner's excerpts—Bacchanale from "Tannhauser," the funeral music of Siegfried from "Dusk of the Gods," and the overture to "The Master Singer of Nuremburg."

THIS CLIPPING FROM THE

SCHENECTADY
N. Y.
GAZETTE

OCT 25 1924

* * * *

GREAT INTEREST SHOWN IN COMING OF BOSTON SYMPHONY NOV. 10TH

Much interest is in evidence over the coming concert of the Boston Symphony orchestra of 105 artists in the armory, Monday night, November 10. Of course there is the usual interest always noticed when this orchestra is announced but this has been accentuated because at the coming event the audience will have its first opportunity to judge the ability of Serge Koussevitzky, the new conductor of the organization, who has just begun his first year with the orchestra with conspicuous success. According to all report the audience is to see a leader who is even greater than at first expected. As an evidence of the interest in the coming event it is to be noted that George J. Abbott, director of music in the public schools, has just secured 300 seats for the event, these for distribution among school students, and he announces that these are already sold. And the interest will be further increased when it is known that the program will include the variations on a theme of Tschaikowsky, by Arensky; a "Vocalize" by Rachmaninoff and arranged for orchestra by himself; a Russian Folk Song, "Dubinouchka," arranged by Rimsky-Kersakoff; the prelude to the opera "Khovantchina" by Meussergsky, and The Flight of the Bumble Bee from the opera "Tsar Saltan" by Rimsky-Kersakoff. Mail orders for seats for this event, sent to Ben Franklin, in care of Cluett and Sons, 203 State street, will be filled in the sequence of receipt. The public sale of seats will open at the stores of Cluett and Sons, the Barney Company and at the Wallace Company, on Monday, November 3. On account of the lecture of Walter de la Mare at 7 o'clock, November 10 at Union College, the symphony concert will not begin until 8:30 o'clock.

THIS CLIPPING FROM

SCHENECTADY, N. Y.
UNION

OCT 25 1924

Boston Symphony Concert.

The fact that George J. Abbott, director of music in the public schools, has taken 300 tickets for school students for the coming concert of the Boston Symphony Orchestra at the State Armory, Monday night, November 10, gives an idea of the interest over the coming concert. And it is well to note that these tickets are already sold. The appearance of the celebrated Boston orchestra always arouses fine anticipation, but this is accentuated this season because Schenectady shall have its first opportunity to see the new conductor, Serge Koussevitzky, who began his engagement with the orchestra this fall with such overwhelming success. It is evident that he is one of the world's greatest conductors, and it is significant that all seats for the entire season of concerts of the organization at New York City, are now entirely taken. Additional interest over the coming concert will be aroused because the program will include this group of Russian composers: Variations on a Theme of Tchaikovsky, Arensky; "Vocalize," (arranged for the orchestra by composer), Rachmaninov; "Dubinouchka," (Russian Folk Song), Rimsky Korsakov; prelude to the Opera "Khovantchina," Moussorgsy; "The Flight of the Bumble Bee," Scherzo, from the Opera "Tsar Saltan," Rimsky-Korsakov.

The complete program will be published in a few days, but the above gives an idea of the treat in store. On account of the lecture of Walter de la Mare at Union College at seven o'clock on the same night, the concert will not begin until half past eight, this in order to accommodate all concerned.

Mail or phone orders for seats sent to local manager, Ben Franklin, at

and Sons, will be filled in se-

of receipt, and the public sale

s will open Monday, November

the stores of Cluett and Sons,

llace Company and at the Bar-

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THIS CLIPPING FROM

ST. PAUL, MINN.
PIONEER PRESS

OCT 26 1924

THE idiocyncrasies of the earnest are strange and puzzling. Here we have the good citizens of Boston protesting because Serge Koussevitsky the director of their orchestra has referred in his program to Leningrad instead of Petrograd or St. Petersburg. "If we are expected," says one of the righteously indignant, "to pay reverence to Lenine to please the new director, it may be desirable to look for a new conductor . . ." It seems not to have occurred to him or to any of his associates in this movement that one perfectly adequate reason for referring to Leningrad rather than to St. Petersburg is that the former is the city's name. It is difficult to think that one goes too far in calling a spade a spade when he speaks of a geographical spot by the name it has on the map. No reckless, revolutionary spirit is discoverable in the man who refers to a city by its current designation rather than by one dropped some years ago.

THIS CLIPPING FROM

NEW ORLEANS,
LA.
TIMES-PICAYUNE

OCT 26 1924

Boston Welcomes Koussevitsky's American Debut

Boston, Oct. 25.—Serge Koussevitsky, new conductor of the Boston Symphony Orchestra, succeeding Pierre Monteux, has made his first American appearance in the opening concert of the forty-fourth season of the orchestra in Symphony Hall. A capacity audience welcomed the Russian leader, and applauded his work throughout the program.

The critical reception of Mr. Koussevitsky was as favorable as was that of the audience. Although admitting that first impressons must necessarily be hasty, Philip Hale in the Herald said, "Mr. Koussevitsky has a commanding figure and that indefinable quality known as magnetism, which works its spell on orchestra and audience. . . . It is evident that he is imaginative; that while he can be sensuous in gaining effects of color, this sensuousness is controlled by a cool head....Hhe knows that melodic figures should be sung, yet he is not given to sentimentalism."

H. T. Parker, writing in the Evening Transcript, commented also on these qualities of magnetism, and remarked with enthusiasm on the skill with which the new leader adapts his manner and clear beat to the style of the music in hand.

The reviewer of the Globe admired the lack of mannerism in Mr. Koussevitsky's leading, writing, "His gestures are always definite commands promptly obeyed." This writer considered the continually sustained interest of the new leader's conducting exceptionally praiseworthy.

This reviewer found Pacific 231 much less violent than he had expected, with its extreme dissonance nevertheless indicative of economy of material, and of "lyric imagination." Mr. Parker was pleased that Honegger is more than noisily imitative in his sketch of a locomotive.

KALAMAZOO, MICH.
GAZETTE

OCT 26 1924

BOSTON SYMPHONY TO DROP SOVIET NAME

BOSTON, Oct. 25.—Complaints made to trustees of the Boston Symphony orchestra over the use of the name Leningrad instead of St. Petersburg or Petrograd in programs of the orchestra will result in having the Soviet name for the Russian capital of imperial days eliminated from orchestra printing, it is stated. Among those protesting was Courtenay Guild, president of the Handel and Haydn Society and brother of the late Curtis Guild, who was ambassador to Russia.

SCHENECTADY
N. Y.
GAZETTE

OCT 31 1924

BOSTON SYMPHONY CONCERT

"The supreme concert of the season" is the way one local enthusiast put it in speaking of the Boston Symphony Orchestra concert at the armory Monday night, November 10, under the management of Ben Franklin. With such an orchestra of 104 men, under such leadership of Koussevitzky, it may be truthfully called "a supreme event" for no one could name a more perfect musical occasion. The seat sales open on Monday at the stores of Cluett and Sons, the Barney company and at the Wallace company. There is little doubt but that the demand will be immense.

THIS CLIPPING FROM

HOUSTON, TEXAS
CHRONICLE

OCT 26 1924

PIERRE KEY'S MUSIC ARTICLE

By PIERRE V. R. KEY

New York, Oct. 25.—All the signs point to the probability that Serge Koussevitsky will stir up matters in New York during the present music season. Mr. Koussevitsky is the new conductor of the Boston Symphony Orchestra. At his recent debut in Boston—which was his American debut as well—the Russian roused staid Bostonians as they have not been roused before by a Boston Symphony leader, which is saying much. When frigid Back Bay residents are moved to remain after the close of a symphony program and applaud feverishly it indicates that something most unusual must have happened. So for the moment Koussevitsky is the music lion of the Hub; and I have it on indisputable authority that he is immensely popular with the members of his orchestra. He has taken hold with a big, authoritative sweep and the men like it.

Report has it that during the first rehearsal he said to the musicians: "You play amazingly well, but I'd like to see you put more of yourselves into your playing. We want finish, but not so much of it that warmth and color are made to suffer."

That made a hit with the men, and they were quick to obey. So the classic Vivaldi concerto for orchestra and organ went at the opening concert with something more than sheer beauty and precision; it breathed with life. The Brahms Variations on a Haydn theme also pulsed vigorously. As for the Honneger symphonic movement, Pacific 231 (suggested to the composer by his impressions of a great steam locomotive) and Scriabin's Poem of Ecstasy, they thrilled the auditors present on that occasion when Boston forgot to be altogether prim and precise.

This is the first time Koussevitsky has had at his disposal an orchestra of the very first rank. In Europe he had to put up with what was available, and very few rehearsals. Pierre Monteux rebuilt the Boston Symphony into an organization almost, if not actually, as admirable as it was in the days when it was regarded as the peer of any in this country. And now Kousevitsky has this superb instrument at his disposal.

Experts are of the opinion that he

MARIE SUNDELIUS,
A Metropolitan Opera Soprano Who Is Also Sought After in Concert.

will stir New York as he stirred Boston. If that happens, he will doubtless arouse the antagonism of the Philadelphia Orchestra patrons, wh

have placed metaphorically on

pedestal the dynamic Leopold

kowski; and the adherents of

lem Mengelberg, of the New

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THIS CLIPPING FROM

SCHENECTADY, N. Y.
UNION

OCT 30 1924

BOSTON SYMPHONY CONCERT

On Saturday last at Symphony hall, Boston, music lovers of that city were thrown into such a state of excitement that they have not as yet recovered from it. This was caused at the concert of the Boston Symphony when Serge Koussevitzky broke the "no encore" rule that has held good for the last 43 years, in fact since the organization was founded. This will be particularly interesting to the host that will attend the concert of the orchestra at the State Armory, Monday evening, November 10, under the direction of Ben Franklin, because the number that caused the departure, Rimsky - Korsakoff's "Flight of the Bee," is to be played in that concert. In commenting on this departure at Boston, the Globe of that city said: "He is the last word in courtesy and generosity, refusing to accept the tribute of applause for himself, but always passing it along to his band. After a minute or two, during which the applause continued, he stepped to the desk and stilled the hand clapping by raising his arms slowly, then lowering them to the desk top, and the 'Bumble Bee' was again in full flight. He had repeated it! Given an encore! Som thing never before done at a conce by the Boston Symphony Orchestra.'

For the Schenectady concert tl seat sales will open on Monday morn ing at the stores of Cluett and Son the Wallace Company and at tl Barney Company, and mail orders, sent to Mr. Franklin at once, Cluett's will be filled before the pul lic sale opens.

THIS CLIPPING FROM THE

LAWRENCE
MASS.
TRIBUNE

OCT 29 1924

SYMPHONY BREAKS 40-YEAR PRECEDENT

A precedent of forty years standing was broken by the Boston Symphony Orchestra Saturday evening at its concert in Symphony hall. For the first time in the history of the Orchestra a piece was played for the second time. The particular selection was "The Flight o the Bumble Bee" and at its close the applause and enthusiasm was so intense that Kousevitzky, conducting the orchestra, was recalled so often that finally tradition went by the boards and the selection was played again.

In Lowell next Sunday the Boston Symphony Orchestra will play that selection as part of the brilliant program which has been planned for the occasion. The Orchestra is having a splendid season under the guiding geiius of the Russian conductor. It will not, however, be able to visit Lawrence this season. The Lowell Auditorium will doubtless be the Mecca on Sunday afternoon of local music lovers who wish to hear the great orchestra at its best.

The Lowell program:

Bach, C. P. E.: Concerto for Orchestra in D-major.
Berlioz Overture, "The Roman Carnival," Op. 9.
Rachmaninov "Voclaise" (arranged for Orchestra by the composer).
Rimsky-Korsakov: "Rubinouchka" - (Russian folk song).
Moussorgsky Prelude to the opera "Khovantchina".
Rimsky-Korsakov "The Flight of the Bumble Bee",—charzo from the opera "Tsar Saltan."
Bethoven Symphony No. 5 in C minor, Op. 57.

1. Allegro con brio
2. Andanta con moto
3. Allegro: trio
4. Allegro

THIS CLIPPING FROM
BOSTON, MASS.
POST
OCT 26 1924

Leningrad, That Raised Mild Rumpus at Boston Symphony, Not Recognized by U.S.

The word "Leningrad" on a Boston Symphony Orchestra programme last week certainly stirred things up.

This form was substituted for the old name "Petrograd."

Because of the widespread interest in the case these new facts are of interest.

Which Is Correct?

Suppose we should dishonor the memory of George Washington by taking his name from the capital of the United States and replacing it with the name of some far from great man of today.

This would be the same sort of thing as it is to use Leningrad in place of Petrograd or St. Petersburg, says Serge Koussevitzky, Russian conductor of the Boston Symphony Orchestra.

The many changes in name of the Russian city that was born St. Petersburg, matured as Petrograd and is dying as Leningrad, are no official concern of the United States State Department, according to Washington officials. As is well known, America has not recognized the Soviet government, and so has no official communication whatever with Russia. The only official Russian agent in this country is the financial agent of the Kerensky regime, who has his office in New York.

As Leningrad was Petrograd under Kerensky, it is Petrograd to the United States government, but privately, if the government wished any communications to go to the Russian capital, they would be addresed Leningrad.

For the Soviet government has issued notice that no mail addressed to Petrograd will be delivered. Hence if you do not wish your mail to be destroyed, it must be addressed Leningrad. What government mail does go to the changeling city is addressed to Leningrad.

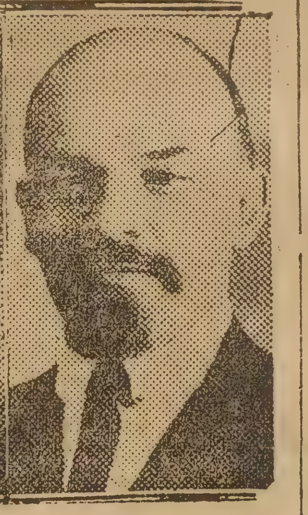
Irish City Changed Name

Our State Deartment has nothing to say if a foreign city wishes to change its name. It is considered purely a domestic affair of the foreign government. When the Irish Free State decided that the name of Queenstown was entirely to British, and decreed that the port should be known as Cobh, the State Department here raised no objections, but after its recognition of the Irish Free State, acceded to that government's wishes in the matter.

The Swedish government has given notice that after Jan. 1, its capital, Christiania, shall be known as Oslo, because Christiania is too Danish for the sovereignty of Sweden. Without strenuous objection, the State Department, after Jan. 1, will address its Christiania mail to Oslo.

As for the use of private citizens in this country of the words Petrograd or Leningrad, it is merely a matter of individual taste.

Peter the Great, for whom Petrograd was named originally



Lenine, for whom Petrograd has been renamed by the Soviets

Where Name Came From

"St Petersburg—or Petrograd, as they called it during the World war—is a great monument to that great Russian, Peter the Great."

That is the emphatic rejoinder of Serge Koussevitsky, leader of Boston Symphony Orchestra, when people ask whether he is in sympathy with calling the Russian capital by its Soviet name, Leningrad, which has been used in the notes in the first two Symphony programmes.

Mr. Koussevitsky protests at the thought that Lenin, late chief of the Soviets, should be considered as great a Russian as Peter, and his memory perpetuated by replacing Peter's name as the designation of the seat of the Russian government.

But a Soviet law takes every precaution to compel the use of the name Leningrad, not only by Russians but by foreigners dealing with that country.

This third name for the same city marks the third of three tremendous chapters in the history of Russia.

The second chapter was the change to Petrograd.

One of the last acts of Czar Nicholas II as a full-fledged autocrat was at the beginning of the World war, when he issued an imperial ukase, or direct decree to the nation, ordering that St. Petersburg be known from that time as Petrograd and that alone.

As his army clashed with the forces of Austria and Germany, a cry went up that German interests in Russia were exerting pressure. Strong suspicions were gossiped around, linking the Czarina with the propaganda, for she had been born a German princess. It is true that her presence had attracted many of her countrymen to Russia, and had secured favoring circumstances for their residence there.

Powerful German Faction

Also there was a powerful German faction descended from ancestors who had intrenched themselves in business and other pursuits in the old days of Peter and Catherine. They were rich and important. The war fanned flames of hate against them, the desire to rid the country of them, of their influence and their memory.

Every mention of the name St. Petersburg became obnoxious, because of the German-sounding termination, "burg." It did not matter that the name was over 200 years old. Nor did it count that the name was derived from the language of Holland, and not Germany. Since it had a German sound, it was best for it to go. And so the Czar decreed.

The new name, Petrograd, was thoroughly Russian. A great deal of importance was fastened upon it because of its symbolism, for Russians are fond of symbols. In speaking and writing Petrograd, they indicated their pride of national spirit and their anti-German sentiment.

Now we come to the first chapter in the history of the city.

"Father of His Country"

And the original naming of St. Petersburg, we discover, has something in common with the naming of Washington, D. C. For both capitals bear the names of men who were voted the title: "Father of His Country."

Peter had defeated Sweden, which, up to that time, had been a foremost military power. Following the treaty of Nystad, his victory was celebrated with a solemn thanksgiving in the Troista Cathedral in Petersburg. After this ceremony, the Czar went to the Senate. And to great acclaim the chancellor hailed him as:

"Father of the Fatherland, Peter the Great and Emperor of all Russia."

GLOVERSVILLE
N. Y.
LEADER REPUBLICA
OCT 31 1924

Boston Symphony to Play in Schenectady

Music lovers of Gloversville and Johnstown will be interested to learn that the Boston Symphony Orchestra of 105 instrumentalists, and said to be the finest body of instrumentalists on earth, will give a concert at the State Armory, Schenectady, Monday evening, November 10, and that the seat sale for the event will open Monday morning at the stores of Cluett & Sons, the Barney Company, and the Wallace Company, where mail and phone orders will be accepted in order to accommodate out-of-town patronage.

This concert will be the chief musical feature of the year in these parts, and it is interesting to note that the program of the event will be an exact duplicate of the concert at Boston one week ago when the orchestra and Koussevitzky were so successful that the "no encore" rule established 43 years ago, was broken for the first time.

Variety
New York
OCT [illegible] 1924

RUSSIAN RUCTION

Boston, Oct. 28.

Political difficulties again are surrounding the Boston Symphony Orchestra, which has a new conductor this year, Serge Koussevitzky, a Russian. Dr. Karl Muck provided the storm center for the orchestra during the World War.

Koussevitzky already has made his first appearance with the talented aggregation and because he referred to the former capital of Russia on the programs as Leningrad, unpleasantness ensued with its arrows directed toward the new conductor.

An editorial from a publication owned by Courtenay Guild, noted patron of music, shows the character of the criticism directed against the Russian. Mr. Guild wrote: "If we are expected to pay reverence to Lenin to please the new leader of our symphony orchestra it may be desirable to look for a new conductor in spite of the undoubted ability of our Russian victor."

THIS CLIPPING FROM
BOSTON, MASS.
POST
OCT 30 1924

"Although encores are almost unknown at these concerts, they are not quite," he declares. "It was in Nikisch's reign that the first performance of the now familiar "Peer Gynt" suite was given.

"At the close of the thunderous last movement, which is supposed to depict the chasing of Peer Gynt by the mountain gnomes, the applause was so tumultuous and so insistent that Nikisch had the movement played over again. I speak from knowledge, for I was there.

"That was the first, and, I believe, the only Symphony concert encore until that of last Saturday night."

✣ ✣ ✣ ✣

SYMPHONY STIRS BIG AUDIENCE

Serge Koussevitzky continued his policy of placing at least one novelty on the Symphony programs when he brought out for the first time in America Roussel's Symphony in B flat.

From a first hearing it is hard to understand the reason for all the excitement that this work caused when it was first produced in Paris some time ago. Some of the themes are interesting, particularly the first which, by the small compass of its intervals, is suggestive of Franck, under whose pupil, D'Indy, Roussel studied.

LACKED CONTRAST.

The work seemed too long, and did not have sufficiently contrasting material. Very likely a second hearing might cause this estimate to be revised. As it was, the symphony, coming after a remarkable performance of Weber's Overture to "Oberon," stirred the audience to only mild applause.

The second half of the program furnished considerable excitement. Taken entirely from Wagner's music, it included the Bacchanale from "Tannhauser," the Siegfried Funeral Music from "Gotterdamerung" and the Prelude to "The Mastersingers."

The effect of Mr. Koussevitzky's conducting was astonishing. The music glowed. Approaching Wagner with the freshness that he brings to all compositions, the conductor made the Tannhauser music sound like real Bacchanalian frenzy, not like an exercise for the orchestra.

APPLAUSE DEAFENING.

Never has the funeral music been made to sound more majestic, more heroic, or more tragic. Those crashing chords almost shook the roof. At the close of this piece the applause was so great that the conductor made the orchestra rise to share it.

The same goes for the prelude to "The Master singers."

The work of the brass stood out in rich color and the strings had a sensuousness that was missing last year. Wagner's music is always a test for an orchestra.

The concert will be repeated tonight.

SUN
Pittsburgh, Pa.
NOV 1 1924

Boston Symphony Orchestra.

A great musical treat is expected in the coming visit of the Boston Symphony orchestra, for their celebrated new conductor, Serge Koussevitzky, will be introduced to the Pittsburgh public for the first time. The Boston orchestra concerts will open the symphony season on Friday night and Saturday afternoon, November 14 and 15, at Syria Mosque. Two different programs will be given, as follows:

"Concerto for Orchestra in D Major ....Bach. C. P. E.
(Arranged by Maximilian Steinberg)
"Overture to Egmont, Op. 84"...Beethoven
"Pictures at an Exhibition"...Moussorgsky
(Arranged by M. Ravel)
"Symphony No. 4 in E Minor, Op. 98" ....Brahms

SATURDAY AFTERNOON.

"Symphony in G Minor" (Kochel No. 550) ....Mozart
"Variations on a Theme by Tschaikowsky" ....Arensky
Overture "The Roman Carnival" Op. 9 ....Berlioz
Prelude to the Opera, "Khovantchina" ....Moussorgsky
"The Flight of the Bumble Bee" Scherzo ....Rimsky-Korsakov
From the Opera, "Tsar Saltan"
"The Poem of Ecstasy" Op. 54....Scriabin

CONCERTS NEXT WEEK

Transcript Nov 1

Symphony Orchestra

AT the Symphony Concerts of next week Mr. Koussevitsky, the orchestra and the audience may relatively take their ease. No Prokofiev will spur them; no Roussel tax them. For novel number the conductor proposes Ravel's version for orchestra of Musorgsky's ten piano-pieces, "Pictures at an Exhibition." They are impressions in tones, humorous, sardonic, fanciful, graphic. There are linking measures as well. The ingenuity and incisiveness of composer and transcriber go hand in hand. For the rest, Beethoven's Overture to Goethe's play, "Egmont," begins the program. The Symphony in G minor of Mozart's final years and Arensky's Variations on a Theme of Chaikovsky continue it. The Variations, seven in all, will be played for the first times in Boston.

On Tuesday and Wednesday afternoons, at four o'clock in Symphony Hall, the Symphony Orchestra will begin a new series of concerts for young people. Mr. Koussevitzky will conduct, and Mr. Wallace Goodrich will "say a few words" about the chosen pieces. They are: Overture, Scherzo and March from Mendelssohn's incidental music to Shakspeare's comedy, "A Midsummer Night's Dream"; Stravinsky's version for wind, brass and percussion instruments of the "Song of the Volga Bargemen," to be heard for the first times in Boston; the Canzonetta, played by Mr. Burgin, from Chaikovsky's Concerto for Violin; the Scherzo of the Bee from Rimsky-Korsakov's Opera, "Tsar Saltan"; the Minuet and the Round from d'Indy's Suite in the Olden Style; and the elder Strauss's "Blue Danube" waltz. Adults, unless accompanied by children will not be admitted.

On Thusday evening in Sanders Theater at Harvard, the Symphony Orchestra, with Mr. Koussevitsky conducting, will continue its concerts in Cambridge. The program traverses Emmanuel Bach's Concerto for Orchestra; the Venusberg music from Wagner's "Tannhäuser"; the Prelude to Musorgsky's opera, "Khovantschina"; the Scherzo of the Bee from Rimsky-Korsakov's opera, "Tsar Saltan"; Brahms's Fourth Symphony—all from recent concerts in Boston.

Singers

THIS CLIPPING FROM THE
SCHENECTADY
N. Y.
GAZETTE
OCT 29 1924

* * * *

BOSTON SYMPHONY CONCERT.

It is expected that the armory will contain a large audience on Monday night, November 10, to welcome the Boston Symphony orchestra of 104 instrumentalists, and to give special welcome to Serge Koussevitzky, the new conductor of the organization, whose success so far stamps him as one of the great masters of the day. Without in any way contrasting the appearance of the Boston Symphony with that of any other musical attraction to be presented, it may be said in all truth that the appearance of this orchestra and its eminent conductor will provide the finest musical treat that will be offered this season. Mail orders for seats, if sent to Ben Franklin, in care of Cluett and Sons, will be filled before the opening of the public sales of seats that takes place on Monday at the stores of Cluett and Sons, Wallace Company and the Barney Company.

$150,000 A MILE

SCHENECTADY, N. Y.
UNION
OCT 31 1924

BOSTON SYMPHONY.

Conservative Boston has gone wild over Serge Koussevitzky, the new leader of its world famous orchestra, the Boston Symphony, and all the evidence points to the fact that in this leader the organization has secured a conductor second to none before the public. His interpretations completely renew old compositions, he throws traditions to the winds, and gives full vent to his own ideas of the interpretations, and so far has been immensely successful. Columns have been given to him in every Boston paper, and a recent number of the New York Times gave a full page to his ability, ideas, interpretations, etc. That Schenectady is to have this orchestra here, under the leadership of such a great conductor, is a matter for congratulation, and it should mean a vast outpouring of music lovers from all over this territory.

The seat sales will open on Monday morning at the store of Cluett and Sons, the Wallace Company and the Barney Company, and no doubt there will be a large demand for tickets.

THIS CLIPPING FROM
NEWARK, N. J.
NEWS
NOV 1 1924

Orchestral Concert in Montclair.

The most important of the concerts scheduled in this section during the coming month will be those employing the New York Symphony Orchestra, Walter Damrosch, conductor, in a Symphony Concert for Young People in the Montclair High School Tuesday afternoon, November 25, and that to be given by the Boston Symphony Orchestra under the auspices of the Unity Concert Course in the same hall Wednesday night, November 26.

* * *

THIS CLIPPING FROM
NEW YORK
Herald & Tribune
NOV 1 1924

Music—*By Lawrence Gilman*

A Musical Locomotive Comes to Town—Honegger's "Pacific, 231"

Last night at Carnegie Hall the Locomotive entered musical art for the first time in New York's experience, and great was the delight of all the grown-up little boys in the audience as Mr. Walter Damrosch, having driven the roaring, pounding, hurtling monster through the symphonic night, brought it grindingly to a triumphant stop beside the platform.

The music lover who follows the news of the concert world will not need to be told that this memorable occasion was the first publication hereabouts of Arthur Honegger's famous symphonic ode to that gigantic, iron-throated nightingale, the high-speed modern locomotive, with which Mr. Koussevitzky amused and stirred his Boston public three weeks ago for the first time in America. Mr. Damrosch's performance of the remarkable work was the first in New York, and the première was indeed a noteworthy one.

* * *

It has been told of Honegger, the gifted young French composer who first became prominent as one of the Parisian "Group of Six," that he has always been enamored of engines; that, from childhood, they had fascinated him—which, to be sure, was not particularly original of young Mr. Honegger.

It was once said of him by a friend that he likes to exhibit in his rooms a collection of drawings, designs, and the like, that he has accumulated—"all about locomotives. They stir in him lively sensations. Sooner or later, he hinted, he would translate them into music."

And that is what he has done. The score of his "Symphonic Movement," as he calls it, contains this preface:

"I have always had a passionate love for locomotives. For me they are like living creatures, and I love them as others love women or horses [which recalls disturbingly one of Mr. Ed Wynn's most celebrated anecdotes]. What I have sought to accomplish in this piece is not to imitate the noises of a locomotive, but rather to translate into music a visual impression and a feeling of physical joy. The music begins with an objective contemplation—the tranquil breathing of the machine in repose. Then follow the straining effort to start, the gathering speed, the progress from a lyric mood to the pathetic one of a three-hundred-ton train hurling itself through the night at a speed of one hundred and twenty miles an hour. As an example, I have chosen a locomotive of the 'Pacific' type (known as 231), used for heavy trains at high speed."

* * *

Those who may have expected, from this preparatory description, to find Monsieur Honegger indulging in a merely clever tour de force of imitative realism, or at best a witty jeu d'esprit, found themselves barking up the wrong tree. It is true that Monsieur Honegger seems to have had his tongue in his cheek when he disclaimed any intention to imitate the noises of a locomotive. That Paris reviewer who heard in the "hissing harmonics" of the violins a hint that the monster is getting up steam, and the clanking and groaning of the effort to start in the travailing of the basses, was not wholly fantastic. But what gives its distinction and its extraordinary impressiveness to the piece is the eloquence with which it communicates, through music of immense vitality and power, an imaginative concept and an emotional state.

* * *

This composition is not essentially the tone-picture of a concrete locomotive roaring and blazing and pounding through the night. Superficially it is that, of course, and a very witty and brilliant thing Monsieur Honegger makes of this aspect of it. But there is more in the music than that: there is the projection of an idealized vision of a marvelous modern world in which man has extended himself and his powers through muscles of steel and ganglia of copper and brass, has conquered time and space by his mechanical mastery of stupendous forces and the genius with which he has bent them to his imperious will. Monsieur Honegger's "Pacific," flaming joyously and clamorously through the night, sings a rhapsodic pæan in praise of the creative energy of the indomitable human soul, exulting in its limitless strength and mastering the tangible earth. It is this which makes Honegger's music so thrilling, so puissant, and so genuinely moving.

* * *

The score is admirable in facture. Honegger's handling of rhythmic and harmonic counterpoint, his sense of dynamic growth, his manipulation of instrumental planes and masses, is superbly confident and resourceful.

Arthur Honegger

Composer of "Pacific 231," the musical impression of a locomotive played for the first time here by the New York Symphony Orchestra last night at Carnegie Hall

And when that barbaric song of triumph rises from the throats of the trombones and culminates in the massive slowing down of the rhythm which brings the jocund Titan to its goal, you will probably feel like concluding that Monsieur Honegger has pulled off something that is suspiciously like a contemporary masterpiece of humor and invention and imagination.

* * *

Mr. Damrosch and his men played the piece with gusto and virtuosity, and made an enormous hit with it. The conductor is entitled to much praise for his enterprise in securing the work for a first performance here, and it is good news that he is soon to play it again at the Symphony concerts—next Sunday afternoon, and at the following Thursday and Friday pair.

* * *

The rest of the program comprised the Fifth Symphony, Vaughn Williams's beautiful Fantasia on a Theme by Thomas Tallis, d'Indy's "Istar" variations, and an orchestral transcription by Bernardino Molinari of Debussy's gorgeous piano piece, "L'Isle Joyeuse." We prefer this music in its original form—it is a hundred times more effective in the keyboard version than in Molinari's ungratifying arrangement. The transcription is said to have been made "at the wish and with the approval of the composer in the last year of his life." It was published in 1923, when Debussy had been safely dead for five years.

A crowded house welcomed Mr. Damrosch and his admirable orchestra at the beginning of their new season.

Mischa-Leon's Recital

While Mr. Damrosch was preparing to unleash "Pacific" at Carnegie Hall, Mr. Mischa-Léon, a tenor from the Paris Opéra, who was born in Denmark of Spanish and Russian parentage and is said to have a dash of Persian in him, exhibited an uncommonly interesting and unconventional program and a vivid interpretive style at his first American appearance as a concert singer. The distinguished audience which he had drawn to Aeolian Hall applauded him with progressive cordiality as he warmed to his task, and left him in no doubt concerning their pleasure in his power of dramatic indication, in his expressive singing—which is at its best when he does not force his voice—and in his abundant supply of temperament.

Mr. Mischa-Léon sang songs by Albert Roussel, Henri Busser (now one of the conductors at the Paris Opéra), Fauré, Rhené-Baton, Laparra, Thomas Dunhill, Roger Quilter, Granville Bantock, Josef Holbrooke, Hans Hermann, Erich Wolff, Strauss, Hugo Wolf, Sigurd Lie, Grieg and others. It was delightful to pick up the program of a song recital from which the hackneyed standbys of a thousand sheep-minded singers were sternly excluded.

Mr. Mischa-Léon has a sure and sensitive instinct for the dramatic texture of a song, and he communicates it potently—with less restraint of gesture and bodily expression than our too chaste concert halls are accustomed to, but always with warm and communicative imagination.

Mr. Walter Golde conferred upon the singer the benefit of his admirable skill and taste as an accompanist.

THIS CLIPPING FROM
ALBANY, N. Y.
JOURNAL
NOV 1 1924

Serge Kussevitzky, Orchestra Leader

NOTED EVENT IN MUSIC

Serge Koussevitzky to Conduct Boston Symphony In Schenectady

Monday evening, Nov. 10, at the state armory, Schenectady, Ben Franklin will present the Boston Symphony Orchestra of 105 instrumentalists in a concert that will be remembered by all in attendance as one of the most interesting and enjoyable events ever had in the Albany radius. Critics of long standing and of known reputation claim that the orchestra has never before played as it is playing this year, and they give all credit and praise to Serge Koussevitzky, the new conductor of the organization, who began his engagement this season.

He is said to be a marvel in interpretation; he is the soul of generosity, and he gives full credit for his success to the wonderful orchestra that he now has under his command. An evidence of his success was shown in the Boston Symphony concert at Boston one week ago to-night. For the first time in the history of the organization, more than 43 years, the "No encore" rule was broken, and the orchestra repeated a number. This broke all traditions of the orchestra, and it gives an idea of the Koussevitzky ability and personality.

He is a program builder par excellence, and his program always contain novelties, as well as the well known classics. For instance, the program for the Schenectady concert will include:

Variations on a theme of Tchaikovsky, Arensky; "Vocalize" (arranged for the orchestra by composer) Rachmaninov; "Dubinouchka," (Russian Folk Song), Rimsky-Korsakov; Prelude to the Opera "Khovantchina," Moussorgsky; "The Flight of the Bumble Bee," Scherzo, from the Opera "Tsar Saltan," Rimsky-Korsakov.

Incidentally, it may be noted that it was "The Flight of the Bee" mentioned above that broke the "no encore" rule at Boston.

Seats for the concert may be sec at Cluett and Sons', Schenectad may be ordered of Mr. Franklin Chestnut street, Albany. Undo a large number from Albany tend the concert.

Christian Science
Monitor
Nov 1

Mr. Koussevitzky as Wagnerian Conductor

The fourth concert by the Boston Symphony Orchestra, Serge Koussevitzky, conductor, was given yesterday afternoon in Symphony Hall, Boston. The program:

Weber.............Overture to "Oberon"
Roussel.......Symphony in B flat, Op. 23
Wagner..Bacchanale from "Tannhäuser"
Funeral Music from "Dusk of the Gods"
Prelude to "The Mastersingers of Nuremberg."

Roussel's symphony was played for the first time in America. So important a work may scarcely be judged by a single hearing and only first impressions (not always true ones) may be given; yet it may be stated with certainty that this symphony is not one to be lightly dismissed as merely another example of outlandish modernity. Nothing would be further from the truth, for it is at once apparent that this is music nobly conceived, music whose primary purpose is not to tickle the ear but rather to stir the deeper emotions. Like all music thus conceived, while it remains more or less unfamiliar, it at first repels, although its greatness and nobility are at once felt.

Thus yesterday afternoon there were many pages which seemed difficult and forbidding which will undoubtedly become clearer to the understanding with further acquaintance, for once again let it be stated that this is not ingratiating music. It would be possible to dwell at length on the more salient features of this work, its distinctive orchestral coloring, the rhythmical ingenuity of the second movement in particular, its real harmonic originality and withal the effect of a strong musical individuality which it impresses upon the hearer. It would be possible to cite striking and moving passages—the middle section of the second movement, and the closing measures, yet all this would give but a pale idea of the lofty grandeur of the work as a whole.

The concert was one of sharp contrasts. It has never been our good (or ill) fortune to hear Weber's Overture to "Oberon" played [illegible] it was yesterday. New wine may not be put into old bottles with impunity, and while everyone will readily admit that familiar works like this overture do not deserve the stereotyped interpretations from which they too often suffer, yet there is a limit beyond which it is unsafe to go.

On the other hand, Mr. Koussevitzky's playing of the Wagner selections was unqualifiedly superb. He succeeded in evoking in the concert room the atmosphere which it has often seemed only the surroundings of the theater could lend to this music. And yet he was not theatrical. The sensuous music of the Venusberg, the poignant funeral music and the noble Prelude to "The Meistersingers" were each given their true value, and this without a tinge of exaggeration. Never did the genius of Wagner shine more brightly, and it is safe to predict, never will the unusual qualities of Mr. Koussevitzky as a conductor show to better advantage than they did yesterday in these pieces. Inspired by the conductor, the orchestra fairly outdid itself, and never has it played with greater warmth or beauty of tone. The performance of Roussel's Symphony, too, deserves mention, for, although the skill of orchestra and conductor in this music were less apparent to the general auditor, they were none the less present in the highest degree.

S. M.

THIS CLIPPING FROM
PITTSBURGH,
PA.
~~POST~~ Telegraph
NOV 1 1924

KOUSSEVITZKY IS COMING

Conductor to Make Debut Here When Boston Orchestra Opens Symphony Season.

The Boston Symphony Orchestra's new conductor, Serge Koussezitzky, will be introduced to the Pittsburgh public for the first time when the symphony season opens on Friday night and Saturday afternoon, November 14 and 15, at Syria Mosque. Two different programs will be given, as follows:

FRIDAY NIGHT.
Concerto for Orchestra in D Major.......................Bach, C. P. E.
(Arranged by Maximilian Steinberg.)
Overture to Egmont, Op. 84——...—Beethoven
Pictures at an Exhibition (Arr. by M. Ravel) ....Moussorgsky
Symphony No. 4 in E Minor, Op. 98..Brahms
SATURDAY AFTERNOON.
Symphony in G Minor (Kochel No. 550) .... Mozart
Variations on a Theme by Tschaikowsky .... Arensky
Overture, "The Roman Carnival," Op. 9 ....Berlioz
Prelude to the opera, "Khovantchina" .... Moussorgsky
"The Flight of the Bumble Bee" Scherzo from the opera, "Tsar Saltan" ....Rimsky-Korsakov
The Poem of Ecstasy, Op. 54N.....NScriabin

THIS CLIPPING FROM
NEW YORK
EVE. WORLD
NOV 1 1924

The first concert of the Boston Symphony Orchestra, in Carnegie Hall, nearly a month away, is already sold out, indicating the public's interest in the orchestra's new conductor, Koussevitsky. It sounds like old times for the Bostonians. And the contract of Dr. Stokowski, the Philadelphia Orchestra's magnetic leader, has been extended to ten years, proving they do not always sleep in Philly.

PAGE TEN

SYMPHONY IN 4TH CONCERT

Overture to "Oberon" Brilliantly Given—Roussel Work New

PERFORMANCE TO BE REPEATED TONIGHT

By PHILIP HALE

The Boston Symphony Orchestra, Mr. Koussevitzky, conductor, gave its fourth concert yesterday afternoon in Symphony hall. The program comprised these pieces: Weber, Overture to "Oberon"; Roussel Symphony B flat (first time in America); Wagner, Bacchanale from "Tannhaeuser;" funeral music for Siegfried from "Dusk of the Gods," and the prelude to "The Mastersingers."

For a good many years the conductors thought it necessary, or safe—the words with them was perhaps synonymous—to play each season the three chief overtures of Weber, as they thought it behooved them to perform at least four symphonies by Beethoven. As a result the performance of these overtures was often perfunctory and pedestrian. Mr. Koussevitzky yesterday showed the audience that, in spite of familiarity, the overture to "Oberon" is beautiful and brilliant. Never within recollection has the fairy music been so exquisite, from Oberon's horn, a horn 'of Elfland faintly blowing," to the crash that announces the change of mood and pace. In the Allegro, the theme first announced by the clarinet war for once sung, not breathlessy hurried through, but as an aria with full liberty given to the singer for expression. In the same way the joyous outburst of Rezia's peroration was freed from the banality, not to say vulgarity, often attributed to it by literal, matter-of-fact, metronomic conductors.

Roussel's Symphony was produced at a Pasdeloup concert, Paris, in 1922. The work was courteously but adversely criticised. We are informed that a friend of Roussel showed the score of the modest and discouraged composer to Mr. Koussevitzky, who became interested in it and produced it at one of his concerts in the fall of the next year, when its reception by the public was very different; other performances were equally successful.

In the Fifties and the Sixties, when a good New Englander wished to prove that he had an artistic taste, he hung upon the walls of his parlor a series of engravings by Cole, representing "The Voyage of Life," in which a man beginning with innocent childhood encounters as a youth and in maturity temptations, knows the peril of shoals and rapids, but finally, in his old age, reaches calm water and a peaceful end. These pictures were proudly shown with shells on the mantelpiece, mourning wreaths, a set of ivory chessmen brought by Uncle Ebenezer, the sea captain, from the Orient, while a silver plated ice water pitcher with goblets stood on the sideboard in the dining room.

Roussel provides an argument, not unlike this series of engravings, for his symphony. His music is intended to portray (1) the enthusiastic ardor of youth; (2) joys, then deep impressions of a rather sentimental nature; (3) sorrow, bitterness, revolt, "at last peacefulness in the serenity that raises man above the passions."

The introduction, the composer informs us, is only a sort of preface It is peculiarly gloomy and mysterious, as if hinting at Adam's fall; man born in sin and reared in corruption. The youth is apparently lost in "devious coverts of dismay." But suppose no explanation of the composer's purpose were given? The music can hardly be said to be a literal and minute commentary on the announced thesis, except for those who are not content with music unless an explanation allows them to dilate with the proper emotion. They may easily find joyous moments, sad moments, a dramatic revolt; at the end serenity, and these pages are truly beautiful. But what shall be said of the symphony as absolute music? [illegible] work cannot be called program music after the manner of Liszt and the later composers who turn poems, pictures, legends, heroic or pathetic figures into symphonic poems.

There is no doubt about the honesty, the high aims, the musical equipment of Roussel, but this symphony, in spite of many impressive pages, some of them beautiful as those we have mentioned, is lacking in clearness of design and firmness of structure. Themes that are not striking in themselves are lost in the development through a too painstaking search after details that too often obscure the main ideas and do not enrich them. It might also be said that much of the work is diffuse and on the whole too episodic.

Life that is worth living is full of contrasts. One misses relieving contrasts in this symphony, especially contrasts in color. The prevailing tone is rather gray, drab. For one that has known the Orient and been inspired by it for other compositions, Roussel is here surprisingly without sensuous warmth in thematic material, in his use of it, and in the orchestral dress.

The production of the symphony yesterday was evidently a labor of love on the part of Mr. Koussevitzky. The music appeals to him; he believes in it; the performance was one to do it full justice.

The final pages of the symphony are intended to portray man raised above the passions. Wagner's Bacchanale that followed was not intended, like tragedy, to purify them. The performance was a glowing, gorgeous one, exciting in the Bacchantic frenzy, sensuous in the measures that should accompany the sight of the three Graces, Leda with the swan, and at last Tannhaeuser alone with Venus. And the performance of Siegfried's music and the overture to "The Mastersingers" was equally memorable.

After the first beats of the drum in the funeral music, Mr. Koussevitzky stopped the orchestra. He was evidently annoyed by the coughing and barking in the hall. Was the silent reproof heeded? Not at all. The intrepid coughers continued, probably thinking that the drum was not beaten to Mr. Koussevitzky's taste.

The concert will be repeated tonight. The program for next week is as follows: Beethoven, Overture to "Egmont"; Mozart, Symphony, G minor; Arensky, Variations for strings on a theme of Tchaikovsky's (first time in Boston); Moussorgsky, "Pictures at an Exhibition," arranged for orchestra by Ravel (first time in America).

NEW YORK
TIMES

NOV 1 1924

MUSIC

By OLIN DOWNES.

New York Symphony Opens Season.

The audience which attended the first concert of the season by the New York Symphony Orchestra, Walter Damrosch, conductor, last night in Carnegie Hall, had been informed in advance, in no uncertain terms, that Arthur Honegger's symphonic movement "Pacific 231" would be heard for the first time in this city, and that the piece (parenthesis and heavy type) was a "musical description of a locomotive rushing across a continent at midnight." It would have taken another line to have added "at top speed," but Mr. Damrosch saw to that in the performance.

The methods followed, appropriately enough, in this announcement, attracted numbers of the curious who came in to hear Honegger's piece and promptly left when it was over, though there were such masterpieces as Beethoven's Fifth Symphony, Vaughan Williams's Fantasie on a Theme of Thomas Tallis—music of haunting loveliness and imagination—and d'Indy's superb "Istar" variations, also to be heard. They did not matter. The people wanted to hear the "locomotive," and even blasé critics, troubled by many concerts, did leg work so that they might arrive on time to describe the much advertised tone-picture to an expectant public.

This is the piece previously introduced by Serge Kussewitsky in Europe and America, of which the composer himself remarked that he had always loved locomotives passionately, "as others love women or horses"; that he wished to convey "not the noise of an engine, but the visual impression and physical sensation of it." And so there is the suggestion of the monster in repose, just breathing; then the start, in heavy, chunking chords low in the orchestra; then the gradual acceleration, and generation of a fragment of joyous song. This is as successful a balance of realistic and genuinely musical ideas as we have encountered in the concert room. The suggestion of it is unmistakable, and is accomplished with expert technic, with a well-developed harmonic idiom and a thorough knowledge and ingenious employment of the orchestra. But we have more than the imitation of a noise. We have music, youthful, energetic, full of laughter. The units of rhythmic energy cohere and develop in the most organic manner to the moment when great smashing chords bring the end.

The composition need not be taken portentously or as the discovery of a new phase of art; it is rather a highly amusing "jeu d'esprit," and a sign of perhaps the healthiest, most genuine and optimistic spirit of that group of composers who formerly advertised themselves as the Paris "Six." From this group Honegger has swung off at a tangent, in a manner that betokens a talent probably more sincere and original than those which formerly surrounded it. One listened to his score, and could not help remembering the stocky figure, the boyish face, the laughter of the man as he talked of everything in heaven or earth on a street corner one midnight last Summer in Paris.

"Pacific 231" was not the only novel offering of an uncommonly interesting program. Mr. Damrosch played, also for the first time here, Bernardino Molinari's orchestration of the piano piece of Debussy, "L'Isle Joyeuse." It is a good instrumentation, keeping very closely to the original text, yet coloring it skillfully and in the Debussyan manner; and it is beautiful music, a little sensual, in the Watteau manner; music that might have been wafted from the island of Cytherea.

The performance of the symphony was in Mr. Damrosch's familiar vein, distinguished by his love and native enthusiasm for the immortal score and by a frequent absence of nuance, crispness of attack, finish of detail. He took certain passages at his own sweet tempi, which he has always done, and doubtless always will. The tempo at the opening of Vaughan Williams's Fantasie, which is a little too long for perfection of form, but which we would fain were an hour or two longer—it is so beautiful and of the "moyen age"—was faster than we have had from other conductors. The same thing was true of the earlier pages of Honegger's piece, as compared with readings of Mr. Kussewitsky heard by the writer in Paris and Boston. The Damrosch performance was, in fact, somewhat in the circus manner. But a man runs a great risk when he writes a symphonic movement about a locomotive. He invites sensationalism and perhaps he himself is not wholly innocent of it.

THIS CLIPPING FROM THE
GLOVERSVILLE
N. Y.
EADER REPUBLICAN

NOV 1 - 1924

BOSTON SYMPHONY TO GIVE CONCERT AT SCHENECTADY KOUSSEVITZKY CONDUCTING

Music lovers of Gloversville and Johnstown will be interested to learn that the Boston Symphony Orchestra of 105 instrumentalists, and said to be the finest body of instrumentalists on earth, will give a concert at the State Armory, Schenectady, Monday evening, November 10th, and that the seat sales for the event will open Monday morning at the stores of Cluett and Sons, the Barney company, and the Wallace company, where mail and phone orders will be accepted in order to accommodate out of town patronage.

This concert will be the chief musical feature of the year in these parts, and it is interesting to note that the program of the event will be an exact duplicate of the concert at Boston one week ago tonight when the orchestra and Koussevitzky were so successful

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SATURDAY MO

SYMPHONY'S CONDUCTOR WAGNERIAN

Reveals Unthought of Beauties and Frenzies in Music

BY WARREN STOREY SMITH

With Mr. Koussevitzky there may be no trifling.

At the Symphony concert yesterday afternoon, an audience left emotionally spent by an unbelievably eloquent performance of the Bacchanale from Wagner's "Tannhauser," stirred restlessly in its seats. Next upon the programme stood the "Funeral Music" of Siegfried, and the kettle-drummer, Mr. Ritter, began his ominous drum tappings. Now, it is Mr. Koussevitzky's wish that these solemn beats should be all but inaudible; felt rather than heard. They sounded; but the rustling of the audience continued. Straightway, Mr. Koussevitzky dropped his baton—and not until there was absolute silence did he recommence the music.

GLORIFIES WEBER

On the programme of yesterday stood three pieces originally announced for Mr. Koussevitzky's first concert in Boston: The Bacchanale and the "Funeral Music" aforementioned, and the Overture to "Oberon." To them was now added the Symphony in B flat major by Albert Roussel, played for the first time in America, and, for exultant ending, the Prelude to "The Mastersingers of Nuremburg."

No doubt the ultra-conservative are now saying, and will say after this evening's concert, that Mr. Koussevitzky's reading of Weber's Overture was mannered, that in the introduction the volume of tone was subdued beyond all reasonableness, that the second theme of the overture proper was dragged and sentimentalized, and that sundry other "liberties" were taken.

Poetic and Brilliant

Yet is not this introduction music of fairyland, and did it not sound yesterday as from another world, a world of magic and unreality? And is not Huon's air a romantic melody, though conductor after conductor jigs through it and so deprives it of all emotional significance?

No, good friends, Mr. Koussevitzky no more distorted Weber than two weeks ago he distorted Beethoven. Rather he has glorified them both. That which Bruno Walter at a symphony concert of two years ago did for the Overture to "Euryanthe," Mr. Koussevitzky did yesterday for the Overture to "Oberon," and the audience applauded to the echo a rarely poetic, [illegible] brilliant performance. Again, let it [illegible] sevitzky's hands no music, it would seem, can sound hackneyed.

Difficult to Hear

Difficult to play, difficult to conduct and difficult to hear is the Symphony of Roussel that yesterday followed these Weberian fancies. Even for the practised, sympathetic and open-minded listener this tremendously concentrated, often austere, music presents many a problem. No doubt for long it will be caviare to the general, yet it seemed yesterday that France has here given us another symphonic masterpiece.

And as in their own days the Symphony of Cesar Franck and the First and Second Symphonies of d'Indy defied precedent and tradition and baffled audiences and critics, so does Roussel's Symphony break for itself new paths and prompt upon the one hand protests and on the other words of high praise

In composing this Symphony which establishes him beyond questiton as a force in contemporary music, Roussel has challenged those who hold that the larger instrumental forms are outmoded even while he has reminded us that significant music in these forms can never be a re-working of familiar formulae. And particularly does he offer a rebuke to the flippancies and the fooleries of certain of his younger compatriots, the clownings of Milhaud and the studied infantilism of Poulenck.

Music of Deep Feeling

From the ouset Mr. Koussevitzky has befriend Roussel's Symphony, and one may safely say that in it he is all-revealing of the composer's purposes. Near to being half-hearted and perfunctory was the applause bestowed upon the piece yesterday afternoon, yet Mr. Koussevitzky that he has played in the consciousness that he has played for us music that, however perplexing and formidable at first blush, is music of deep feeling, of frequent lyrical beauty and of architectural strength, music that must ultimately find for itself an established place in the orchestral repertory.

As has already been said, the performance of the Bacchanale yesterday was one of superb frenzy and of suffusing beauty, a performance such as in all liklihood no Boston audience had ever heard before. Turning then to the funeral music, Mr. Koussevitzky likewise exalted and transfigured that stupendous page, lifted it to the plane of epic lamentation, while no less remarkable in its own way was the performance of the "Meistersinger" Prelude.

Once more a great Wagnerian conductor is among us.

AMSTERDAM, N. Y.
RECORDER

NOV 1 1924

Boston Symphony to Give Concert at Schenectady

Amsterdam music lovers will be largely in evidence at the State armory, Schenectady, Monday evening, November 10, for at that time Ben Franklin will present the world famous Boston Symphony orchestra of 105 instrumentalists, under the leadership of Serge Koussevitzky, the new conductor of the organization who began his engagement this season. This is an event of events musically speaking and to the enjoyment of the occasion will be the added interest of seeing Koussevitzky conduct, an event that cannot be too importantly considered. This eminent leader has already brought the Boston orchestra to such a state of efficiency that well known critics claim that it is now the finest body of instrumentalists before the public here or abroad. At Boston he has the town wild over his ability, and his success has been so great that the "no encore" rule established 43 years ago, was broken for the first time at a concert in Boston last Saturday night. Incidentally it may be noted the number that caused the tumult will be played at the Schenectady concert.

The seat sale for the Schenectady concert will open on Monday morning at the stores of Cluett and Sons, the Barney company, and the Wallace company, and for the accommodation of out-of-town patronage, mail and phone orders for seats

that the "no encore" rule established 43 years ago, was broken for the first time. Critics of long standing and of well known repute stated that the Boston Symphony has never played as well as it is playing this season, and they give all credit to the new conductor, Koussevitzky, who in turn gives all credit to the wonderful orchestra that he has at his command.

The Schenectady concert is given under the management of Ben Franklin, well known in this section, and who has a reputation for presenting only the very best attractions possible to secure.

Read The Morning Herald Classified

THIS CLIPPING FROM
BUFFALO, N. Y.
EXPRESS

NOV 1 1924

THE PROLOGUE

News and views of music and musicians.

By MARY M. HOWARD.

The familiar works which Mr. Koussevitzky will include in his Boston Symphony orchestra programme on Thursday evening, November 13th, in Elmwood Music hall, will be the Tannhauser overture and Beethoven's fifth symphony, respectively the opening and closing numbers. Between these there will be a list of most interesting Russian numbers, beginning with Variations on a theme of Tschaikowsky, by Arensky. Rachmaninoff will be represented by Vocalises, which he has arranged for orchestra. This composition, which is wordless, was sung here a year ago by Nina Koschetz, with the Detroit Symphony orchestra. Rachmaninoff favors songs without words. In his opera, Francesca da Rimini, there is a chorus of specters that use no words, but portray their emotions by an undulating vocal line sung at times to the syllable Ah, and sometimes with closed lips. There are two Rimsky-Korsakoff numbers and the prelude to Moussorgsky's opera Khovantschina. This opera has for its subject the conflict between old and new Russia at the end of the seventeenth century. The composer died before the work was completed and it was finished and orchestrated by Rimsky-Korsakoff. The prelude is descriptive of daybreak over Moscow, the curtain rising upon the Red Square in the Kremlin, with the sun gilding the church domes and the bells ringing for early matins. It is said to be as intensely national in feeling as anything in Russian music.

THIS CLIPPING FROM
BLOOMINGTON,
ILL.

NOV 1 1924

Pantagraph

Important Events Among Musicians

Boston has not yet recovered from the shock of discovering the word 'Leningrad" upon the programs of the Symphony Orchestra. Serge Koussevitzky, the new Russian conductor, was made the bearer of the blame by some followers of the orchestra. This he most emphatically denied. He declared, "I would be the last to wish to honor Lennin and Trotzky. I have left my country because of them and the terrific things they have done. I had a fortune of more than $1,000,000 in your money and it is all gone—they took it from me. I could not understand why the capitol city of my country should be called 'Leningrad' in the programs of our orchestra. But I hesitated to speak of it to any but my wife and secretary. I stifled my prejudice against this very objectionable word because I feared I might offend some of my good Boston friends. I hope I shall never again see that word in the programs of the Boston Symphony." Courtney Guild, put the spark to the tinder which resulted in the vehement protests, in an editorial in his weekly newspaper. the Commercial Bulletin. He protests particularly, the use of the word in referring to past glories, "Not once only, but four times does the obnoxious Leningrad appear on the first program of the season, and while there may be some excuse for using the name for the city today, what possible justification can be offered for stating that a brilliant musician who died in 1873, was a pupil of the 'Leningrad conservatory?'" The officers and the trustees of the orchestra denied any knowledge of how the word happened to be used, and the conclusion has been reached that some "stickler" for geographical accuracy was responsible for the use of the new name for St. Petersburg, or Petrograd.

UNION

Schenectady

NOV 1 - 1924

BOSTON SYMPHONY.

At the stores of Cluett and Sons, the Wallace Company and the Barney Company, on Monday morning, the seat sales will open for the concert of the famous Boston Symphony Orchestra, at the State Armory, Schenectady, Monday night, November 10, under the management of Ben Franklin. That there will be a great demand is a safe prediction for the enthusiasm over the coming appearance of the Bostonians, with their wonderful conductor, Serge Koussevitzky, is marked, and interests music lovers for miles around, this engagement being understood to be the only one of the orchestra in either Schenectady or Albany this season.

Eminent critics of long standing hold that never before has the Boston orchestra played so well as it is playing thtis year, and they give all credit for the achievement to Serge Koussevitzky, the newly engaged conductor. And it is interesting to note that he, in turn, gives the credit to the wonderful band at his command, certainly a happy condition. Also, it is well to note that Schenectady is to have the incidental program as was given by the orchestra one week ago tonight at Boston when the long established rule of "no encores" was broken.

To accommodate out of town patronage, mail and phone orders will be accepted for seats at the sales opening Monday, and it is well to remember that the concert will not begin until half-past eight on account of the Walter de la Mare lecture at 7 o'clock at Union

THIS CLIPPING FROM THE
NEW YORK
N. Y.
JOURNAL
ISSUE OF
NOV 1 1924

LOCOMOTIVE SYMPHONY PLAYED

Damrosch Gives New York a Chance to Hear Arthur Honegger's "Pacific 231."

The Parisian coterie of young composers known as the "Groupe des six" have, like Richard Strauss before them, learned the trick of reclame well enough to make it the eighth of the lively arts. The late P. T. Barnum would certainly have folded them one and all to his breast with unction. But unfortunately their press agentry is enormously better than their music. This was borne in on one perhaps more forcibly than ever at the opening concert of the New York Symphony Orchestra in Carnegie Hall last night when the newest gimcrackery of Arthur Honegger, a "locomtive symphony," failed to click, as that inestimable weekly, Variety, would put it.

Mr. Honegger is, or was, one of the "Six"—for they are apparently no longer banded together except loosely. His piece about a locomotive is a "symphonic movement," for full—very full—orchestra, and is called "Pacific 231." Sergei Kusseritzky introduced it in America three weeks ago as part of his own introduction as the new conductor of the Boston Orchestra. It was supposed that he would be the first to introduce it here also, but Mr. Damrosch stole the Russian's thunder by giving it a first local performance ahead of him.

The piece had caused a great deal of talk in advance of its performance here, and it drew a substantial addition to the usual subscription crowd last night. But it was enormously disappointing.

According to Mr. Honegger, this music represented his "passionate love" of locomotives, for he says he has the same feeling for them that other men have for women, or horses. It rather made one wonder what his own feeling for women must be. For we must say that we found this "Pacific 231" both impotent and childish.

THE PUERILE AND IMPOTENT.

We have no quarrel with any of the modernist composers over their atonalities or polytonalities, their harmonic cacophonies or their lack of melody—over any of their ideas for new forms of expression. We concede cheerfully that a composer may write tremendous music without any melody at all. But we do hold him to the doing of what he sets out to do—the expression in whatever way he chooses, of the thing he seeks to express.

Mr. Honegger says his "Pacific 231" expresses the romantic aspect of a great locomotive speeding through the night at seventy miles an hour. To us it held merely the most puerile suggestion of the great, powerful, throbbing force that a locomotive is and was wholly impotent to arouse the subjective, romantic notion that he had in mind—that anyone has hed at one time or another after a long and safe overnight train journey.

The only time during the six minutes the composition lasted that we got any impression, even feebly comparable to Mr. Honegger's subject, was in the orchestral din of the finale, and this was merely the association of noise with noise. Last night's audience didn't seem to be any more stirred over Mr. Honegger's piece than we were.

Mr. Damrosch's programme otherwise held the C minor symphony of Beethoven, played with a workaday fervor: Ralph Vaughn-Williams's fantasia on a theme by Thomas Tallis, Debussy's "L'isle joyeuse" as orchestrated by Bernardo Molinari, conductor of the Augusteum concerts in Rome (its first performance here) and Vincent d'Indy's "Istar." The Debussy piece is a beautiful trifle, and its instrumentation is uncannily Debussyan. The quite wondrous Vaughn-Williams fantasia was all but spoiled by a halting performance.

THIS CLIPPING FROM
PROVIDENCE,
R. I.
NEWS
NOV 1 1924

CONCERT SERIES TO START SOON

A splendid list of soloists is announced for the coming series of five Boston Symphony concerts in Infantry Hall on the Tuesday evenings of Nov. 18, Dec. 9, Jan. 30, Feb. 21, and April 21, and although the main interest naturally centres in the new conductor, Serge Koussevitzky, who many consider the most brilliant this orchestra has ever had, the artists who are to assist at the Providence series will undoubtedly add greatly to the importance of the concerts.

The name of Marguerite d'Alvarez, the Peruvian contralto, is associated with the best days of Hammerstein's Manhattan Opera Company, and the Boston Opera Company, likewise with the principal opera houses of Europe. The magnificent range and color of her voice, and her fine intelligence have made equally notable her recent appearances in concert.

Alexander Borovsky, the Russian pianist, has long been esteemed in Europe, but until last season he has been known only by name in America. His two recitals in Carnegie hall, New York, were probably as much discussed as those of any new-coming pianist. Borovsky appeared in Paris under Serge Koussevitzky's baton in 1921.

Last season, Roland Hayes, the Negro tenor, returned to his own country with highest opinion of Europe to commend him to us. Roland Hayes's many recitals and his appearancees with h's orchestra were the final confirmation of his greatness.

Paul Kochanski, the Polish violinist, first came to this country in 1921, when his playing attracted a great deal of musical interest, and placed him with the best of the numerous geniuses of the violin who have come from his part of the world. Kochanski was one of the most applauded of the seasons soloists with this orchestra in Boston.

BUFFALO, N. Y.
NEWS
NOV 1 1924

It becomes evident that Serge Koussevitzky, new conductor of the Boston symphony orchestra, coming to Elmwood Music hall, Thursday evening, November 13, under local management of Bessie Bellanca, stands not in awe of tradition. It has been a cherished precedent of the Boston Symphony for 43 years, virtually a law, that encores are prohibited. But in the third concert of the series in Symphony hall, Boston, October 17, the iconoclastic Russian threw precedent to the winds and answered applause with an encore. The applause at the end of Rimsky-Korsakoff's scherzo "The Flight of the Bumble Bee," according to the Boston Post, was spontaneous and unanimous, a deserved tribute to the almost unbelievable virtuosity of the orchestra. "The applause kept up and grew in intensity when Mr. Koussevitzky bade the players rise in acknowledgement. He is the last word in courtesy and generosity, refusing to accept the tribute of applause for himself, but always passing it along to his orchestra. After a minute or two, during which the applause continued, he stepped to the desk and stilled the hand-clapping by raising his arms slowly, then lowering them to the desk top, and the "Bumble Bee' was again in flight. He had repeated it! Given an encore! Something never before done at a concert by the Boston Symphony orchestra." The "Bumble Bee" is one of the numbers included in the program which Koussevitzky will present in Buffalo.

The same evening, the orchestra under Koussevitzky's leadership gave Beethoven's 5th Symphony, which also will be given at the coming visit here of the orchestra. There was considerable curious anticipation of this event as word had come from Europe where Koussevitzky has been conductor of the Moscow orchestra and a virtuoso whose daring has become a legend in musical Europe, that this conductor interpreted the classics very much in his own way, causing angry protest from certain conservatives and worshippers of tradition. His Boston audience, however, found no cause for complaint. Koussevitzky convinced his hearers that they need have no fears of distortion of the classics or unwarrantable extravagance of accent. The critics of the Boston press were united in their praise of Koussevitzky's eloquence and extraordinary rhythmic vitality. In the Boston Evening Transcript, H. T. Parker wrote: "Upon the Fifth Symphony Mr. Koussevitzky laid the hand of power, [illegible] would set it newly aflame with the composer's passion. At will he lifted the orchestra to its utmost sonorities. At will, as in the transition from scherzo to finale, he held it almost in suspensive rustle. For it, he phrased, as by a human voice, the songful measures of the andante. At every turn, the conducor was master of line, progress and accent."

KOUSSEVITZKY IN WAGNER EXCERPTS

Nov 1 — Globe

New Symphony Leader Surpasses Himself

Koussevitzky conducted the Boston Symphony Orchestra yesterday in excerpts from the music dramas of Wagnear, and surpassed himself. His Beethoven and his Brahms have been remarkably vivid and intense. His Wagner yesterday was superb. So was a magical performance of Weber's "Oberon" overture. The modern novelty, Roussel's Symphony in B flat, proved disappointing, despite some effective passages.

The "Funeral Music of Siegfried" and the prelude to "The Meistersingers of Nuremberg" represents Wagner's genius at its highest point, as the world has long since agreed. Koussevitzky condensed the whole passion of "The Dusk of the Gods" as Wagner conceived the drama, into the measures of the music that mourns for Siegfried. Every phase had its full value of light and shade, every note was surcharged with the keenest emotion. Even Dr Muck's well remembered performance illustrated no more perfect a blend of intensity and accuracy.

The "Meistersingers'" prelude is one of the most gorgeous bits of musical tapestry in existence. Koussevitzky brought out the color in every thread of the polyphony. He remembered, and made his hearers remember with him, the dramatic values in the comedy foreshadowed by the music of the prelude. He, as is his wont, grasped the large outlines of the piece without slurring over a single detail. So to transfigure one of the most familiar numbers in the orchestral repertory that a performance of it is an event to the most callous of listeners is the height of a conductor's achievement.

And Koussevitzky did not seek freakish "new readings." He is not a man who needs to force originality, to gain a hearing, but one whose authority is instantly and always felt.

It was hard to see why the detached fragment of the first act of "Tannhauser," Paris version, was offered without the overture. Not all Koussevitzky's eloquence could make this bit of the "Bacchanale" seem coherent or significant torn thus from its context.

Weber's "Oberon" overture is as hackneyed these days as Tennyson's "horns of elfland faintly blowing." Koussevitzky yesterday made the listener realize what both Weber and Tennyson really were driving at, the magic of fairyland.

Roussel has been a pupil of d'Indy, some of whose musical methods and idioms he retains in his symphony. This symphony lacks the unsuccessful striving for color of his "Rosy City" heard here two years ago. If the unresolved secondary seventh chords and the clashes of harmony incidental to the writing of a learned contrapuntist were exercised this symphony would savor of banality. The themes are not memorable. The development of them is more ingenious than inevitable. The scherzo is rather pretty, and there are interesting moments in the other movements. The final philosophical apotheosis is unconvincing. Koussevitzky did his obvious best to vitalize music which refused stubbornly to be vital.

Next week Beethoven's "Egmot" overture, Mozart's G minor Symphony, some variations by Arensky, and Ravel's orchestral version of Musorgsky's piano pieces, "Pictures at an Exhibition" fill the program. P. R.

PAWTUCKET
R. I.
TIMES
NOV 1 - 1924

Boston Symphony

A splendid list of soloists is announced for the coming series of five Boston Symphony concerts in Infantry ~~Hall on~~ the Tuesday evenings of Nov. 18, Dec. 9, Jan. 20, Feb. 24 and April 21, and although the main interest naturally centres in the new conductor, Serge Koussevitzky, who many consider the most brilliant this orchestra has ever had, the artists who are to assist at the Providence series will undoubtedly add greatly to the importance of the concerts.

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WATERBURY, CONN.
DEMOCRAT
NOV 1 1924

New York, Nov 1.—All the signs point to the probability that Serge Koussevitsky will stir up matters in New York during the present music season. Mr Koussevitsky is the new conductor of the Boston Symphony Orchestra. At his recent debut in Boston — which was his American debut as well—the Russian roused staid Bostonians as they have not been roused before by a Boston Symphony leader, which is saying much. When frigid Back Boy residents are moved to remain after the close of a symphony program and applaud feverishly it indicates that something most unusual must have happened. So for the moment Koussevitsky is the music lion of the Hub; and I have it on indisputable authority that he is immensely popular with the members of his orchestra. He was taken hold with a big, authoritative sweep and the men like it.

PIERRE V R. KEY.

Report has it that during the first rehearsal he said to the musicians: "You play amazingly well, but I'd like to see you put more of yourselves into your playing. We want finish, but not so much of it that warmth and color are made to suffer."

That made a hit with the men, and they were quick to obey. So the classic Vivaldi concerto for orchestra and organ went at the opening concert with something more than sheer beauty of tone and technical clarity and precision; it breathed with life. The Brahms Variations on a Haydn theme also pulsed vigorously. As for the Honnager symphonic movement, Pacific 231 (suggested to tho composer by his impressions of a great steam locomotive) and Scriabin's Poem of Ecstasy, they thrilled the auditors present on that occasion when Boston forgot to be altogether prim and precise.

This is the first time Koussevitsky has had at his disposal an orchestra of the very first rank. In Europe he had to put up with what was available, and very few rehearsals. Pierre Monteux rebuilt the Boston Symphony into an organization almost, if not actually, as admirable as it was in the days when it was regarded as the peer of any in this country. And now Koussevitsky has this superb instrument at his disposal.

Experts are of the opinion that he will stir New York as he stirred Boston. If that happens he will doubtless arouse the antagonism of the Philadelphia orchestra patros, who have placed metaphorically no a pedestal the dynamic Leopold Stokowski; and the adherents of Willem Mengelberg, of the New York Philharmonic, may also have some remarks to make.

Wherefore our orchestral future in this town promises some interesting fireworks. Koussevitsky is to make his first appearance here on Thanksgiving night. There ought to be

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Wherefore our orchestral future in this town promises some interesting fireworks. Koussevitsky is to make his first appearance here on Thanksgiving night. There ought to be something doing that evening.

Alma Gluck Returns.

THIS CLIPPING FROM
BUFFALO, N. Y.
ENQUIRER
NOV 1 1924

BOSTON SYMPHONY'S VISIT NOV. 13 AROUSES INTEREST

It becomes evident that Serge Koussevitzky, new conductor of the Boston symphony orchestra coming to Elmwood Music hall, Thursday evening, November 13 under local management of Bessie Bellanca, is a smasher of traditions. It has been a cherished precedent of the Boston sympony for forty-three years, virtually a law, that encores are prohibited. But in the third concert of the series in Symphony hall, Boston, on October 17 the iconoclastic Russian threw precedent to the winds and answered applause with an encore. The applause at the end of Rimsky-Korsakoff's scherzo "The Flight of the Bumble Bee," according to the Boston Post, was spontaneous and unanimous, a deserved tribute to the almost unbelievable virtuosity of the orchestra. "The applause kept up and grew in intensity when Mr. Koussevitzky bade the players rise in acknowledgement. He is the last word in courtesy and generosity, refusing to accept the tribute of applause for himself, but always passing it along to his orchestra. After a minute or two, during which the applause continued, he stepped to the desk and stilled the hand-clapping by raising his arms slowly, then lowering them to the desk top, and the "Bumble Bee" was again in flight. He had repeated it! Given an encore! Something never before done at a concert by the Boston Symphony orchestra. "The Bumble Bee" is one of the numbers included in the program which Koussevitzky will present in Buffalo.

Tickets for the Boston Symphony concert may be obtained from Miss Bellanca at the Colonial Flower shop No. 230 Delaware avenue.

THIS CLIPPING FRO
NEW YORK
N. Y.
TELEGRA
NOV 1 1

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THIS CLIPPING FROM
PITTSBURG, PA.
GAZETTE TIM
NOV 2

Boston Orchestra
Open Symphony S

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in the coming visit of th
Symphony Orchestra, for
brated new conductor, Serge
vitzky, will be introduced
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The Boston Orchestra conc
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Two different programs will
and they are:
FRIDAY NIGHT.
Concerto for orchestra in D majo
..........................Bach
(Arranged by Maximilian Stei
Overture to Egmont, Op. 84........
Pictures at an Exhibition.......Mo
(Arranged by M. Ravel)
Symphony No. 4 in E minor, Op. 9
SATURDAY AFTERNOON
Symphony in G minor (Kochel No.
....
Variations on a Theme by Tschaikow
....
Overture, "The Roman Carnival," O
....
Prelude to the opera, "Khovantchi
..........................Mous
"The Flight of the Bumble Be
Scherzo from the opera "Tsar S
tan"..................Rimsky-K
The Poem of Ecstasy, Op 54........S

THIS CLIPPING FROM THE

NEW YORK

N. Y.

TELEGRAM

NOV 1 1924

Honegger's Joy Ride.

Walter Damrosch has now done for Sergei Koussévitzky exactly what his revered father, the late Dr. Leopold Damrosch, did once for Theodore Thomas. Today it is Honegger's "Pacific 231;" then it was Brahm's C minor symphony. But what it is or was is not the thing that matters. The important fact is that the Damrosch family always does it first!

The season's opening concert of the New York Symphony, in Carnegie Hall, last evening, introduced to New York that same locomotive piece by Arthur Honegger which Mr. Koussevitzky served up to Boston earlier in October, but has not yet had the chance to present to New York. Whether or not he will do so now remains to be seen. Mr. Damrosch promises several more trial runs of "Pacific 231" before he lays it off for the year.

Honegger, as we all know now, had a boyish passion for locomotives. In "Pacific 231" he says it is not the "noise of an engine," but the "visual impression," and "the physical sensation of it" that he seeks to express. Still, the composition heard last night is essentially onomatopoetic. It really does sound a good deal like a railway engine functioning, when it doesn't sound like that pre-railway, prehistoric "Consecration of Spring" which was more than a nine days' wonder here last winter.

The visual part one got at moments from the rotary bowing of the fiddlers, and there were times when you could feel the train careen as, scraping and screeching, it rounded a curve. "Pacific 231" is an enormously clever piece, and as precise and solid in the workmanship as the giant of the rails that it commemorates. But, so much said, what of it? Having heard it once and duly admired, would anybody want to hear it again? Of that the present writer is doubtful.

Likewise new to New York was the transcription for full orchestra by the Roman, Bernardino Molinari, of Debussy's familiar piano piece, "L'Isle Joyeuse." Messer Bernardino has made a dark continent indeed out of Debussy's magic island girt round with jocund foam. There is comfort in the knowledge that the composer did not live to hear it.

This concert began dutifully with Beethoven's Fifth Symphony. There followed the Vaughan Williams fantasia for double string orchestra on a theme by old Thomas Tallis. Finally, after the two "first times," came the glorious "Istar" variations of Vincent d'Indy, which these last few years have been neglected inexplicably. The big audience, by the way, obviously liked joy riding with Honegger in "Pacific 231."

There was singing worth the hearing in our town yesterday. That well known contralto, Florence Mulford, began it at Aeolian Hall in the afternoon. At the same hall in the evening, Mischa Leon, a tenor and a fine artist, contributed more of it. And at the Town Hall last evening, the Fisk University Jubilee Singers, rich of voice and five in number, gave a concert which deserved an evening all to itself.

PITTS SANBORN.

PAGE SIXTEEN

WAGNER MUSIC GLORIFIED BY KOUSSEVITZKY

By E. F. HARKINS

Full of poetry was yesterday's Symphony concert, with Serge Koussevitky conjuring ineffable charm, both lyric and dramatic, out of the music of Weber and Wagner.

Serge Koussevitzky

Over the new French work on this fourth program, Albert Roussel's symphony in B flat, the new conductor's almost magic wand swept with no end of fervor; but the net result was a technical triumph for Koussevitzky and Roussel. The music is for the most part sour and cerebral. It was heard yesterday for the first time in the United States. Maybe it will be liked better by and by. It suggests Puritan passions.

WAGNER GLORIFIED

But Puritan music lovers found much more to admire in the familiar numbers on the program, Weber's "Oberon" overture and three selections from Wagner's operas, the "Tannhaeuser" bacchanale, the funeral music from "Dusk of the Gods" and the "Mastersingers" prelude.

In these four pieces the profound artistic feeling that distinguishes Mr. Koussevitzky's conducting was in full play. There was an airy, fairy loveliness about the "Oberon" music, as there should be, combined with flashes of dazzling melodic brilliance. The performance caught the spirit of the composition. That is the secret of these continuous Koussevitzky triumphs. There is nothing superficial about them. This was so yesterday even in the Roussel symphony, but in that instance there was little poetry to conjure up. It was mostly caviare writing.

OLYMPIAN EFFECTS

Only when led here years ago by Muck and Toscanini has Wagner's music sounded so Olympian as it does this week under the sympathetic mediumship of Mr. Koussevitzky. The bacchanale needed no Ballet Russe to outline this Venusberg scene. The music for once left little to the imagination. No Puritan passion about this! The Siegfried funeral music once again, as seldom before, seemed fit for Caesars and Titans. The "Mastersingers" overture was revealed in all its polyphonic wizardry. All of which left the audience enraptured.

THIS CLIPPING FROM

PITTSBURG, PA.

GAZETTE TIMES

NOV 2 1924

Boston Orchestra to Open Symphony Season

A great musical treat is expected in the coming visit of the Boston Symphony Orchestra, for its celebrated new conductor, Serge Koussevitzky, will be introduced to the Pittsburgh public for the first time. The Boston Orchestra concerts will open the symphony season on Friday night and Saturday afternoon, November 14 and 15, at Syria Mosque. Two different programs will be given and they are:

FRIDAY NIGHT.

Concerto for orchestra in D major...... ....Bach, C. P. E.

(Arranged by Maximilian Steinberg)

Overture to Egmont, Op. 84.........Beethoven

Pictures at an Exhibition........Moussorgsky

(Arranged by M. Ravel)

Symphony No. 4 in E minor, Op. 98..Brahms

SATURDAY AFTERNOON.

Symphony in G minor (Kochel No. 550) ....Mozart

Variations on a Theme by Tschaikowsky ....Arensky

Overture, "The Roman Carnival," Op 9 ....Berlioz

Prelude to the opera, "Khovantchina" ....Moussorgsky

"The Flight of the Bumble Bee," Scherzo from the opera "Tsar Saltan"..............Rimsky-Korsakov

The Poem of Ecstasy, Op 54.........Scriabin

FIFTH SYMPHONY CONCERT PROGRAM

Nov 2

The fifth pair of concerts by the Boston Symphony orchestra in Symphony hall will be given Friday afternoon and Saturday evening. These concerts will be followed by the first week's trip of the orchestra to other cities. Mr. Koussevitzky announces the following program: Beethoven's Overture to "Egmont," Mozart's Symphony in G minor, Arensky's Variations on a Theme of Tchaikovsky, Moussorgsky's Pictures at an Exhibition (arranged for orchestra by M. Ravel). This score which Mr. Koussevitzky introduced in Europe with much success, will have its first American performance. Moussorgsky's music characterizes one after another a series of paintings with a promenade in between as the beholder strolls from each to each.

THIS CLIPPING FROM THE

PORTLAND

ME.

TELEGRAM

NOV 2 1924

Great Russian Conductor to Visit Portland This Season

SERGE KOUSSEVITZKY.

It is learned that, through the efforts of the Music Commission, the Boston Symphony Orchestra, with its brilliant new conductor, Serge Koussevitzky, the Russian, will visit Portland again this season. There will be a midwinter concert and, besides the enjoyment always felt in the visits of these noted performers, there will be great curiosity in seeing the conductorship feat of Koussevitzky, who is said to have infused great life into the work of the orchestra and given it the "pep" which, despite its skilled attainments, in the opinion of many, it has always lacked.

THIS CLIPPING FROM

BOSTON, MASS.

GLOBE

NOV 2 19

This week, besides the San Carlo opera season, there is an unusual number of minor recitals, for which the programs are given elsewhere in this department. Ruth Breton, violinist, to be heard Thursday, is a pupil of Auer, whose home is in Louisville, Ky. She has lately been praised by leading New York reviewers after making her debut there, and is now presumably making a round of other large cities before undertaking concert tours. Betty Gray, of Cambridge, a contralto who has been heard in Philadelphia with Sousa's Band and hereabouts in churches and before Masonic gatherings, will make a debut Thursday night. Katherine Metcalf gave a recital Dec 4, 1923, at Jordan Hall which was favorably received.

great classics this week. Mozart's G

Koussevitzky is turning again to the minor symphony will be in some ways the severest test his interpretive powers have yet undergone before Boston audinces. The novelty, an orchestral arrangement by Ravel of piano pieces suggested to Musorgsky by an exhibition of paintings, should prove interesting. It is certainly not ultra modern, since Musorgsky has been dead longer than Brahms or Wagner or Verdi.

Koussevitzky is not going to be bound by precedents as conductor of the Boston Symphony. That is probably the moral of his putting two trivial, if effective, fragments from Russian operas on the programs week before last. It is certainly the moral of his repeating one of these trifles, which beautifully demonstrated the virtuosity of orchestra and conductor at the Saturday evening concert a week ago last night in response to applause which cannot be described as an overwhelming tribute. No operatic scraps, no "stunts," no "gumdrops" have been offered Boston Symphony audiences for many years. The only other encore in the history of the orchestra, so far as either memory or inquiry shows, was granted quite justifiably by Monteux at the altogether unique Saturday night concert when the orchestra was disrupted by the strike.

◆

What Maj Higginson would have said to Koussevitzky about the encore can readily be imagined. The founder of wonders whether Koussivitzky has the Boston Symphony did not believe in playing to the gallery. But one ever heard of Maj Higginson.

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All of which does not alter the obvious truth that Koussevitzky is a fine musician and a really great conductor. The more the pity that he should so underestimate his public here.

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THIS CLIPPING FROM

PROVIDENCE, R. I.

JOURNAL

NOV 2 1924

Boston Symphony

Sale of Seats

Seats for the Boston Symphony Orchestra's season here go on sale to-morrow at Steinert's. Although the interest this season is centred almost wholly in the new conductor, Serge Koussevitzky, the soloists to appear here are of prime importance. Perhaps the most notable is Roland Hayes, the negro tenor, who, after triumps abroad, established himself in his own country last season as one of the most admired of concert singers. He sang with the Boston orchestra last season and appears with them this year and also with the New York Symphony Orchestra.

Alexander Borovsky, Russian pianist, is a newcomer to Providence. He made his debut in this country last year in two recitals in Carnegie Hall, New York. In Europe he is widely known and esteemed. In 1921 in Paris, he played with Koussevitzsky's orchestra. That same year, Paul Kochanski, Polish violinist, arrived in this country. He has appeared with the Boston Symphony in Boston.

Another singer for the concerts here is Marguerite d'Alvarez, a contralto who comes from Peru. She has sung with Hammerstein's Manhattan Opera Company and the Boston Opera Company, and in the principal opera houses of Europe. Lately, though, she has appeared exclusively on the concert stage where the range and color of her voice and intelligence of interpretation have been highly praised.

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THIS CLIPPING FROM

BUFFALO, N. Y.

COURIER

NOV 2 1924

It become evident that Serge Koussevitzky, new conductor of the Boston Symphony orchestra coming to Elmwood Music hall Thursday evening, November 13, under local management of Bessie Bellanca, is a smasher of traditions. It has been a cherished precedent of the Boston Symphony for forty-three years, virtually a law, that encores are prohibited. But in the third concert of the series in Symphony hall, Boston, on October 17, the iconoclastic Russian threw precedent to the winds and answered applause with an encore. The applause at the end of Rimsky-Korsakoff's scherzo, "The Flight of the Bumble Bee," according to the Boston Post, was spontaneous and unanimous, a deserved tribute to the almost unbelievable virtuosity of the orchestra. "The applause kept up and grew in intensity when Mr. Kousseviezky bade the players rise in acknowledgement. He is the last word in courtesy and generosity, refusing to accept the tribute of applause for himself, but always passing it along to his orchestra."

On the same evening, the orchestra under Koussevitzky's leadership gave Beethoven's fifth symphony, which also will be given at the coming visit here of the orchestra. There was considerable curious anticipation of this event as word had come from Europe, where Koussevitzky has been conductor of the Moscow orchestra and a virtuoso whose daring has become a legend in musical Europe, that this conductor interpreted classical symphonies very much in his own way, causing angry protest from certain conservatives and worshippers of tradition. His Boston audience, however, found no cause for complaint. Koussevitzky convinced his hearers that they need have no fears of freakish distortion of the classics or unwarrantable extravagance of accent. The critics of the Boston press were united in their praise of Koussevitzky's eloquence and extraordinary rhythmic vitality. In the Boston Transcript, H. T. Parker wrote: "Upon the Fifth Symphony Mr. Koussevitzky laid the hand of power, as one who would set it newly aflame with the composer's passion. At will he lifted the orchestra to its utmost sonorities. To the utmost Mr. Koussevitzky's sense of rhythm beat through the symphony deepening the glow, intensifying the sweep, re-kindling the passion. Rhythm tossed through the first movement, was wing to the second; conjured up the creep and leap of the transition, marshaled the reiterant elation of the finale. There will be debate of Mr. Koussevitzky's pace. Irresistible was his rhythm."

Tickets for the Boston Symphony concert may be obtained from Miss Bellanca at the Colonial Flower shop, No. 230 Delaware avenue.

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All of which does not alter the obvious truth that Koussevitzky is a fine musician and a really great conductor. The more the pity that he should so underestimate his public here.

Globe Nov 2

Tuesday at 4 and Wednesday at 4 Boston Symphony Orchestra, Serge Koussevitzky, conductor. Program for young people. Adults unaccompanied by children cannot be admitted.

Friday at 2:30 and Saturday at 8:15 Boston Symphony Orchestra, fifth program. Overture to "Egmont," Beethoven; Symphony in G minor, Mozart; Variations on a theme by Tchaikovsky, Arensky; "Pictures from an Exhibition," Musorgsky-Ravel (First time in

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NOV 2 1924

Mr. Koussevitzky's Innovations

Serge Koussevitzky, who is to make his debut at the Brooklyn opening of the Boston Symphony Orchestra season at the Academy of Music on Nov. 28, is doing things never done before at this orchestra's Boston concerts. He is introducing scores hitherto unheard in America, and if his interpretations of the classical symphonies, such as Beethoven's Fifth and Brahms' Fourth, are not strictly according to the letter of tradition, his readings are so eloquent and persuasive that they have been met with general enthusiasm and no dissenting voice.

Mr. Koussevitzky broke a tradition of forty-four years at the concert in Symphony Hall on Oct. 25 when he repeated Rimsky-Korsakov's little Scherzo of the Bumblebee, from "Tsar Saltan." Such a thing as an encore has never been given at Boston Symphony concerts, but the extreme brevity and complete charm of the little piece excused the infraction of the rule.

Scores introduced to Boston by Mr. Koussevitzky included Prokofieff's "Scythian Suite," Albert Roussel's Symphony, op. 23 (which had its first American performance last Friday and Saturday), and Moussorgsky's "Pictures at an Exhibition," orchestrated by Ravel.

Concerning Repetitions

"Strange" Doings at Our Symphony Concerts. What Do Young Folks Really Like?

The repetition of Rimsky-Korsakov's "Flight of the Bee" at a Symphony concert has excited comment. A "rule" was then broken; or shall we say that a tradition was disregarded? A rule against the wearing of hats has been printed for a good many years on the title page of the programs, but there has been no express declaration against repetitions. The program books of the Chicago Symphony orchestra give these "extracts from house rules":

"Hats must not be worn during the performance. Encores not permitted."

Since the repetition of Rimsky's charming and amusing little Scherzo, it has been stated in newspapers that Gounod's "Funeral March of a Marionette" was repeated at a Symphony concert during Mr. Henschel's reign. Was this piece, said to have been written by Gounod in mockery of the peculiar gait of the critic H. F. Chorley, repeated? It was performed on Oct. 28, 1882. The reviews published in the newspapers discussed the question whether the piece was not of a too light, not to say frivolous, nature for the supposedly solemn occasion. They said that the applause was enthusiastic; they did not say that the performance was repeated. The late Louis C. Elson, reviewing the concert, said that the audience "actually tried to force an encore." "Tried." This would imply that there was no repetition.

A correspondent writes: "My memory is that the Scherzo, which is all pizzicato for the strings from some symphony, was repeated in response to applause. I think it was under Paur."

Does our correspondent refer to the Scherzo in Tchaikovsky's Fourth Symphony which was played when Mr. Paur ruled the roost?

There is this to be said about repetitions of a song or of an instrumental piece: The second performance is seldom as satisfactory as the first, and when the music is of an unusual character the element of surprise is lacking. "Encore." Was the word as noun ever shouted by enraptured hearers in France or Italy? We doubt it. The word commonly used in those countries is "bis." In Italy "da capo" was formerly heard.

When the "Funeral March of a Marionette" was played at a Symphony concert, some protested against the choice as being unworthy, not in keeping with the dignity that should characterize the programs; but the audience was as delighted as Miss Clara in the old story. No doubt there are "purists" who think the "Flight of the Bumble Bee" too light. But, men and brethren, there is amusement, there is joy, as well as psychological problems and doleful dumps in music. Let us again quote the saying in the "Deipnosophists" of Athenaeus, which might well be written in letters of gold on a wall of every concert hall: "Music softens moroseness of temper; for it dissipates sadness and produces affability and a sort of gentlemanlike joy." "Gentlemanlike." This means that pleased hearers should not stamp the floor with feet, canes or umbrellas, or shout "Hi! Hi!" or any other loud cry.

Mr. Koussevitzky is to be thanked for acquainting us with this fanciful page of Rimsky.

The program he has arranged for the young people's concerts this week is of a different nature from those of the past. They were apparently planned to let the boys and girls hear what they ought to hear. As a result, the children were often bored. They applauded pieces in which the rhythm was strongly marked, as the March to the Scaffold from the "Fantastic" symphony. They were cool and collected during pieces that were supposed to "educate" them. The program of the concerts on Tuesday and Wednesday afternoons comprise excerpts from Mendelssohn's incidental music for "Midsummer Night's Dream," Stravinsky's Song of the Volga Bargemen; the Canzonetta from Tchaikovsky's violin concerto (Mr. Burgin); Rimsky-Korsakov's "Flight of the Bumble Bee"; two movements from d'Indy's Suite in D (Mr. Mager, trumpeter), and the "Beautiful Blue Danube" waltz.

Stravinsky's version of the Volga son "Eh Ughnyem" is for wind instruments and percussion. It was published in 1920 and played by the Philadelphia orchestra last month. It is said that Stravinsky has treated the famous song "literally and simply, preserving with fine tact, its strong simplicity, its pathos, and its mournful and sombre beauty." (Lawrence

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THIS CLIPPING FROM

PROVIDENCE, R. I.
TRIBUNE

NOV 2 1924

Naturally the principal interest in the coming season of five Boston Symphony Orchestra concerts in Infantry Hall on the Tuesday evenings of Nov. 18, Dec. 9, Jan. 10, Feb. 24, and April 21, centres in the new conductor, Serge Koussevitzky. Nevertheless, the soloists are of the highest order, and their talents should add greatly to the importance of the coming series.

The name of Marguerite d'Alvarez, the Peruvian contralto, is associated with the best days of Hammerstein's Manhattan Opera Company, and the Boston Opera Company, likewise with the principal opera houses of Europe. The magnificent range and color of her voice, and her fine intelligence have made equally notable her recent appearances in concert.

Alexander Borovsky, the Russian pianist, has long been esteemed in Europe but until last season he has been known only by name in America. His two recitals in Carnegie Hall, New York, were probably as much discussed as those of any now-coming pianist. Borovsky appeared in Paris under Serge Koussevitzky's baton in 1921.

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Boston Symphony

Sale of Seats Nov. 2

Seats for the Boston Symphony Orchestra's season here go on sale to-morrow at Steinert's. Although the interest this season is centred almost wholly in the new conductor, Serge Koussevitzky, the soloists to appear here are of prime importance. Perhaps the most notable is Roland Hayes, the negro tenor, who, after triumps abroad, established himself in his own country last season as one of the most admired of concert singers. He sang with the Boston orchestra last season and appears with them this year and also with the New York Symphony Orchestra.

Alexander Borovsky, Russian pianist, is a newcomer to Providence. He made his debut in this country last year in two recitals in Carnegie Hall, New York. In Europe he is widely known and esteemed. In 1921 in Paris, he played with Koussevitzky's orchestra. That same year, Paul Kochanski, Polish violinist, arrived in this country. He has appeared with the Boston Symphony in Boston.

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Public Library's

THIS CLIPPING FROM

BROOKLYN, N. Y.
STANDARD UNION

NOV 2 1924

World of Music

HONEGGER'S "Pacific 231":
Quite the most talked about novelty of the year's new music is Arthur Honegger's symphonic movement bearing the name "Pacific 231," a title that arouses curiosity and which, when its meaning is explained, quickly stirs the imagination.

First played in Paris last spring, and in Boston two weeks ago, "Pacific 231" will undoubtedly figure on one of Serge Koussevitzky's or Walter Damrosch's Brooklyn programmes in the near future. Mr. Damrosch gave the composition its first New York performance at the Symphony Society's Carnegie Hall concert on Friday night and is repeating it this afternoon at Aeolian Hall.

◆ ◆ ◆

Arthur Honegger was born in Le Havre, France, of Swiss parents. He is known as a member of that interesting musical coterie called the "Groupe des Six," who do not undertake to disregard all established rules and conventions of musical composition, but each follows his own inclination in accepting or rejecting them.

Honegger studied first in his native city, later in Zurich and finally in Paris, where he was a pupil of Capet in violin, of d'Indy in conducting, and of Gedalge and Widor in composition at the Conservatoire. Heredity rather than environment appears to have exercised a stronger influence upon his artistic development, for he is reported to be a closer follower of Bach, Beethoven and Wagner than of the French school, while, among the moderns, he has been chiefly influenced by Strauss, Reger, Schonberg and Florent Schmitt.

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The symphonic movement "Pacific 231" was first performed at the Koussevitzky concert in Paris on May 8, 1924, at which time the composer offered the following explanatory comment on his work:

"I have always passionately loved locomotives. To me, they are living creatures, and I love them as others love women and horses. What I wanted to express in the 'Pacific' is not the noise of an engine, but the visual impression and the physical sensation of it."

Andre George in the "Revue Musicale" (Paris, June 1, 1924), wrote:

This passionate love Honegger translates in the most magnificent language. He chooses as his heroine the locomotive of the Pacific type, No. 231, for heavy trains of high speed. At first, there is a hissing of harmonies in the violins while the monster is still at rest; then the effort of getting under way necessitates heavy passages in the double bases; acceleration brings into play the entire orchestral mass, to culminate in the lyric state, the pathos of the 300-ton train hurtling through the night at a speed of seventy miles an hour. This lyric joy is clamored by horns and trombones over the prodigious violence of the strings * * * after which dynamic force is subdued by powerful brakes, and the train arrives in broad and sumptuous chords."

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The work is scored for piccolo, two flutes, two oboes, English horn, two clarinets, bass clarinet, two bassoons, double bassoon, four horns, three trumpets, three trombones, tuba, snare drum, bass drum, cymbals, gong and strings.

The first American performance was given under Koussevitzky at Boston, Oct. 10, with the Boston Symphony Orchestra.

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Metropolitan Opera Opens Brooklyn Season on Election Night

THIS CLIPPING FROM

BUFFALO,
N. Y.
TIMES

NOV 2 1924

Koussevitsky's Program.

It becomes evident that Serge Koussevitsky, new conductor of the Boston Symphony Orchestra, coming to Elmwood Music Hall, Thursday evening, November 13th, under local management of Bessie Bellanca, is a smasher of traditions. It has been a cherished precedent of the Boston Symphony for 45 years, virtually a law, that encores are prohibited. But in the third concert of the series in Symphony Hall, Boston, on October 17th the iconoclastic Russian threw precedent to the winds and answered applause with an encore. The applause at the end of Rimsky-Korsakoff's scherzo "The Flight of the Bumble Bee," according to the Boston Post, was spontaneous and unanimous, a deserved tribute to the almost unbelieveable virtuosity of the orchestra. "The applause kept up and grew in intensity when Mr. Koussevitsky bade the players rise in acknowledgement. He is the last word in courtesy and generosity, refusing to accept the tribute of applause for himself, but always passing it along to his orchestra. After a minute or two, during which the applause continued, he stepped to the desk and stilled the hand-clapping by raising his arms slowly, then lowering them to the desk top, and the "Bumble Bee" was again in flight. He had repeated it! Given an encore! Something never before done at a concert by the Boston Symphony Orchestra." The "Bumble Bee" is one of the numbers included in the program which Koussevitsky will present in Buffalo.

On the same evening, the orchestra, under Koussevitsky's leadership, gave Beethoven's 5th Symphony, which also will be given at the coming visit here of the orchestra. There was considerable curious anticipation of this event as word had come from Europe, where Koussevitsky has been conductor of the Moscow Orchestra, and a virtuoso whose daring has become a legend in musical Europe, that this conductor interpreted classical symphonies in his own way, causing angry protest from certain conservatories and worshippers of tradition. His Boston audience, however, found no excuse for complaint. Koussevitsky convinced his hearers that they need have no fears of freakish distortion of the classics or unwarranted extravagances of accent. The critics of the Boston press were united in their praise of Koussevitsky's eloquence and extraordinary rhythmic vitality. In the Boston Evening Transcript, H. T. Parker wrote: "Upon the Fifth Symphony Mr. Koussevitsky laid the hand of power, as one who would set it newly aflame with the composer's passion. At will he lifted the orchestra to its utmost sonorities. At will, as in the transition from Scherzo to Finale, he held it almost in suspensive rustle. For it, he phrased, as by a human voice, the songful measures of the Andante. At every turn, the conductor was master of line, progress and accent. He began in turbulence, he seemed to fling in contrasts, but his sea of sound broadened, deepened, mounted; while it never was opaque. The song of the Andante was measured. To the utmost Mr. Koussevitsky's sense of rhythm beat through the symphony, deeping the glow, intensifying the sweep, rekindling the passion. Rhythm tossed through the first movement; was wing to the second; conjured up the creep and the leap of the transition, marshalled the reiterant elation of the Finale. There will be debate of Mr. Koussevitsky's pace. Irresistable was his rhythm."

Tickets for the Boston Symphony concert may be obtained from Miss Bellanca at the Colonial Flower Shop, No. 230 Delaware Avenue.

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THIS CLIPPING FROM

BUFFALO, N. Y.
EXPRESS

NOV 2 1924

Music and Musicians

By MARY M. HOWARD.

Serge Koussevitzky, new conductor of the Boston Symphony orchestra coming to Elmwood Music hall on Thursday evening, November 13th, under local management of Bessie Bellanca, is a smasher of traditions. It has been a cherished precedent of the Boston Symphony for 43 years, virtually a law, that encores are prohibited. But in the third concert of the series in Symphony hall, Boston, on October 17th, the concoclastic Russian threw precedent to the winds and answered applause with an encore. The applause at the end of Rimsky-Korsakoff's scherzo The Flight of the Bumble Bee according to the Boston Post, was spontaneous and unanimous, a deserved tribute to the virtuosity of the orchestra. "The applause kept up and grew in intensity when Mr. Kousevitzky bade the players rise in acknowledgement. He is the last word in courtesy and generosity, refusing to accept the tribute of applause for himself, but always passing it along to his orchestra. After a minute or two, during which the applause continued, he stepped to the desk and stilled the handclapping by raising his arms slowly, then lowering them to the desk top, and the Bumble Bee was again in flight. He had repeated it! Given an encore! Something never before done at a concert by the Boston Symphony orchestra." The Bumble Bee is one of the numbers included in the programme which Koussevitzky will present in Buffalo.

On the same evening, the orchestra under Koussevitzky's leadership gave Beethoven's fifth symphony, which also will be given at the coming visit here of the orchestra. There was considerable curious anticipation as word had come from Europe where Koussevitzky has been conductor of the Moscow orchestra and a virtuoso whose daring has become a legend in musical Europe, that this conductor interpreted classical symphonies very much in his own way, causing angry protests from certain conservatives and worshippers of tradition. His Boston audience, however, found no cause for complaint. Koussevitzky convinced his hearers that they need have no fears of freakish distortion of the classics or unwarrantable extravagances. The critics of the Boston press were united in their praise of Koussevitzky, H. T. Parker wrote:

> Upon the Fifth Symphony Mr. Koussevitzky laid the hand of power as one who would set it newly aflame with the composer's passion. At will he lifted the orchestra to its utmost sonorities. At will, as in the transition from scherzo to finale, he held it almost in suspensive rustle. For it he phrased, as by a human voice, the songful measures of the andante. At every turn the conductor was master of line, progress and accent. He began in turbulence, he seemed to fling in contrasts, but his sea of sound broadened, deepened, mounted, while it never was opaque. The song of the andante was measured. To the utmost Mr. Koussevitzky's sense of rhythm beat through the symphony, deepening the glow, intensifying the sweep, rekindling the passion. Rhythm tossed through the first movement, was wing to the second, conjured up the creep and leap of the transition, marshaled the reiterant elation of the finale. There will be debate of Mr. Kousevitzky's pace. Irresistible was his rhythm.

THIS CLIPPING FROM

BROOKLYN, N. Y.
N. Y.
CITIZEN

NOV 2 1924

Koussevitzky Surprises His American Audiences

Serge Koussevitzky, who is to make his debut at the Brooklyn opening of the Boston Symphony Orchestra season at the Academy, on Nov. 28, is doing things never done before at this orchestra's Boston concerts. He is introducing scores hitherto unheard in America.

Mr. Koussevitzky broke a tradition of forty-four years at the concert in Symphony Hall on Oct. 25 when he repeated Rimsky-Korsakov's little Scherzo of the Bumble Bee, from "Tsar Saltan." Such a thing as an encore had never been given at Boston Symphony concerts, but the extreme brevity and complete charm of the little piece excused the infraction of the rule.

THIS CLIPPING FROM THE
PORTLAND
ME.
TELEGRAM

NOV 2 1924

Serge Koussevitzky, the new Russian conductor of the Boston Symphony Orchestra, is making a tremendous impression. He will conduct the orchestra at a concert in Portland later in the season.

The following account of a recent concert shows the calibre of the new conductor:—

Less than a month's acquaintance with Serge Koussevitzky shows his independence, daring and contempt for tradition and custom. He breaks precedent with suave assurance that wins his younger patrons' admiration. In the music he puts pauses where none is written, whips up the tempo in passages other conductors play at metronomic pace, makes phrases stand out that heretofore were but humble parts of the structure, in fact does about everything differently than his predecessors at the head of the Boston Symphony Orchestra.

At the third concert, Saturday night, he smashed one of the most cherished precedents, a law almost in the spirit in which it has been rigidly observed for 43 years, that prohibiting encores, or repetition. The applause at the end of Rimsky-Korsakoff's scherzo, "The Flight of the Bumble Bee," was spontaneous and unanimous, a deserved tribute to the almost unbelievable virtuosity of the orchestra. The piece was of most intense brilliance and played with the nth degree of elegance and lightness, but all too short.

The applause kept up and grew in intensity when Mr. Koussevitzky bade the players rise inacknowledgment. He is the last word in courtesy and generosity, refusing to accept the tribute of applause for himself, but always passing it along to his band. After a minute or two, during which the applause continued, he stepped to the desk and stilled the handclapping by raising his arms slowly, then lowering them to the desk top, and the "Bumble Bee" was again in flight. He had repeated it! Given an encore! Something never before done at a concert by the Boston Symphony Orchestra.

Here is a little more about the conducting of Koussevitsky, the present brilliant young leader of the Boston Symphony:—

Berlioz' Overture, The Roman Carnival, found Mr. Koussevitsky on his mettle. His reading of the work was characterized by a keen sense of the dramatic. Accents were biting, color contrasts were startling, rhythms were whipped, and climaxes were piled up with sweeping effect. The final chord, starting from a pianissimo and drawn up to furious fortissimo, was the signal for round after round of applause. Mr. Koussevitsky conquered. Appropriately, he insisted that the superb orchestra, Mr. Monteux's legacy to him, share in his triumph.

THIS CLIPPING FROM
BOSTON, MASS.
POST

NOV 2 1924

SYMPHONY CONCERTS
For Young People

The first of this year's series of concerts for young people will take place at Symphony Hall on Tuesday and Wednesday afternoons. Mr. Koussevitzky has set an enticing programme: Overture, Scherzo and March from Mendelssohn's music to "A Midsummer Night's Dream"; Stravinsky's version of the "Volga Boatmen's Song," hitherto unheard here; Rimsky-Korsakov's Scherzo of the Bumblebee that so delighted last week's "grown-up" audience that it brought an almost unprecedented encore; the Minuet and the Rondo from d'Indy's Suite in the Olden Style; and the Blue Danube Waltz; while Mr. Burgin as soloist will play the Canzonetta from Tchaikovsky's Concerto for the violin. Wallace Goodrich will make the introductory and explanatory remarks. As in other years, adults will be admitted only under the escort of children.

BROOKLYN, N. Y.
TIMES

NOV 2 1924

KOUSSEVITZKY COMING.

Serge Koussevitzky, who is to make his ~~debut at~~ the Brooklyn opening of the Boston Symphony Orchestra season at the Academy, on November 28, is doing things never done before at this orchestra's Boston concerts. He is introducing scores hitherto unheard in America, and if his interpretations of the classical symphonies such as Beethoven's Fifth and Brahms' Fourth are not strictly according to the letter of tradition, his readings are so eloquent and persuasive that they have been met with general enthusiasm and no dissenting voice.

THIS CLIPPING FROM
NEW YORK
WORLD

NOV 2 1924

New Scores Played By Koussevitzky.

Scores introduced to Boston by Serge Koussevitzky, conductor of the Boston Symphony Orchestra, included: Prokofieff's "Scythian Suite," which was performed in Symphony Hall Oct. 24 and 25; Albert Roussel's Symphony, Op. 23, which had its first American performance last Friday and Saturday; and Moussorgsky's "Pictures at an Exhibition," orchestrated by Ravel, which are to have their first American performance at the Boston concerts of the present week.

Mr. Koussevitzky's New York debut will take place in Carnegie Hall, Nov. 27.

THIS CLIPPING FROM
WASHINGTON, D. C.
TIMES

NOV 3 1924

Up River Volga With Abell and Famous Russ Orchestra

By JESSIE MacBRIDE.

There is a man resident in Washington who, with his wife, had the great privilege of taking part in what was perhaps one of the most unique concert tours in the world, spending ten weeks along the River Volga in Russia with Serge Koussevitzky, the new conductor of the Boston Symphony Orchestra, and his personal orchestra of 100 players.

Mr. and Mrs. Arthur M. Abell were the only Americans ever invited by Koussevitzky to make one of these tours as his guests, and they call it the most dramatic musical event of their lives—which have been full of great musical events.

For Arthur M. Abel was for twenty-five years the Berlin representative of the Musical Courier, living in Europe for twenty years and coming to Washington four years ago, as the National Capital is the home of his wife, Adeline Partello Abell, daughter of the famous possessor of the Partello violin collection which was sold here recently and which is ranked as probably the greatest private collection in the world with its four famous "Strads," a Cremona and other treasures.

"I have know Koussevitzky for more than twenty years," Mr. Abell says. "He is an idealist with very lofty aims and he visited these remote towns on the Volga in the role of a great musical missionary, preaching the gospel of the beautiful to the inhabitants of all the larger towns on the banks of that majestic river.

Art and Philanthropy.

"A special steamer had been chartered by Kosevitzky for the trip which covered 2,500 miles, or the entire navigable portion of the Volga. This was in 1914. There were no concert halls anywhere along the route, the theaters being the only available auditoriums. But I was astonished at the size and elegance of some of these theaters, which seated from 2,000 to 3,000 people and were well appointed in every respect.

"Koussevitzky did not cater to the primitive musical understanding of his Volga audiences. He gave them Beethoven's Eroica and Seventh symphonies, his E flat and G major piano concertos with Eduard Risler, of Paris, as solist; Liszt's symphonic poem, Mezeppa; Rachmaninoff's second symphony, Rimsky-Korsakow's Easter Festival Overture; Weber's Invitation to the Dance; Skryabin's second symphony; Chaikowsky's fifth and numerous smaller works."

The program not only reveals Koussevitzky and his gift of fitting an effective program to meet an occasion, but it brings these Eastern peoples nearer us through that intangible "universal language"—music. Mr. Abell speaks about their love for the "lofty" and the "beautiful," and both their enthusiasm and their rapt attention.

"It was like watching the face of an unspoiled child while listening to a beautiful fairy tale," he writes in an interesting article in the Bostin Transcript. Never had a symphony orchestra visited them before. "At Saratow a deputation of the citizens called on Koussevitzky and requested that he place the harps at the front of the stage at the concert in order that the people could see and admire those beautiful golden instruments.

"Koussevitzky spent fully $100,000 a year out of his own pocket in maintaining his orchestra of 100 men. He is the only professional musician of our times wealthy enough to maintain a private orchestra of this character. He founded the orchestra in 1909 in Moscow, recruiting it from the best performers obtainable. He paid them high salaries which assured them a good living, and they were pledged to give their services to him only.

ORIGINAL AND VITAL.

"Thus he was enabled to rehearse to his heart's content and to fully impress his own will upon his musicians—an ideal often longed for but seldom attained by other conductors.

"Koussevitzky has a wonderful feeling for dynamics, for light and shade, for strong contrasts. He possesses a volcanic temperament, but it is always kept within bounds. His conducting is very original, always interesting and extremely fascinating. But with all his originality he is never freakish or bizarre.

"His ideas of tempi in reading the classics are often at variance with the traditional ideas. Arthur Nikisch was his ideal.

"Koussevitzky's first experience as a symphonic conductor was with the Philharmonic Orchestra of Berlin, where he resided from 1903 to 1909. As a preliminary to the Berlin concerts he had practiced for a year with his own private orchestra. And there it was that he profited greatly from Nikisch's example.

"But Koussevitzky has blazed a trail of his own. His strong magnetic personality immediately establishes a contact with the orchestra and with his audience. He is about fifty years of age, tall, dark, alive, possessing elegance and style. He is a 'good dresser,'" Mr. Abell added.

"And no other professional musician of our times has done so much to foster promising young musical talents as Koussevitzky. During the six years he lived in Berlin I was intimately associated with him and to my personal knowledge he was then supporting and financing a large number of young composers and music students, mostly his own country people."

THIS CLIPPING FROM
PITTSBURGH,
PA.
POST

NOV 2 1924

BOSTON SYMPHONY ORCHESTRA

The Boston Symphony Orchestra, with its new conductor, Serge Koussevitzky, will be in Pittsburgh Friday night and Saturday afternoon, November 14 and 15, at Syria Mosque. Two different programs will be given.

FRIDAY NIGHT.

Concerto for Orchestra in D. Major.... ....Bach, C. P. E.
(Arranged by Maximilian Steinberg.)
Overture to Egmont, Op. 84........Beethoven
Pictures at an Exhibition........Moussorgsky
(Arranged by M. Ravel.)
Symphony No. 4 in E Minor, Op. 98..Brahms

SATURDAY AFTERNOON.

Symphony in G Minor (Kochel No. 550) ....Mozart
Variations on a Theme by Tschaikowsky ....Arensky
Overture "The Roman Carnival," Op. 9 ....Moussorgsky
"The Flight of the Bumble-Bee" (Scherzo from the Opera "Tsar Saltan")................Rimsky-Korsakov
The Poem of Ecstasy, Op. 54..........Scriabin

Transcript
Nov 3

TEN

Cur

THE WEEK-END BOOK: ORCHESTRA; SINGER; PIANIST; BEETHOVEN

MR. KOUSSEVITZKY, MANNERS AND CUSTOMS

A Change or Two for the Better at Symphony Hall — The People's Orchestra Resumes Its Concerts — Mr. Lamond, Serious Musician in Serious Program—Paul Robeson, Actor and Singer—Absent Shalyapin

LITTLE by little, Mr. Koussevitzky is persuading the audiences at the Symphony Concerts to the manners and customs that he reasonably desires. On both Friday and Saturday, no applause disturbed the brief pauses between the divisions of Monsieur Roussel's Symphony. Some will say that no one could possibly wish to clap "such music"; but a week before the listeners were of quite another mind toward the Fourth Symphony of Brahms. Even so, only once had the conductor to fling up that left arm, half-imperious, half-imploring for silence. Seemingly, the lesson that Mr. Monteux mildly began, is now nearly learned under the more insistent tuition of Mr. Koussevitzky. At best, interrupting and disconcerting applause between the divisions of a piece of music is mere outlet to excited nerves, more appropriate to a movie-house than to a concert-hall. At worst, it is the survival of the primitive notion that every public performance is a "show," to be treated accordingly, even as audiences ask actors to put aside their parts and speechify in their own persons. In New York the habit is dying; in Philadelphia it is dead; in London, in Amsterdam, in most German-speaking cities, it has long been obsolete. Before Mr. Koussevitzky has done, it will also have departed Symphony Hall. He has reason on his side.

Upon another point of etiquette the conductor and a few in his audiences on Friday afternoons are still at odds. It is his custom to enjoin a pause of silence upon both hearers and players before he beats the first measures of a piece. He would have the music sound upon stillness, cleaving the hushed air. So doing, he forgets the irrepressible cough of the uneasy or the catarrhal. So doing, he also forgets those who discover belatedly a desire to quit the concert and move—stately, slow and all uncomprehending—toward the chosen door. There were those that coughed and those in process of departure when Mr. Koussevitzky would begin the mourning for Siegfried last Friday afternoon. He began it—and stopped the orchestra after the first drum-beats. He said nothing; he looked nothing; he merely waited for stillness. Plainly he likes not the cough in his temple; nor regards an hour and three-quarters of symphonic music as undue exaction between luncheon and tea.

H. T. P.

180

THIS CLIPPING FROM

LOWELL MASS.
COURIER-CITIZEN

NOV 3 1924

BOSTON SYMPHONY COMES TO LOWELL

Under Its New Conductor, Celebrated Orchestra Gives Program in Auditorium.

For its first concert outside of Boston and Cambridge under the new conductor, Serge Koussevitzky, the Boston Symphony orchestra came to the Memorial Auditorium yesterday afternoon in a program that testified eloquently to the superb quality of the orchestra and the unquestioned artistry of its leader.

Opening with an old-fashioned concerto of Carl Philip Emanuel Bach, continuing with the Roman Carnival overture of Berlioz, traversing a group of shorter Russian pieces, including an orchestral arrangement of a Vocalise by Rachmaninoff, Rimsky-Korsakov's setting of "Dubinouchka," Moussorgsky's Prelude to the opera "Khovantchina," and Rimsky-Korsakov's "The Flight of the Bumble Bee," it ended in familiar musical material with the Fifth Symphony of Beethoven.

Interest naturally centred in the new conductor who has succeeded the excellent M. Monteux, coming originally from Russia, with the acclaim of stimulated and approving audiences in Paris and London and elsewhere in Europe to herald him. Happily, good reports of his ability in classic and modern music, of his skill in moulding the various elements of a great orchestra to his musical feeling and will were amply sustained by the performance here.

Tall and straight, calm, as it first seemed almost to the point of restraint, he appeared to suggest his way with the music in hand rather than to compel it. Sparing of gesture, with no trace of the spectacular in his manner, when the moment came for it there was the decisive beat that spoke of authority. In quiet passages he seemed to beckon for a beautiful tone quality. With curving, inward sweep of the arms he drew from the strings and the wood-wind sustained tones which, pulsating at the start, diminished to an exquisite pianissimo. At times, with more vigorous beat and significant gesture he brought the full sonorities of the orchestra into play, quickened pace, stirred rhythm, sought incisive accent. Always, as it seemed, there was the feeling of the melody of the music.

Through almost all the program he stimulated the orchestra and as clearly held the attention of the audience. By every test of the program here the Symphony orchestra should progress to new achievements under his leadership.

Strings, wood-wind and horn simulated in the Bach concerto the more ancient instruments for which the composer wrote. Seemingly the arrangements had been skilfully made, preserving and not distorting the old-fashioned quality of the music. Mr. Koussevitzky's way with it justified the experiment and, in the beauties of the andante alone, it was easy to understand why its simple measures had appealed to him.

For color and changing mood the overture of Berlioz gave pleasant contrast. The dance rhythms were capitally managed, the melody of the English horn songful, the climax singularly effective.

In the Vocalise arranged by Rachmaninoff the strings again were at their best, reinforced by the reeds and horns as the somewhat plaintive melody was developed.

The Song of the Volga Boatmen, familiar in the version on the records of Chaliapin, seemed somewhat obscured in the free arrangement by Rimsky-Korsakov. One got suggestions of it here and there. In itself, however, the version was effective and there was no mistaking the flavor of the Russian folk song.

To those who had heard "Boris Godounov" there were reminiscences of that opera in the prelude to Moussorgsky's "Khovantchina," suggestive of the first act in Boris. Depicting in tone the coming of dawn over the Red Square in the Kremlin at Moscow, it was marked by effective gradation of tones suggesting the first tints of dawn, the rising color and glow, the final splendor of the risen sun. Clearly Mr. Koussevitzky had visualized the picture and caught the atmosphere so that he made it felt, and that, although the composer had not strained for realism in the manner, for example, of Mascagni.

To set strings, flutes, reeds, horns, trumpets and trombones of the orchestra to simulating a bumble bee would seem as extravagant as using a battery of painters to color a pastel or a miniature. Yet Rimsky-Korsakov managed to do it successfully, and Mr. Koussevitzky, as delicately, led the players through the tricky little number, the musical bee humming and buzzing and flitting about, a rare test of delicate virtuosity for strings and flute, playful throughout and not the least bit lumbering. The first flute of the orchestra, Mr. Laurent, was deservedly bidden to share in the applause, and here, as it was in Boston, the piece was repeated to the delight of the audience. Nor need the conductor need fear criticism for
roken a Brahmin custom

he Russians came Beethoven
lose, with the familiar Fifth
ony as the music. So far as
observed in Mr. Koussevitzky's
ng of it, there is no reason to
that he will take undue liberties with the classics. There was no marked departure from the well established traditions with the music. Here and there, to be sure, it seemed more expressive than ordinary, notably in the songful measures of the andante. To those accustomed to modern dissonances Beethoven's suggestion of the tragic and sinister seems a litlte tame. Even the roll of the tympani is perhaps less startling than of old. But the music, played as it was yesterday, continues to make its impression. Under Mr. Koussevitzky, certainly, it wears well
may still be counted as among
master works, as doubtless it will
or years to come.

ductor and orchestra at oppor-
moments were warmly applaud-

ATLANTIC CITY, N. J.
UNION

NOV 3 — 1924

A Wordy Battle

It was an amusing verbal battle that was recently fought through the foyers of Boston's Symphony Hall. The Boston Symphony orchestra a short time ago opened its season under the baton of M. Serge Koussevitzky, a Russian. Not the least of the attractions of a concert by this organization is the program book, for a long time, and probably still, notably edited by Mr. Philip Hale. Much was expected of the new conductor, and, although his interpretations are various received, his ability as a musician is undenied. Whatever controveries he provoked only added spirit and enthusiasm to polite musical conversation. But the program books aroused a veritable storm.

What had been done? The editor had not violated approved musical canons, nor misplaced his dates, nor confused his themes. He had simply followed the instructions of the postoffice department and had denominated the capital of soviet Russia as Leningrad. To the conservative minded of Beacon Hill and State st. this was more than a faux pas, it was an outright insult to American traditions, and the objectors, in the usual manner, traced the subordination to Moscow, or, what seemed to them the same thing, to M. Koussevitzky. But M. Kouseevitzky retaliated by saying what is probably the truth, that he together with numerous other intelligent and cultured Russians, has nothing but enmity for the soviet, which has deprived him of his home, his small wealth, and partially of his freedom. Forthwith the Red-hunting abated, but the program books have now reverted to the older form, St. Petersburg. Even Petrograd, the name adopted by the czar during the war, was foregone in the effort to achieve complete stability.

It is small matter, prehaps, yet it reveals an amusing state of mind when "Treason" is shouted because a man uses a city name approved by its temporary rulers. If the Russians choose to call their capital Leningrad, Leningrad it is, however much one may dislike the notions of those who renamed it. As the Boston Herald points out, if, by some awful chance, Washington should be renamed Bryanville without the general consent of the citizens of this nation, Bryanville would be its name, and would so be recognized in political literary, journalistic, and even musical circles.—Springfield Union.

THIS CLIPPING FROM THE
SCHENECTADY
N. Y.
GAZETTE

NOV 3 1924

BOSTON SYMPHONY CONCERT

The arrangement made by President Richmond and Ben Franklin whereby the lecture of Walter de la Mare at Union College has been arranged for 7 o'clock and the program of the Boston Symphony concert at the armory set for 8:30, thus enabling those who desire, to attend both events, is much appreciated, a large number being interested in the two affairs. At the seat sales now in progress at the stores of Cluett and Sons, the Wallace Company and the Barney Company, there is that activity that leads to the prediction that there will be a sold out house for the concert, and indeed it would be a reflection on local musical taste if there were any other result. The fact that Schenectady is to have opportunity for the first time to see Koussevitzky conduct has added greatly to the interest in the Symphony concert, for the reports that have been received indicate that he is a great musician, a born leader, a conductor who fully appreciates his orchestra, and a man of striking personality. The concert is attracting wide interest and there will be a large percentage of music lovers from out of town in attendance.

THIS CLIPPING FROM
NEW YORK
Time

NOV 3 1924

Chicago

Mr. Honegger's *Pacific 231* (TIME, Oct. 27) has arrived in Chicago. This rhapsodic translation into musical terms of the progress of a locomotive dashing through the night recently met with an enthusiastic reception when introduced to U. S. audiences by the Boston Symphony Orchestra.

Chicago, accustomed to the rush and roar of Wolverines and 20th Century Limiteds, is a trifle blasé about locomotives—particularly musical ones. The audience reacted to Mr. Honegger's composition with chuckles rather than cheers. One Hackett, reviewer for *The Evening Post*, was particularly amused. He commented in a mood of tolerant banter. Among other things, he remarked of Mr. Honegger: ". . . he might as well amuse itself with this toy as any other."

DULUTH, MINN.
HERALD

NOV 3 1924

(Speaks), Fern

"LENINGRAD" PLACED ON BOSTON PROGRAMS ALARMS PATRIOTS

Boston seems doomed to difficulties with its symphony orchestra. When the war came it had a German conductor, and the patriotic descendants of the Revolutionary fathers had difficulty in getting Dr. Muck to play the "Star-Spangled Banner." Now it has a Russian to lead their orchestra, Serge Koussevitky, and conservative Bostonians are indignantly protesting because the word "Leningrad" has appeared several times in the program notes.

It seems that Russian musicians who were born in St. Petersburg, or in Petrograd, if you are willing to go as far as the Kerensky regime, are referred to in the program as having been born in "Leningrad," or as having been graduated from the "Leningrad Conservatory of Music." They were inclined to blame Koussevitky until it was discovered he was as indignant over the word "Leningrad" as any Back bay Bostonian could possibly be.

"I would be the last to wish to honor Lenine," he said. "I have left my country because of him. I had a fortune of more than a million in your money, and it is gone—all gone—they took it from me."

That should certainly clear Mr. Koussevitky from the Leningrad charge. But the officers and trustees of the Boston orchestra are making an investigation that may reveal nothing more than a Bolshevist typesetter or proofreader who took the liberty of changing St. Petersburg to Leningrad.

THIS CLIPPING FROM

SCHENECTADY, N. Y.
UNION

NOV 3 1924

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THIS CLIPPING FROM
ST. JOSEPH, MO.
GAZETTE

NOV 4 1924

A Wordy Battle

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THIS CLIPPING FROM

BOSTON, MASS.
HERALD

NOV 4 1924

Boston and Leningrad

(From the New York Telegram)

Indignant Bostonians have protested against the use of the word Leningrad in the program books of the Boston Symphony Orchestra, and Sergei Koussevitzky, the new conductor of the orchestra and a native of Russia, is outspoken in his earnest wish that the one-time capital of the Tsars be termed St. Petersburg or Petrograd.

Mr. Koussevitzky declares that it is because of Lenine and Trotzky that he lost a fortune of a million dollars and had to leave his own country. He would tolerate no echo of Lenine in his new domain of the Boston Symphony.

And yet, heartily as one may detest the theories and practice of the junta that rules at Moscow, a fact remains a fact. Boston is as powerless to decide the name of the Russian city on the Neva as were King Canute and Dame Partington to rule the tides of mighty ocean.

Suppose Willem Mengelberg, the Dutch conductor of the Philharmonic Society of New York, expressed an unalterable belief that the New England colonies stole a march on the New Netherlands, and in consequence informed the Philharmonic board that only if they substituted New Amsterdam for New York in the title of their society would he remain as its conductor? Suppose the Washington government insisted that the Mikado reigns at Yeddo. Suppose that Germans the world over addressed letters to "Metz" and "Strassburg, Deutschland!"

THIS CLIPPING FROM

TRENTON, N. J.
TIMES

NOV 4 - 1924

The degree to which interest in symphonic music in America has grown was shown recently when the Boston Symphony Orchestra was obliged to give two full performances of Beethoven's "Ninth Symphony" to accommodate all who wished to hear it.

THIS CLIPPING FROM

SCHENECTADY, N. Y.
UNION

NOV 4 - 1924

Duncan.

BOSTON SYMPHONY CONCERT.

That there will be a throng in attendance at the concert of the Boston Symphony at the State Armory, Schenectady, next Monday night, is shown in no uncertain manner by the demand for seats for the occasion. The seat sales are being held at the stores of Cluett and Sons, the Barney Company and at the Wallace Company, and each sale reports activity that is surprising, even though a great demand was expected. Schenectady is one of the many cities that has always been loyal to the Boston Symphony, and our people have always enjoyed immensely the visits of the orchestra, but it is evident that in the coming concert we shall hear a new Boston Symphony so potent is the effect of the conducting of Serge Kouseevitzky, the new leader of the organization. Reports of his ability that have come to us are so praiseworthy that it is difficult to believe them, but they continue after each concert that he conducts, and they certainly are convincing. He dominates the orchestra with his personality, but in every report there is some remark showing that he is the soul of generosity and that he fully appreciates the magnificent band over which he is now the head. His coming to Schenectady has no doubt stimulated the interest in the concert, and it is equally certain that he will receive a warm welcome from our people.

BOSTON, MASS.
HERALD

NOV 5 192

SYMPHONY FOR YOUNG PEOPLE

Orchestra Gives First Concert of Series—Stravinsky on Program

CHILDREN ENJOY THE PERFORMANCE

By PHILIP HALE

The Boston Symphony Orchestra gave the first of its Young People's Concerts yesterday afternoon in Symphony hall. Mr. Koussevitzky conducted. The program was as follows: Mendelssohn, Overture, Scherzo and March from the music to "Midsummer Night's Dream"; Stravinsky, Song of the Volga Bargemen; Tchaikovsky, Canzonetta from violin concerto (Mr. Burgin, violinist); Rimsky-Korsakov, The Flight of the Bumble Bee from "Tsar Saltan"; d'Indy, Minuet from Suite in D (In the Olden Style), Mr. Mager, trumpeter; J. Strauss, Waltz, "On the Beautiful Blue Danube."

What, Stravinsky for the young and innocent? Well, why not? No one gives boys and girls any longer the improving, highly moral tales of Mrs. Sherwood. We doubt if boys now clamor for "Sandford and Merton" as a Christmas gift. By the time the boys of 1924 have reached man's estate, Stravinsky may be to audiences as Haydn is today, and the girls who will then be betrothed or wedded may ask: "Can't we hear something new?" We remember when conservative concertgoers in Boston thought the symphony by blameless Cesar Franck immoral. As for Richard Strauss, when his "Till" was performed for the first time, he was a madman, a son of Belial, if not Antichrist in the guise of a composer.

This arrangement by Stravinsky of the famous song of the bargemen on the Volga was performed here for the first time. Stravinsky arranged it for wood-wind, brass and percussion instruments. It is a comparatively recent work, having been published in 1920. The text of the song, "Eh, Ughnyem," consists of a few exclamations, with six other words. As given in an English version, it reads: "Pull, boys, pull! Once again, lads, pull the rope that rows the boat, winding round yon curly birch." For the brutal practice of using human labor to haul the loaded barges up and down the Volga was not abandoned until toward the middle of the last century. There are many arrangements of the folk tune. This one by Stravinsky was played in Philadelphia by the Philadelphia orchestra on the 17th of last month.

If any one should reproach the management for allowing Stravinsky music to be played for young people, the authorities could say, with the poor girl in the story: "But it is such a little one," for, sonorously impressive as the arrangement is, it is simple and very short.

The children enjoyed the orchestra and the soloists greatly. The "Bumble Bee" was repeated. Wallace Goodrich, speaking before the selections a few well-chosen words, supplemented the helpful program notes written by Mr. Burk.

THIS CLIPPING FROM

BOSTON, MASS.
TRANSCRIPT

NOV 5 192

HARVEST OF A DAY; CONCERT FOR YOUTH; AGAIN STRAVINSKY

MR. KOUSSEVITZKY PLEASES THE CHILDREN

First Venture Into New Field—A Genial Afternoon—Thick Voice for the Volga Boatmen—Everywhere, "Pacific 231"—The Sweating Schmitt

WHEN children and young people are to hear symphonic music, Mr. Koussevitzky would plainly have the occasion pleasure rather than education; possibly because he knows there is no other way with the arts. Genial, even, would he make the atmosphere of the concert. Yesterday afternoon he beamed upon the youthful audience in Symphony Hall; waited with amused patience for chatter to subside; bowed to applause as though it were the compliment of connoisseurs; seemed as pleased as the children at a repetition of "The Scherzo of the Bee"; gave the orchestra an inch more freedom; but diminished not a whit his habitual zest and pains. Up and down the hall ran th current of mutual pleasure; while, in the opportunity of solo-pieces, Mr. Burgin, the violinist, and Mr. Mager, the trumpeter, also sped it. From the outset of these concerts, no audience has remained to the end so intent and responsive. Besides, there were Mr. Burk's program-leaflets, inimitable in kind, and Mr. Goodrich's preludes of the spoken word to add understanding to pleasure.

Unlike many of their elders, youngsters listen, unafraid and happy, to the demons of modernist music. They have no prepossessions. Not for an instant do they suspect that arch-fiends are tweaking or hammering at their ears. Open, honest and frank by virtue of their young days, they take the music for the pleasure it gives them. Consequently they listened eagerly to Stravinsky's arrangement of the "Song of the Volga Bargemen"; liked and clapped it. The piece is very brief; discards the strings; moves to heavy rhythms in ponderous masses of tone; summons the pervading, but not the only mood, of the folksong. Stravinsky sees and feels the hulking haulers tugging at the laden boats, under a leaden sky, along a bank still wintry. He hears the dull refrain, the straining, reiterated, carking, rhythm of their song. He fails to remember the birch trees that soon will be waving, leafy, in the summer air. He stands by to record with observing eye and ear, emotionless. The thick contours of his music recall these strong men, bent and knotted with the burden of their toil. Primitive men in the mass he is singing in these blocks of tone. And the rhythm and the motion plod to their stride—monotonous as the sky, endless as the river. Yet Stravinsky does not pity, much less sentimentalize. He is of an objective generation in music.

There was not a moral to another piece within Mr Koussevitzky's program. Upon the children he flashed the brightness, humor, fancy of Mendelssohn's timeless and changeless music to "A Midsummer Night's Dream." Possibly the older teens heard the fairies tripping and Bottom clomping through the Overture. Possibly they felt those wondrous chords at the beginning and the end that after a hundred years are still enchantment. (God forbid that at their time of life they should talk about them!) Anyhow, everyone "loved" the rhythmed clang of The March Mr. Burgin's violin sighed sweetly through the Canzonetta of Chaikovsky's Concerto—the bonbon of the afternoon. Yet Mr. Mager's trumpet, bright and clear as it sported and skipped through Monsieur d'Indy's olden dances, seemed more to the taste of these twentieth-century youngsters. The end was a Waltz of the elder Strauss —music long overlooked for these concerts. It set ears tingling under Mr. Koussevitzky's sustaining yet changeful hand. But why "The Blue Danube" when "Wiener Blut," "Südische Rosen" and "Künstlerleben" are open pages? If ever a waltz had a false reputation, it is this "Schöne Blaue Donau." Before long, unless the conductors repent themselves, it will be in the tradition.

Full Speed Ahead

The celebrated locomotive of Monsieur Honegger lately made its way from Chicago to New York—whether over the rails of the Pennsylvania or the New York Central does not appear—and was parked by Mr. Damrosch on the stage of Carnegie Hall. There at two concerts of the New York Symphony Orchestra, he exhibited it to audiences that received it with joyous acclamations; yet took it no more seriously than they should. Like-minded toward "Pacific, 231" were the reviewers, according to their several temperaments and tastes. Opportunely, however, The Times put a searching question:

> In America there has been raised the hue and cry of a national music which should be racy, authentic, contemporaneous in its accents. And lo! it is a Frenchman who gives us, in tones, a quality of our civilization. Honegger did it. Where, oh where! is the oppressed American composer?

He ought to be cultivating the resource, fancy, high spirits, courage wherewith such deeds are done. Monsieur Honegger in the flesh is an abounding man.

A run over the London, Midland and Scottish has also landed "Pacific, 231," at Manchester; but Mr. Langford of The Guardian could not abide it in the sacred roundhouse of the Hallé Concerts. Never before there had he heard "such an outrageous piece of unmusical realism. It had exhilaration and at times a freedom of melody which one could think admirable, but one could by no means admire the whole." At last, the opposition has a spokesman.

THIS CLIPPING FROM

SPRINGFIELD, MASS.
EVE. UNION

NOV 5 1924

BOSTON AND LENINGRAD

From the New York Telegram.

Indignant Bostonians have protested against the use of the word Leningrad in the program books of the Boston Symphony Orchestra, and Sergei Kousevitzky, the new conductor of the orchestra, is outspoken in his earnest wish that the one-time capital of the Czars be termed St. Petersburg or Petrograd.

Mr. Koussevitzky declares that it is because of Lenine and Trotzky that he lost a fortune of a million dollars and had to leave his own country. He would tolerate no echo of Lenine in his new domain of the Boston Symphony.

And yet, heartily as one may detest the theories and practise of the junta that rules at Moscow, a fact remains a fact. Boston is as powerless to decide the name of the Russian city on the Neva as were King Canute and Dame Partington to rule the tides of mighty ocean.

Suppose William Mengelberg, the Dutch conductor of the Philharmonic Society of New York, expressed an unalterable belief that the New England colonies stole a march on the New Netherlands, and in consequence informed the Philharmonic board that only if they substituted New Amsterdam for New York in the title of their society would he remain as its conductor? Suppose the Washington government insisted that the Mikado reigns at Yeddo. Suppose the Germans the world over addressed letters to "Metz" and "Strassburg, Deutschland!

THIS CLIPPING FROM THE

SCHENECTADY
N. Y.
GAZETTE

NOV 5 - 1924

BOSTON SYMPHONY CONCERT

It is pleasing to note that the importance of the coming visit of the Boston Symphony Orchestra at the armory next Monday night is given special consideration by local people, and the result is certain to be as large and brilliant an audience as any organiation could possibly desire to appear before. The orchestra will come to Schenectady in full force, with 105 men, and will be under the remarkable leadership of Serge Koussevitzky, the newly appointed conductor of the organization, and whose work has excited such fulsome praise that it is difficult to believe.

TOWN TATTLE

LOWELL MASS.
OURIER-CITIZEN

NOV 5 1924

It was unfortunate that the concert of the Boston Symphony orchestra here last Sunday did not attract a larger audience. There was by no means a scant attendance, but not so many as the merit of the performance deserved and as might have been anticipated from the fact that a new conductor was making his first appearance here. Some encouragement was to be found in the fact that the audience was not confined to those who may generally be counted upon to support a symphony concert. There were new comers, so far as personal observation went, and manifestly they were interested by the admirable performance. Whether Lowell will have another opportunity to hear the orchestra, for some time at least, is problematical. There are reports that the organization contemplates curtailing its appearances outside of Boston very materially. This, while possibly advisable from the purely artistic viewpoint, would nevertheless be a matter of regret, since the visits of the orchestra to New England cities such as our own have been of undoubted educational value.

NEW YORK
ESTABLISHED 1881
From NOV 5 1924
TRAVELER

CHILDREN HEAR SYMPHONY PLAY

The first of this year's series of concerts for young people by the Boston Symphony orchestra took place at Symphony Hall yesterday afternoon. Serge Koussevitzky conducted, and informal comments on the music to be played were made by Wallace Goodrich.

Mendelssohn's incidental music to the "Midsummer Night's Dream" began the program. Then came the Song of the Volga Boatmen, as arranged by Stravinsky for wind instruments. Of course the children could not know that they were hearing the first Boston performance of an anticipated modern piece, but surely the familiar melody did strike them as slightly strange. The composer has stressed the power, the stark severity and the eternal striving of the song rather than its sadness, as in the version sung by Chaliapin. He has made it very brief, the orchestration extremely characteristic but simple and restrained.

Richard Burgin played the violin solo in the canzonetta from Tchaikovsky's Concerto in D major, with lovely tone.

Rimsky-Korsakoy's airy trifle, "The Flight of the Bumble Bee," was given place on the program, and as at the grown-up concert a week ago Saturday, was so enthusiastically received that Mr. Koussevitzky again let precedents go by the board and repeated it.

THIS CLIPPING FROM

SCHENECTADY, N. Y.
UNION

NOV 5 1924

BOSTON SYMPHONY ORCHESTRA.

Next Monday night at the State armory will take place the much anticipated concert of the celebrated Boston Symphony of 105 men under the inspired leadership of Serge Koussevitzky, and the opinion is rife that the event will go down in local history as the finest musical treat that we have ever had in this city. There is great interest in the occasion; there will be an immense attendance, and the audience will be as brilliant as it is large. No doubt much of the interest will be centered in the appearance of Serge Koussevitzky for the word has been passed that he is reckoned as one of the greatest leaders of all time, and one Boston paper claims that he is "the greatest." The concert will be given under the management of Ben Franklin, and the seat sales are being held at the stores of the Barney Company, the Wallace Company, and at Cluett and Sons.

THIS CLIPPING FROM

LOWELL MASS.
OURIER-CITIZEN

NOV 5 1924

The Roman Carnival of Berlioz played by the Boston Symphony orchestra here Sunday, as the program book informed us, was originally intended as the introduction to the second act of the opera Benvenuto Cellini. Incidentally it is noticed that Benvenuto Cellini is one of the characters introduced in Edwin Justus Mayer's play "The Firebrand" which has recently been produced successfully in New York.

Boston
Transcript
Nov 6

MODEST MUSORGSKY NEWLY CAPARISONED BY MONSIEUR RAVEL

PIANO-PIECES TRANSLATED INTO ORCHESTRAL SUITE

"Pictures at an Exhibition" in Petersburg Now Wear Parisian Trappings—Backgrounds, Course, Contents and the Play of Four Masterful Hands

ABOVE all else in music, Musorgsky sought truth, freedom, progress. In the Petersburg and Moscow of the sixties and the seventies, the stand-patters belittled and otherwise reviled him; while never were their feet more firmly planted in the ruts of "the tradition." According to Mr. Montagu-Nathan, the older the music was, the more the musicians of those days venerated it. The best music of the previous generation they tolerated because it might one day become classic. All were agreed in ignoring the music of their own contemporaries. Musorgsky came directly into conflict with these conservatives. He took so radical a stand that he objected even to technique; because it made students look backward for their musical development, instead of forward. He was himself too impatient of technique to acquire any considerable knowledge of it, and in this deficiency lie a partial weakness and, at the same time, a recurring source of strength to his music. As composer with no other mind than his own, as forerunner of much music of the present, he cannot be denied. His work affirms for him.

Musorgsky was a realist. He detested mysticism, and tended toward graphic representations of movement and gesture. His piano-pieces, "Pictures at an Exhibition," to be heard at the Symphony Concerts this week in the orchestral version of Monsieur Ravel, are not the least of his exercises in objective delineation by tones. Yet he was writing music, and to it emotional sensation is also necessary. From an ox-cart lumbering over a Polish steppe; from the sights and sounds of a market-place; from ancient and hallowed gate rising upon his eyes and spirit, Musorgsky could receive it.

"Pictures at an Exhibition," ten piano pieces once played in Boston, and within memory, by Mr. Bauer, are memorial in music to Musorgsky's friend, Victor Hartmann, the architect. Shortly after Hartmann's death, his sketches and water-colors were collected and shown publicly. The composer frequented them, lingered over nine; finally found them stirring him to music-making. At the beginning he set an introduction. With Interludes, labelled "Promenades," he linked several divisions. In this prelude and these intermezzi, he reflected his own moods before the several pictures, and gave also to a series of short pieces continuity and unity. The motiv of The Introduction, variously recurring, is the binding force.

As some say, while Musorgsky wrote the music for piano, he intended ultimately to rewrite it for orchestra. In fact, the more individual and characteristic numbers imply a composer with an orchestra, rather than a piano, in mind for medium. He was, however, infirm of both will and body. When he died, "Pictures at an Exhibition" had not changed dress. As Western Europe discovered Musorgsky and also how few symphonic pieces he had left behind, it began to repair his omission. Already Sir Henry Wood, the conductor in London, and Monsieur Ravel, the composer in Paris, have scored the "Pictures" for orchestra. An obscurer Russian, has also done the job.

After the Introduction first enters "The Gnome." Here a little dwarfed being takes his way in halting and awkward manner. The irregular rhythm portrays his clumsy steps. The trumpet has the theme of the little creature.

A Promenade leads to the second Picture, wh evokes the atmosphere

ines a little for himself; is a marvel of harmonic and instrumental devices.

In the Eighth Picture, "Catacombs in Paris," Hartmann has limned himself wandering about the subterranean passages, lantern in hand. Musorgsky makes him speak to the dead bones, "Con Mortuis in Lingua Mortua." Lights shining from the rows of skulls are heard as shimmering tremolo from the violins. The saxophone again enters.

The next Picture gives us "Baba Yaga," the witch of Russia, who travels about in her mortar frightening, kidnapping and, on occasion, eating children. Celesta, xylophone, tam-tam, harps, are forthwith added to Monsieur Ravel's choirs. The old witch of Russian folk-lore—whom Lyadov has also caught into tones—vanishes. For final turn, Musorgsky sets before the Bohatyr Gate of Kiev, chief and ancient portal to the city. A Russian epic style, recalling the old church modes, establishes a new atmosphere. The wind choirs, which begin alone, are interrupted by religious song. The ecclesiastical melody passes from one group of instruments to another. Slower, ampler, more impressive grow the periods. The finale rounds in music of power and sweep.

Parisians consider Ravel's transformation of these piano-pieces one of his finest contributions to modern music. Upon those pages, they say, he has surpassed himself in the intuitive and suggestive orchestration of which he is past master. Typically French as is his procedure, he still keeps the flavor and spirit of Musorgsky's sketches. Yet "Pictures at an Exhibition" have not been extolled always and everywhere. Some call them formless, incomprehensible. But they are picturesque, inventive, unbelievably descriptive. Now and again Musorgsky's theories have crept into the music. Few will discover them. None will find them bar to pleasure. C. S. S.

THIS CLIPPING FROM
ALBANY, N. Y.
JOURNAL
NOV 6 1924

BOSTON SYMPHONY NOV. 10

Serge Koussevitzky Will Conduct Concert in Schenectady Armory

On account of the fact that Serge Koussevitzky, the new conductor of the Boston Symphony orchestra, will make his first appearance in this section in Schenectady, with the orchestra at the state armory, Monday evening, Nov. 10, under the management of Ben Franklin, as well as for general knowledge, a few facts in regard to the famous artist will prove of interest.

Serge Koussevitzky was born in Tver, North Russia in 1874. He received his first musical knowledge at home. At the age of 12 he became concert master of the theater orchestra of his native town, a post that he held for two years. His duties were to compose whatever music might be required for the plays put on at the theater and to conduct the entr'actes. At 14 he went to Moscow to continue his studies, and he chose for special study the double-bass. On this he developed extraordinary ability, and became double-bass soloist of the orchestra at the Imperial opera at Moscow. In 1907 he formed, out of the pupils of the Berlin Hochschule, an orchestra with which he worked for two years, studying chiefly the classics and Wagner. He returned to Russia in 1909, and organized the Koussevitzky orchestra that soon became famous; it was made up of the best players from other Russian orchestras. The men were engaged by the year, and were barred from giving their services to any other organization, or to any other concerts than those of Koussevitzky. In 1921 he founded those Paris concerts of his that are now so famous. Then he divided his time between Paris and London, being equally successful in each town, and he has conducted in Barcelona, Madrid, Rome, Berlin, and Warsaw.

The seat sale for the concert is being held at the Schenectady store of Cluett and Sons, but Albany patrons may phone or mail orders to Mr. Franklin at 18 Chestnut street, and he will give these requests his personal attention.

ITHACA, N. Y.
JOURNAL NEWS
NOV 6 1924

Forthcoming Program Of Boston Symphony Charming Combination

The program of the Boston Symphony Concert in Bailey Hall on November 12 presents an interesting and varied combination of classic and modern music. Of the program Prof. Otto H. Kinkelday says:

"The music of the 18th century is represented by a so-called concerto orchestra by Philip Emmanuel Bach, the best known of the sons of the great John Sebastion. Philip Emmanuel's place in the development of music is marked by his departure from the style of his illustrious father. The severity of John Sebastian's idiom gives place to a lighter, more sprightly form of musical expression, which Philip Emannuel acquired by a closer imitation of the contemporary French style in music, the "galant" style it was called in those days. The Concerto was originally written in three short movements for strings only. No single individual assumes the solo role as in a modern concerto, but small groups of solo players now and then take up the thread of this musical "galanterie" and justify the title. The Boston Symphony Orchestra will play a modern arrangement by the Russian composer, Maximilian Sternberg, who has enriched and enlivened the whole work by the addition of wind instruments.

"The classic and the romantic types are represented on the program by Beethoven and Brahms. Beethoven's overture to Goethe's drama "Egmont" is still one of the master's most popular works in this form. Brahm's last symphony, the fourth, in E minor, though not so lovable as the second, is preferred by many for the wealth and variety of its themes and characteristic Brahmsian orchestral colors. At its first performance the audience clamored for a repetition of the merry third movement. While the last movement, a set of some thirty variations on a simple theme of eight chords announced by the wind instruments, puzzled the formalists but intrigued the naive hearer by its Kaleidoscopic effects.

"The novel work which will be played between the Beethoven overture and the Brahms symphony is the strange and unfortunate Moussorgsky's suite 'Pictures at an Exposition.' The composer Boris Godunov after visiting an exhibition of drawings by his deceased friend, the architect Victor Hartmann, attempted to describe his impressions in music for the piano. They were weird drawings, some of them, and others were comical. The music is equally weird or comical. The French composer Maurice Ravel has arranged them for a modern orchestra. This is the catalogue of the pictures.

"1—A clumsy gnome with twisted legs; 2—An old castle and a singing troubadour; 3—Children disputing in the Tuileries; 4—A polish ox cart; 5—Ballet of chickens in their shells; 6—Samuel Goldenberg, a rich Polish Jew and his poor neighbor Schmuyle; 7—Limousin market women in a quarrel; 8—Catacombs; 9—The hut on fowls' legs of the Russian witch, Baba Yaga; 10—The Bohatyr's gate at Kiev."

Tickets for the concert are on sale at the Co-Op and the Corner Bookstore.

Boston
Transcript
Nov 6

Incidents and Prospects

On Friday afternoon and Saturday evening of next week there will be no Symphony Concerts. From Monday through Saturday Mr. Koussevitzky and the orchestra wil wander westward—to Schenectady, Troy, Ithaca, Buffalo, Pittsburgh: cities to which a conductor of his note and powers comes seldom. These journeys are taxing, and at the Symphony Concerts of Friday, Nov. 21, and Saturday, Nov. 22, the program will run lightly. For novel piece it contains nothing more exacting than a little eighteenth-century Symphony by Boccherini—in C-major, Op. 16; No. 3—one of Mr. Koussevitzky's pet discoveries. Upon four familiar numbers, however, he will lay a transforming hand: Strauss's tone-poem, "Til Eulenspiegel"; Debussy's Symphonic Sketches, "The Sea"; Wagner's "Siegfried Idyl"; Mozart's Overture to "Figaro's Wedding."

Mr. Martino and his Eighteenth-Cent

LANCASTER, PA.
NEWS ERA
NOV 6 1924

INTERESTING PROGRAMS BY NEW BOSTON CONDUCTOR

Sergei Koussevitzky, the new conductor of the Boston Symphony Orchestra has brought a large quantity of music from Europe with him, and it is assured there will be much interest in the season's programs. He will introduce to America such scores as Honneger's Pacific 231; Moussorgsky's Pictures at an Exhibition, arranged by Ravel, and new music of Prokofieff, Bax, Respighi, de Falla and Vermeulen.

Other composers to be included are Stravinsky, Rimsky-Korsakoff, Rachmaninoff, Ravel, Debussy, Strauss, Wagner and Berlioz. There will be standard symphonies of Mozart, Haydn, Beethoven, Schubert, Schumann, Brahms, Tschaikowsky, Bruckner, Elgar and so forth. Music by American composers will be well represented.

When Koussetvitzky conducted his own orchestra in Moscow and Petrograd, his programs were celebrated for their unusual scope and inclusiveness. He then gave additional series each spring of the principal works of a single composer, such as Bach, Beethoven, Rimsky-Korsakoff and Tschaikowsky. In Paris and London more recently Loussevitzky was noted as a conductor of great range and sympathy for the composers of each epoch and each nationality.

Bostoy
Herald
Nov 6

amusement devices.

Mr. Koussevitzky evidently was greatly pleased at rehearsal with Arensky's Variations on a Theme by Tchaikovsky which was announced for performance at the Symphony concerts tomorrow afternoon and Saturday evening, for he dropped the piece from the program, which now stands as follows: Beethoven, Overture to "Egmont"; Mozart, Symphony, G minor; Debussy, Two Nocturnes; Moussorgsky's "Pictures at an Exhibition," arranged for orchestra by Ravel (first time in America).

Moussorgsky was a great friend of the architect, Victor Hartmann, who died in 1873. An exhibition of Hartmann's drawings and pictures was held in his memory, and Moussorgsky, wishing to pay tribute to his friend, wrote 10 piano pieces, naming each one after a picture, and introducing them with "Promenade," which is supposed to suggest the gait of the spectator and impressions made on him. "The composer," says Stassov, "here shows himself walking to and fro, now loitering, now hurrying to examine a congenial work. Sometimes his gait slackens; Moussorgsky is thinking sadly of his dear friend."

These pieces were entitled, Gnomus, The Old Castle; Tuileries, representing sports and quarrels of children in the gardens; Byalo, a Polish cart with huge wheels drawn by oxen; Ballet of Chickens in Their Shells, intended for a ballet "Trilby"; Samuel Goldenberg and Schmuyle, representing two Polish Jews, one fat and prosperous, the other lean and begging; Bickering Market-women at Limoges; The Catacombs, showing Hartmann visiting the catacombs in Paris by the light of a lantern; The Hut on Fowls' Legs, a design for a clock in the shape of Baba-Yaga's hut. (She was a witch, fond of collecting human bones, traveling about in a mortar, which she urged on with the pestle—Liadov's musical sketch named after her has been performed here at Symphony concerts); and the Bogatyr's Gate at Kiev—the drawing was a proposed design for a massive gate whose cupola was in the shape of a Slavonic helmet.

The piano pieces were brought out in Boston by Harold Bauer.

Eight of them were orchestrated by Touschmalov and performed at Leningrad in 1891. Sir Henry Wood then tried his hand at orchestration for London. Ravel, well acquainted with Russian music, in conversation with Mr. Koussevitzky, expressed his liking for these "Pictures" and gladly accepted Mr. Koussevitzky's invitation to orchestrate them. Ravel's arrangement was produced by Mr. Koussevitzky at one of his concerts in Paris (May 3, 1923). A still later orchestration is by Leonidas Leornadi, a pianist and composer in Paris, who conducted his work in that city last June.

Notes and Lines:

THIS CLIPPING FROM
ASBURY PARK, N. J.
PRESS
NOV 6 1924

Editorial Mirror

A WORDY BATTLE

It was an amusing verbal battle that was recently fought thru the foyers of Boston Symphony hall. The Boston Symphony Orchestra a short time ago opened its season under the baton of M. Serge Koussevitzky, a Russian. Not the least of the attractions of a concert by this organization is the program book, for a long time and probably still notably edited by Mr. Philip Hale. Much was expected of the new conductor, and, altho his interpretations are various received, his ability as a musician is undenied. Whatever controversies he provoked only added spirit and enthusiasm to polite musical conversation. But the program book aroused a veritable storm.

What had been done? The editor had not violated approved musical canons, nnr misplaced his dates, nor confused his themes. He had simply followed the instructions of the post-office department and had denominated the capital of Soviet Russia as Leningrad. To the conservative minded of Beacon Hill and State street this was more than a faux pas, it was an outright insult to American traditions, and the objectors, in the usual manner, traced the subordination to Moscow, or, what seemed to them the same thing, to M. Koussevitzky. But M. Koussevitzky retaliated by saying what is probably the truth, that he, together with numerous other intelligent and cultured Russians, has nothing but enmity for the Soviet, which has deprived him of his home, his small wealth, and partially of his freedom. Forthwith the Red-hunting abated, but the program books have now reverted to the older form, St. Petersburg. Even Petrograd, the name adopted by the czar during the war, was foregone in the effort to achieve complete stability.

It is small matter, perhaps, yet it reveals an amusing state of mind when "Treason" is shouted because a man uses a city name approved by its temporary rulers. If the Russians choose to call their capital Leningrad, Leningrad it is, howevermuch one may dislike the notions of those who renamed it. As the Boston Herald points out, if, by some awful change, Washington should be renamed Braynville without the general consent of the citizens of this nation, Braynville would be its name, and would so be recognized in political, literary, journalistic, and even musical circles. — SPRINGFIELD UNION.

In a new play a

BOSTON, MASS.
TRANSCRIPT
NOV 6 1924

Incidents and Prospects

On Friday afternoon and Saturday evening of next week there will be no Symphony Concerts. From Monday through Saturday Mr. Koussevitzky and the orchestra wil wander westward—to Schenectady, Troy, Ithaca, Buffalo, Pittsburgh: cities to which a conductor of his note and powers comes seldom. These journeys are taxing, and at the Symphony Concerts of Friday, Nov. 21, and Saturday, Nov. 22, the program will run lightly. For novel piece it contains nothing more exacting than a little eighteenth-century Symphony by Boccherini—in C-major, Op. 16; No. 3—one of Mr. Koussevitzky's pet discoveries. Upon four familiar numbers, however, he will lay a transforming hand: Strauss's tone-poem, "Til Eulenspiegel"; Debussy's Symphonic Sketches, "The Sea"; Wagner's "Siegfried Idyl"; Mozart's Overture to "Figaro's Wedding."

Mr. Martino and his Eighteenth-Century Symphony Orchestra are ready to resume their concerts of ancient music in the smaller and better attuned auditorium of Jordan Hall. There they will make new beginning on Wednesday evening, Dec. 3. Back even to a Venetian of the fifteenth century, Giovanni Gabrieli, will they go for a nine-voiced piece.

The People's Symphony Orchestra is again taking courage with itself and its public. Next Sunday afternoon it will play nothing less at the St. James Theater than Frank's testing tone-poem, "Daughters of Æolus." Again no Symphony stands on the program.

THIS CLIPPING FROM THE
GAZETTE
NOV [illegible] 1924

Best Editorials of the Day

A WORDY BATTLE.

It was an amusing battle that was recently fought through the foyers of Boston's Symphony Hall. The Boston Symphony Orchestra a short time ago opened its season under the baton of M. Serge Koussevitzky, a Russian. Not the least of the attractions of a concert by this organization is the program book, for a long time and probably still notably edited by Mr. Philip Hale. Much was expected of the new conductor, and, although his interpretations are variously received, his ability as a musician is undenied. Whatever controversies be provoked only added spirit and enthusiasm to polite musical conversation. But the program books aroused a veritable storm.

What had been done? The editor had not violated approved musical canons, nor misplaced his dates, nor confused his themes. He had simply followed the instructions of the Postoffice Department and had denominated the capital of Soviet Russia as Leningrad. To the conservative minded of Beacon Hill and State Street this was more than a faux pas, it was an outright insult to American traditions, and the objectors, in the usual manner, traced the subordination to Moscow, or what seemed to them the same thing, to M. Koussevitzky. But M. Koussevitzky retaliated by saying what is probably the truth, that he, together with numerous other intelligent and cultured Russians, has nothing but enmity for the Soviet, which has deprived him of his home, his small wealth, and partially of his freedom. Forthwith the Red-hunting abated, but the program books have now reverted to the older form, St. Petersburg. Even Petrograd, the name adopted by the Czar during the war, was foregone in the effort to achieve complete stability.

It is small matter, perhaps, yet it reveals an amusing state of mind when "Treason" is shouted because a man uses a city name approved by its temporary rulers. If the Russians choose to call their capital Leningrad, Leningrad it is, however much one may dislike the notions of those who renamed it. As the Boston Herald points out, if, by some awful chance, Washington should be renamed Bryanville without the general consent of the citizens of this nation, Bryanville would be its name, and would be recognized in political, literary, journalistic, and even musical circles.—Springfield Union.

THIS CLIPPING FROM THE
SCHENECTADY
N. Y.
GAZETTE
NOV 6 1924

BOSTON SYMPHONY CONCERT.

A visit to the seat sales being conducted at the stores of Cluett and Sons, the Barney Company and the Wallace Company for the concert of the Boston Symphony Orchestra at the armory Monday night, will readily convince the visitor of the immense interest in the concert, the indications being that the house will be sold out before Saturday. The program of the event will include the concerto in D major by C. P. A. Bach, and arranged by Maximilian Sternberg; the overture to Weber's "Oberon", Beethoven's Fifth Symphony and a group of Russian pieces which the great Russian conductor has brought to America with him, and which are replete with character and charm. They include: Arensky's Variations on a Theme of Tchaikovsky; Rachmaninov's "Vocalize;" Rimsky-Korsakov's "Dubinouchka;" Moussorgsky's prelude to "Khovantchina;" and Rimsky-Korsakov's scherzo, "The Flight of the Bumble Bee."

"Vocalize," the wordless song of Rachmaninov, which is well known the world over, was arranged by the composer for orchestra, while he was in Russia, especially for Mr. Koussevitzky's concerts in Moscow in the season of 1915-16.

"Dubinouchka" is the name of the policeman's club which was often felt and feared in Russia under the imperial regime. This folk song was another version of the song of the Volga Bargemen, "Ay—ouchnem." Rimsky-Korsakov presents it in a march rhythm. The revolutionary version came later.

The two great monuments of Moussorgsky's genius are his operas, "Boris Godunov" and "Khovantchina." The prelude to the latter depicts the coming of dawn over the Red Square in the Kremlin at Moscow. The piece has its distinct color and mood suggestive of the subject.

"The Flight of the Bumble Bee" is a little Scherzo from Dimsky-Korsakov's fairy opera Tsar Sultan in which a prince transforms himself into a bee for his own purposes. The charm of this tiny piece is evident from the fact that when Mr. Koussevitzky performed it in Boston, an encore was demanded and granted for the first time since the first beginnings of the orchestra, 40 years ago.

* * * *

CLIPPING FROM
GLENS FALLS, N. Y.
TIMES
NOV 6 1924

he ceremony.

ST. MARY'S STUDENTS WILL HEAR BOSTON ORCHESTRA

Several students of St. Mary's Music department will go to Schenectady Monday evening to hear the Boston Symphony Orchestra, which plays in ~~the armory~~ there on that evening. This is another instance of the consistency of study in St. Mary academy. The students are encouraged to take advantage of every opportunity to improve their appreciation by hearing the best music possible as well as to study it. Autos will leave St. Mary's academy at 5:30 o'clock Monday afternoon.

THIS CLIPPING FROM
AMSTERDAM, N. Y.
RECORDER
NOV 6 [illegible]

Boston Symphony Concert in Schenectady.

As is usual at the more important concerts in Schenectady, the audience at the concert of the Boston Symphony orchestra at the state armory in that city next Monday night, will contain a large delegation from Amsterdam, and the importance of the occasion justifies the journey.

The seat sales are being conducted at the stores of Cluett & Sons, the Wallace company and at the Barney company, and all will accept mail and 'phone orders, this in order to accommodate out of town patronage. The program of the concert will include the Overture to "Oberon," by Weber; the Concerto in D major by C. P. A. Bach; the Beethoven Fifth Symphony, and a group of Russian which Conductor Koussevitzky has brought to America with him, and which are replete with character and charm. They include: Arensky's Variations on a Theme of Tchaikovsky; Rachmaninov's "Vocalize;" Rimsky-Korsakov's "Dubinouchka;" Moussorgsky's Prelude to "Khovantchina," and Rimsky-Korsakov's Scherzo, "The Flight of the Bumble Bee."

BROOKLYN, N. Y.
EAGLE
NOV 7 1924

HONEGGER'S "Pacific 231" was again repeated at the first of the Symphony Society Thursday matinees in Carnegie Hall. When Mr. Damrosch by chance lays his conductor's hand upon a popular novelty he is certain to get its full value from it—it is good for at least two performances in each of the subscription series of his orchestra.

The music with which Honegger has evoked the "visual impression and physical sensation" of a locomotive retains its impressiveness after several hearings, and urges one the more strongly to hear another director—say Sergi Koussewitsky—give his version of it. For the performance, not alone of Honegger but of the entire program yesterday, was far below par.

Particularly in the accompaniment to the Schumann Concerto, played by Ossip Gabrilowitsch, did the band show need of more careful rehearsing, more discipline, more vigor from its conductor. All too frequently the orchestra played and Damrosch waved his arms in merry obbligato. The wood wind groups were sadly uneven in attack, failing to come in instantly upon the beat (which Mr. Damrosch did not properly indicate). In the strings, details were slurred over where such a proceeding was opposed to the character of the music—the theme, for instance, of the concerto's last movement must be played staccato and not be a lazy legato. Mr. Gabrilowitsch labored under the difficulty of this accompainment and gave a poetic, individual interpretation of this romantic masterpiece.

The complete program included the "Fingal's Cave" overture of Mendelssohn, Haydn's "London" Symphony and an adagio for strings by Lekeu.

* * *

CLIPPING FROM
BOSTON, MASS.
TRANSCRIPT
NOV 7 1924

CONCERT-CHRONICLE

In Many Modes and Musics

THE crescent appreciation of Mr. Koussevitzky continues. In Sanders Theater, at the second concert of the Cambridge season of the Boston Symphony Orchestra he gained last evening in that quarter, further satisfactions in such portion of his audience as wished to hear more of his readings in the classics. Indeed, perhaps the most paradoxical turn in the criticisms of his work that preceded him in the United States, was the insistence on the fact that a man who had, in the last few years, particularly, devoted so much attention to the scores of the moderns and ultra-moderns, could, at the same time, give the strictest classical interpretation of Brahms and Beethoven. Could it be possible that the hysterical emotion and inordinate ecstasy usually associated with the more florescent things of Prokoviev, Skryabin, Stravinsky, and Bliss, might not carry over into the reading of the more rigorous line of Beethoven's Fifth Symphony or Brahms's Fourth? The strictest conformist in literature, at the time when he is writing, is a romantic. He cannot well be otherwise. By newer and later standards he becomes to varying degree a classicist. Mr. Newman applies such a doctrine to the composer of music. But the conductor can be neither alone. He must feed on the same stuff that nourishes the experimenter, the radical; and, similarly, he should be exceedingly close to the spirit of composers of another generation if he would be a recognized protagonist. Certainly Mr. Koussevitzky is that Indeed, in the very fact that his head completely commands his heart, that in the bewilderment of wild light dancing on the dissonances of some latter-day piece, he is positive and certain of his step, is the finest possible assurance that he must be intellectually close to the spirit of the original of whatever comes to hand.

At last evening's concert Mr. Koussevitzky conducted the Fourth, E Minor, Symphony of Brahms, placing it in the sunny position of last on the program. From the outset to the end he laid particular emphasis on the color that hovers about the constant recurrence of theme, the clarion intonation of horns in the second andante movement, the strepitant, sporadic outbursts of brass, and the scattering flute notes. He found, too, an impelling glorification in it, less the insistent tragedy of life that Brahms's biographer, Kalbeck, there discovered; more of the ascendant carnival tone and exaltation. In the final movement, especially, the conductor lapsed into a pronouncedly methodical mood with an easier tempo than is usually taken, perhaps as an additional accentuation of its majestic proportions.

For the earlier half of the program Mr. Koussevitzky selected a number of things. First, he played the D major Concerto of Karl Philipp Emanuel Bach, son of John Sebastian, as arranged by Steinberg at Mr. Koussevitzky's request. It is a rather lovely thing with a middle andante movement quite superior to the rest of it in point of inspiration. It sounded, perhaps, strange in its augmented state; and the third, and allegro, movement generated less charm in substance than in animation of rhythm. The ecstatic heights of Wagner were climbed again in "Der Venusberg" from "Tannhauser." Mr. Koussevitzky is here supreme, and stands in the midst of Wagnerian splendor as one who again and again rears up some towering battlement only to crash it to the ground. There is not other way to describe it. The complete inoscillation of brass which he sets forth above strings and wood-wind is superb, and the effect of its multiple yet sword-edged tone as it rises. shatters and fails, is interminable. "Der Venusberg," after its ultimate descent from chaotic glory, suffers the fate of protraction. It is too long, and even the beauty of its more modulated measures, delicately phrased as they were, cannot then quite save it from itself.

Musorgsky's Prelude to "Khovanchina" is a rather suggestive picture of dawn over the Red Square in the Kremlin in Moscow. A certain dire import sounds in the basses, captured and quickened by the kettle drum. That delightful excerpt from Rimsky-Korsakov's opera, "The Fairy Tale of Tsar Saltan," was exquisitely painted. W. H. Hudson himself, who delighted so infinitely in the sounds and volutions of insects, must have marvelled at this. The strings, it is apparent, sketch the line-flight of the bee; the buzzing tremolo, darting suddenly into a run on the flute, then closely approximates its varying loops and swirls, and final dash. Mr. Laurent did adequate justice to the part. The "Flight" was repeated (as when Mr. Koussevitzky played it in Paris and in Boston), surely an almost unremembered event in Sanders Theater.

D. McC.

THIS CLIPPING FROM
OAKLAND, CAL.
TRIBUNE
NOV7 1924

A WORDY BATTLE.

It was an amusing verbal battle that was recently fought through the foyers of Boston's Symphony hall. The Boston Symphony Orchestra a short time ago opened its season under the baton of M. Serge Koussevitzky, a Russian. Not the least of the attractions of a concert by this organization is the program book, for a long time and probably still notably edited by Philip Hale. Much was expected of the new conductor, and, although his interpretations are various received, his ability as a musician is undenied. Whatever controversies he provoked only added spirit and enthusiasm to polite musical conversation. But the program books aroused a veritable storm.

What had been done? The editor had not violated approved musical canons, nor misplaced his dates, nor confused his themes. He had simply followed the instructions of the postoffice department and had denomniated the capital of Soviet Russia as Leningrad. To the conservative minded of Beacon Hill and State Street this was more than a faux pas, it was an outright insult to American traditions, and the objectors, in the usual manner, traced the subordination to Moscow, or, what seemed to them the same thing, M. Koussevitzky. But M. Koussevitzky retaliated by saying what is probably the truth, that he, together with numerous other intelligent and cultured Russians, has nothing but enmity for the Soviet, which has deprived him of his home, his small wealth, and partially of his freedom. Forthwith the Red-hunting abated, but the program books have now reverted to the older form, St. Petersburg. Even Petrograd, the name adopted by the Czar during the war, was foregone in the effort to achieve complete stability.

It is small matter, perhaps, yet it reveals an amusing state of mind when "Treason" is shouted because a man uses a city name approved by its temporary rulers. If the Russians choose to call their capital Leningrad, Leningrad it is, however much one may dislike the notions of those who renamed it. As the Boston Herald points out, if, by some chance, Washington should be renamed Bryanville without the general consent of the citizens of this nation, Bryanville would be its name, and would so be recognized in political, literary, journalistic, and even musical circlies.—Springfield Union.

THIS CLIPPING FROM
BALTIMORE,
MD.
EVE. SUN
NOV 7 1924

MUSIC

By F. W. S.

NEXT WEEK will bring to this city the second of the large out-of-town organizations which have become a feature of the musical life of Baltimore, this being the New York Symphony Orchestra, under the direction of Walter Damrosch, and there will remain only the visit of the New York Philharmonic, of which the scholarly Willem Mengelberg is the leader, and the appearance, late in the season, of the Boston Symphony Orchestra, under its ~~new captain~~, Serge Koussevitzki, which is on the season's schedule for a single concert, to complete the list of large orchestral bodies to afford the Monumental City an opportunity of hearing big works in an adequate setting.

The New York Symphony Orchestra will makes its seasonal bow on next Wednesday evening at the Lyric, and Mr. Damrosch has arranged a program that combines compositions rarely heard here with others which have been given again and again, and with which the public is, therefore, fairly familiar.

THIS CLIPPING FROM

CORTLAND, N. Y.
STANDARD

NOV 7 1924

BOSTON SYMPHONY ORCHESTRA

Concert at Bailey Hall, Ithaca, on Wednesday, Nov. 12

The winter series of concerts put on at Bailey hall, Ithaca, by Cornell university, will begin on Wednesday evening, Nov. 12, by the Boston Symphony orchestra of 104 musicians under the leadership of Serge Koussevitzky. This is the forty-fourth season of this world famous orchestra. At this concert this conductor, a European celebrity, will be seen for his first season in America. He is considered the most striking figure and dominant personality in the recent orchestral concerts in London and Paris. His earlier career in Russia was most conspicuous in the famous orchestra which he organized in Moscow.

The reputation of the Boston Symphony orchestra as one of the leading organizations of its kind in America and in the world is too well known to need comment.

Course tickets for the five entertainments range in price from $4 to $10 and every seat in Bailey hall is a good one to hear music.

Single tickets for the Boston Symphony orchestra are now on sale at the Co-Op and the Corner Bookstore at Ithaca for from $1 to $2.50, according to location, every seat being a good one. Mail orders should be acompanied by remittance payable to Cornell university. Enclose self-addressed stamped envelope for return of tickets.

THIS CLIPPING FROM THE

SCHENECTADY
N. Y.
GAZETTE

NOV 7 1924

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THIS CLIPPING FROM

SCHENECTADY, N. Y.
UNION

NOV 7 1924

BOSTON SYMPHONY ORCHESTRA.

A change has been made in the program of the Boston Symphony concert at the State Armory, next Monday night, that will be accepted as a decided improvement. The Overture to "Tannhauser" will not be played, but in its place will be presented the Overture to "Oberon" by Weber, and the concerto in D major by C. P. A. Bach, arranged by Maximilian Steinberg. Otherwise the program will remain the same as that received in advance.

In speaking of the Koussevitzky interpretation of Beethoven, Henry T. Parker, critic of the Boston Transcript, said:

"Upon the Fifth Symphony Mr. Koussevitzky laid the hand of power, as one who would set it newly aflame with the composer's passion. At will he lifted the orchestra to its utmost sonorities. At will, as in the transition from scherzo to finale, he held it almost in suspensive rustle. For it, he phrased, as by a human voice, the songful measures of the Andante. Deep were the euphonies. At every turn, moreover, the conductor was master of line, progress, ascent."

A soldout house is the prediction for the Schenectady concert on Monday night, and the seat sales at Cluett and Sons, the Barney Company and the Wallace Company back up the prediction.

S CLIPPING FROM THE

CHENECTADY
N. Y.
GAZETTE

NOV 7 1924

* * * *

BOSTON SYMPHONY CONCERT.

It will be well for those who have received the program of the concert of the Boston Symphony Orchestra at the armory Monday night to know that there has been a change in the arrangement. The overture to Tannhauser will not be played, but in its place will be the Concerto in D major, by C. P. A. Bach, arranged by Maximilian Steinberg, and the Overture to "Oberon" by Weber. Otherwise the program will remain the same. In speaking of the Koussevitsky interpretation of Beethoven's Fifth Symphony which, by the way, will be the symphony for the concert, Philip Hale of the Boston Herald had this continent after it production in that city:

"Those who feared lest Mr. Koussevitsky would give a sensational, theatrical performance of the Fifth Symphony, that he would startle the ultra-conservative by his licentious treatment, must have been bitterly disappointed. He gave a conspicuously sane and noble performance. Perhaps the Andante was taken a shade slower than is customary—after all it is an Andante con moto—but by his choice of pace fine points in the detail were deftly brought out. Admirable was his contrasting the main body of the Scherzo with the tumultous Trio. The mysterious transition to the Finale was never more mysterious, and the stately beginning of the Finale for once not hurried shouting, led to a vital reading of pages that have to some seemed, when treated too respectfully, that is perfunctorily, a falling off from the grandeur of the first measures. For Mr. Koussevitzky's interpretations and the orchestral performance throughout the concert there is nothing but priase."

The seat sales for the Schenectady concert, being conducted at Cluett and Sons, the Wallace Company, and the Barney Company continue so active that they may be accepted as a guarantee of sold out house for the big event.

NEW YORK
ESTABLISHED 1881
NOV 8 1924
From
TIMES UNION
Albany, N. Y.

Dorp To Hear Boston Symphony Orchestra

There will be a large delegation of musical enthusiasts from Albany in attendance at the concert of the Boston Symphony Orchestra of 105 men, under the superb direction of Serge Koussevitzy, at the State armory, Schenectady, Monday night, and the importance of the event justifies the journey. The concert will mark the first appearance of Koussevitzky in the Albany radius, and his coming has aroused intense interest. The concert is given under the management of Ben Franklin, and orders for tickets may be sent to him at 18 Chestnut st. The Schenectady seat sales are being held at the stores of Cluett and Sons, the Wallace Company and the Barney Company and it is well to remember that cars of the Schenectady Traction company pass the door of the armory. The program will be as follows:

Concerto for orchestra in D major, arr. by Steinberg, C. P. A. Bach, allegro moderate, andante lento moto, allegro.

Overture to "Oberon," Weber; (a) "Vocalize," arr. by composer for orchestra, Rachmaninov; (b) "Dubinouchka" (folk song) Rimsky-Korsakev; (c) prelude to opera "Khevantchina," Moussorgsky; (d) "The Flight of the Bumble Bee," Scherzo from opera, "Tsar Saltan," Rimsky-Korsakev.

Symphony in C minor, No. 5, Beethoven, allegro con brie, andante con moto, allegro; trio, allegro.

THIS CLIPPING FROM

BUFFALO, N. Y.
NEWS

NOV 8 1924

THE program in which the Boston Symphony orchestra will be heard in Elmwood Music hall next Thursday evening, November 13, under the local manaegment of Bessie Bellanca, is one which should provide ample scope for the play of Serge Koussevitzky's volcanic temperament. In the Beethoven Fifth Symphony, the Bach Concerto and the works of Rimsky-Korsakoff, Moussorgsky and other Russian composers, the fire of the new Russian conductor's personality should find its fullest opportunity for expression. There has been so much discussion of Koussevitsky's temperament it is interesting to read Ernest Newman's comment in a recent issue of the "American Mercury." The great English music critic says: "America will find Koussevitsky's musicianship and his orchestral technique equal to any demands that are likely to be made on them. The question is not as to his competence, but what will be thought of his readings. Opinions will differ about him, as they do about every conductor. I have often found myself disagreeing with him, but I have never disagreed with him on the score that he had lost control over his own fire. On the contrary, it is precisely when his temperament is at boiling point that his hand on the regulator is steadiest and surest. He takes an enormous amount out of himself when he conducts, and the wonder to me always is how he manages to get through the quantity of work he does, and to keep his nerves so steady and his head so cool through it all."

"Richard Strauss once astonished the world by saying, apropos of 'Tristan,' 'Believe me, the brain that could pour out that passionate music must have been cold as ice.' What seems like paradox in this, however, is no more than sober truth. The more an artist is on fire, the cooler have to be the head and hand that direct the fire. Koussevitzky has this central ice in an extraordinary degree. I believe it would hardly be possible to raise some works to a higher pitch of nervous incandescence than he does; but the nervousness never gets out of hand. It is Koussevitzky's servant, not his master."

One of the Russian works included in the program, "The Flight of the Bumble Bee," by Rimsky-Korsakoff, is a charming Scherzo from the composer's fairy opera "Tsar Sultan." When this piece was performed in Boston recently Koussevitzky was forced by persistent applause to grant an encore. It was the first time the Boston Symphony had given an encore in 40 years.

The program for Thursday evening reads:

Bach C. P. E. ....
Concerto for Orchestra in D Major
(Arranged by Maximilian Steinberg)
I. Allegro moderato.
II. Andante lento moto.
III. Allegro.
Weber ....Overture to "Oberon"
Rachmaninov .... "Vocalise"
(Arranged for Orchestra by the Composer)
Rimsky-Korsakov .... "Dubinouchka"
(Russian Folk Song)
Moussorgsky ....
Prelude to the opera "Khovantchina"
Rimsky-Korsakov ....
"The Flight of the Bumble Bee"
Scherzo from the Opera "Tsar Sultan"
Beethoven ....
Symphony No. 5 in C minor, Op. 67
I. Allegro con brio
III. Andante con moto
III. Allegro; Trio
IV. Allegro

THIS CLIPPING FROM

AMSTERDAM, N. Y.
RECORDER

NOV 8 1924

BOSTON SYMPHONY AT SCHENECTADY

Many From This City Will Hear Famous Orchestra at State Armory.

The program of the concert of the famous Boston Symphony orchestra of 105 men, under the direction of Serge Koussevitzky, at the state armory, Schenectady, Monday night is designed to interest every one in the vast audience that will be in attendance, and that will include a large delegation from this city. The occasion will mark the first appearance of Koussevitzky in this section and his appearance is awaited with keen interest. The seat sales for the concert are being conducted at the stores of the Barney company, the Wallace company and Cluett & Sons, Schenectady, where telephone orders will be accepted, and the tickets held until called for. This is the admirable program of the concert and it justifies a journey to enjoy it.

SUN
Pittsburgh, Pa.
NOV 8 1924

Boston Symphony Orchestra.

Russian scores will be featured at each of the coming concerts by the Boston Symphony Orchestra to be given in the Syria Mosque next Friday evening and Saturday afternoon. At the Friday concert there will be played Moussorgsky's piano suite, Pictures at an exhibition, as arranged for orchestra by Maurice Ravel the French composer. A number of pictures are described in a few stories of apt and witty musical characterization, while between each, the "promenade" is repeated as the beholder walks from one picture to the next. At the Saturday afternoon concert there will be played Arensky's variations on a theme of Tchaikovsky, the prelude to "Khovantchina" by Moussorgsky," and Rimsky-Korsakow's scherzo, "The Flight of the Bumble Bee."

THIS CLIPPING FROM

BOSTON, MASS.
CHRISTIAN
SCIENCE
MONITOR

NOV 8 1924

Mr. Koussevitzky in a Conventional Program

The fifth program of the Boston Symphony Orchestra, Serge Koussevitzky, conductor, given yesterday afternoon in Symphony Hall, Boston, was:

Beethoven,
Overture to Goethe's "Egmont"
Mozart............Symphony in G Minor
Debussy,
Two Nocturnes ("Nuages" and "Fêtes")
Moussorgsky,
"Pictures at an Exhibition" (orchestrated by Ravel)

This was by far the most taxing program Mr. Koussevitzky has thus far attempted, as it consisted for the most part of music which scarcely provides opportunities for the display of those qualities peculiar to himself (we will hardly venture on the word "tricks") in which Mr. Koussevitzky delights. There were no tremendous climaxes to be worked up, no startling examples of modernity to disturb the comfortable enjoyment of the afternoon, for Debussy's Nocturnes are now accepted as regular members of the repertory along with Haydn symphonies and the overtures of Weber. Even Moussorgsky's "Exhibition" is conventional enough except in the titles of its several parts. It does, in passing, contain one movement which is sure to endear Mr. Koussevitzky still further to the patrons of these concerts—the "ballet of chickens in their shells"—if that were still possible since his playing of Rimsky-Korsakoff's "The Flight of the Bumble Bee," which now bids fair to be the most popular and successful number in his repertory.

Be it to Mr. Koussevitzky's credit that, there being no suitable opportunities for the introduction of Koussevitzkyisms, he refrained from them. But alas! how tame, after the last four weeks. Even in this short period we have grown accustomed to a highly spiced musical diet and this sudden return to a Mozart symphony played in the most conventional of conventional manners, save for one meaningless little hurrying in the first movement, is disconcerting. Already we expect our Mozart, our Beethoven, our Weber, à la Koussevitzky, but it appears that Mr. Koussevitzky has not yet worked out a version of the Mozart G minor Symphony. Truth to tell, a conductor of the virtuoso type, as Mr. Koussevitzky most certainly is, is bound to find it difficult to sustain the interest of 24 successive concerts. They cannot all consist of the pieces or of the kind of music in which he excels and there are bound to be dull moments. It is taxing on all concerned when the chief interest of the concert centers around the conductor, and this is not said in disparagement of the present conductor of the symphony concerts, who is to be taken as he is. It was felt that a conductor of "personality" was needed for these concerts. A conductor of undoubted personality has most undoubtedly been secured.

Moussorgsky's "Pictures at an Exhibition" is only mildly exciting. Even Ravel's orchestration only slightly increases the interest, masterly though it is. Its coloring is familiar, and brilliant as it is, it scarcely conceals the poverty of the harmonic and melodic framework which it is designed to clothe. So Moussorgsky is a great musical genius! The greater part of his music has been arranged or rewritten by someone else, and even so its originality is difficult to discover. Is not this veneration of Moussorgsky somewhat of a pose on the part of a certain group of musicians and writers, just as the Parisian "Six" are said to hold in particular esteem the music of Ambroise Thomas and Mendelssohn, an attitude which it is difficult to believe is sincere.

One more question. Why did not Mr. Koussevitsky permit the audience to applaud between the two Nocturnes of Debussy. There is perhaps a shadow of a reason for not permitting applause between the several movements of a symphony, though in the "classic" symphony at least there is little real relationship between them. But Debussy's Nocturnes are two distinct compositions. Applause is no more disturbing than the rustling and general squirming which now takes its place. S. M.

THIS CLIPPING FROM

BUFFALO,
N. Y.
COMMERCIAL

NOV 8 1924

BOSTON SYMPHONY ORCHESTRA HERE 13TH

The program in which the Boston Symphony orchestra will be heard in Elmwood Music hall next Thursday evening, Nov. 13th under the local management of Bessie Bellanca is one which should provide ample scope for the play of George Koussevitzky's volcanic temperament. In the Beethoven 5th Symphony, the Bach Concerto and the works of Rimsky-Korsakoff, Moussorgsky and other Russian composers, the controlled fire of the new Russian conductor's personality should find its fullest opportunity for expression.

One of the Russian works included in the program, "The Flight of the Bumble Bee," by Rimsky-Korsakoff is a charming Scherzo from the composer's fairy opera "Tsar Sultan". When this piece was performed in Boston recently Koussevitzky was forced by persistent applause to grant an encore, the first time the Boston Symphony had given an encore in 40 years.

Tickets for the Boston Symphony concert may be obtained from Miss Bellanca at the Colonial Flower shop, 230 Delaware avenue.

BUFFALO, N. Y.
ENQUIRER

NOV 8 1924

BOSTON SYMPHONY CONCERT ON THURSDAY

The program in which the Boston Symphony orchestra will be heard in Elmwood Music hall next Thursday evening, November 13 under the local management of Bessie Bellanca is one which should provide ample scope for the play of Serge Koussevitzky's volcanic temperament. In the Beethoven fifty symphony, the Bach concerto and the works of Rimsky-Korsakoff, Moussorgsky and other Russian composers, the controlled fire of the new Russian conductor's personality should find its fullest opportunity for expression. There has been so much discussion of Koussevitzky's nervous intensity, it is interesting to read Ernest Newman's comment in a recent issue of the "American Mercury."

One of the Russian works included in the program, "The Flight of the Bumble Bee," by Rimsky-Korsakoff is a charming Scherzo from the composer's fairy opera "Tsar Sultan." When this piece was performed in Boston recently Koussevitzky was forced by persistent applause to grant an encore, the first time the Boston symphony had given an encore in forty years.

The program reads:

Concerto for Orchestra in D major ....Bach, C. P. E.
(Arranged by Maximilian Steinberg.)
Allegro moderato
Andante lento moto
Allegro
Overture to "Obero"..........Weber
"Vocalize" ....Rachmaninov
(Arranged for orchestra by the composer.)
"Dubinouchka" ....Rimsky-Korsakov
(Russian Folk Song.)
Prelude to the opera "Khovantchina" ....Moussorgsky
"The Flight of the Bumble Bee"..............Rimsky-Korsakov
(Scherzo from the Opera "Tsar Sultan.")
Symphony No. 5 in C minor, Op. 67 ....Beethoven
Allegro con brio
Andante can moto
Allegro; Trio
Allegro.

Tickets for the Boston Symphony concert may be obtained from Miss Bellanca at the Colonial Flower shop, No. 230 Delaware avenue.

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THIS CLIPPING FROM THE
Literary Digest
NEW YORK CITY
NOV 8 1924

"LENINGRAD IN BOSTON"

MUSICAL BOSTON HAS BREWED a little tempest in her teapot over a geographical name. In the Boston Symphony Orchestra program-books appeared the word "Leningrad," and at once it was suspected that some subtle Bolshevist propaganda was being inspired by the new Russian leader, Koussevitzky. Forgetting that the word must be inscribed on any letter destined to reach the City of Peter the Great, the designation on the concert program looked like dangerous politics. Mr. Courtenay Guild, President of the Handel and Haydn Society and of the Apollo Club, sounded this protest to the *Commercial Bulletin:* "If we are pleased to pay reverence to Lenin to please the new leader of our Symphony Orchestra, it may be desirable to look for a new conductor in spite of the undoubted musical ability of our Russian visitor." Deplorable as the change in name of the erstwhile Russian capital seems to the majority of the Boston papers, they are not in favor of sacrificing a musical genius to the whim of the party in power in present-day Russia, especially as Mr. Koussevitzky himself is said to lose no love to his radical compatriots. *The Transcript* traverses the case in a calm temper:

"Musical conductors, critics and program-makers are not, as a rule, fond of introducing politics, or even the shadow of politics, into their productions or their programs. Such a policy would jangle their sweet bells sadly out of tune. We can not imagine that the editors of a certain Symphony Hall program had any Bolshevistic intentions when they recently allowed the word 'Leningrad' to stand for the name of the city which was founded by Peter the Great and received from him—such was the founder's pious modesty—not his own name but that of the saint of the church after whom he was christened. When the successors of the great and pious Peter were overthrown, and a republican revolution bore sway in Russia, the name of the city was at once secularized, de-Germanized and made a greater honor still to its founder by being changed to Petrograd. This meant the city of Peter; and the capital took its place with Washington, Alexandria, and Constantinople as a commemoration of the great man who had made it a capital.

"But when the Soviet republic came in, the glory, as well as the prosperity, of the city of Peter departed. The capital was removed to Moscow in order to transport the center of government farther from European influence and sentiment, and bring it nearer to the breeding-place of the comparatively small knot of communists who had come to control the destinies of the country. Petrograd was left to freeze and rot. It was not, however, until the death of Lenin, the evil genius of revolutionary Russia, that the Soviet mind had compassed the monstrous conception of bestowing such a name as Leningrad, meaning the city of Lenin, upon the pride of modern Russia, the home of her greatness. But this idea was no sooner thought of than consummated. By Soviet edict, Petrograd became Leningrad. It was an insult not only to the name and fame of Peter, but to the great Russian nation; it was an insult to Europe and to the world.

"The name is, however, now established in a manner as official as any that is possible in existing Russia. It is the nam to which the long-suffering inhabitants of what was once S Petersburg are compelled to submit. If formally we call th city by either of its old designations, we are calling it by a nam that has ceased to exist officially. On the other hand, he who ir any sort of document of the time uses the word 'Leningrad' merely falls in with the requirement of actuality and can not be accused of taking part in any Sovietish conspiracy. The disturbance over the use of the word in a musical program is a tempest in a teapot. In view of the keen and well-warranted aversion which the conductor of the Symphony Orchestra, Mr. Koussevitzky, himself a Russian and a worthy and honored one, has to the use of the name, it would seem as if a point might have been strained and the word avoided. But the maker of this program probably never thought of that. We shall have to take an entirely routine sort of will for the deed.

"In the meantime, it is open to all of us to look forward with a sigh to the time when Russia shall return to her senses and to a respect for the historical proprieties; at which time the name of Lenin will assuredly be dropt from the city by the Neva, which is Russia's window toward Europe and America, and the name of Peter doubtless restored to it in some appropriate fashion. 'Leningrad' represents a national nightmare; it will pass—as the nightmare passed in France which might have rechristened Paris Robespierreville."

Courtesy of *The Musical Courier* (New York)

NOT A BOLSHEVIST

Though the word "Leningrad" creeping into a Boston Symphony program made Serge Koussevitzky a target of Boston's anti-Sovietism.

Quipsters could not be expected to lose such a chance as this situation affords; and so the Boston *Herald* tries to bring home the plight of the program-maker in this wise:

"If in the years to come the name of Washington, District of Columbia, should be changed by a wild-eyed government to Bryanville, the capital would then be known as Bryanville in all circles, foreign and domestic."

"F. P. A.," in the New York *World*, in a vein reminiscent of recent New York theatrical troubles, wonders if Mr. Guild "would like the Military Intelligence Division to censor the programs of the Boston Symphony Orchestra"; and finally settles back with this rumination:

"Possibly they want to make an American patriot of Conductor Koussevitzky. To placate Boston it may be necessary for him to say to his orchestra as he raps with his baton: 'Don't play till you see the whites of their eyes.'"

The Providence *Journal* shows the Boston teapot brewing:

"For a moment it was all very perplexing. Some one suggested that the issue be dodged by referring to the city on the Neva as 'the Russian capital,' but some one else discovered that it isn't, since ancient Moscow has come into its own again. A counter-proposal was to leave it out of the programs altogether; but dear, dear! what would the erudite Mr. Philip Hale do when it came time to spell out in glib phrases the career of some new Russian creation which M Koussevitzky chose to produce before his public? No, the issue can not be dodged, and the old seat of the Czars must be mentioned in some way or other."

11-12-13

TROY, N. Y.
TIMES
NOV 8 1924

IN MUSICAL TROY.

Boston Symphony to Open Troy's Music Season Next Tuesday Night—Assisting Artists for Vocal Society's First Concert—Music Study Club to Present Interesting Program—Music in the Churches.

The Boston Symphony, which is to appear ~~at Music~~ Hall Tuesday evening at the initial concert of the Chromatic Club's season, has had many renowned conductors, but if the opinion of some of the world's greatest musicians and outstanding music critics can be used as a criterion, Serge Koussevitsky, who will conduct the Symphony this season, is the most striking figure among conductors on both sides of the Atlantic. Koussevitsky is now in America for his first season and has come here direct from triumphs abroad. His earlier career in Russia was perhaps the most conspicuous in the now famous orchestra which he organized in Moscow, where he assembled his country's best musicians and drilled them into a remarkable organization. After Karl Muck's departure from this country during the war the question as to his successor was a serious problem to the Symphony management. Last season Pierre Monteux conducted the symphony. When the announcement was made of Koussevitsky's appointment to conduct the forces this season the Symphony management was overwhelmed with messages of congratulation. The Boston Symphony has long been hailed as the leading Symphony in this country, and the concert Tuesday night will undoubtedly prove the merit of this praise. Trojans are indeed fortunate that the Chromatic Club selected this renowned orchestra with its world-famed conductor to officially open the music season here.

The program follows:

Concerto for Orchestra in D Major, Bach C. P E.
(Arranged by Maxmilian Steinberg)
  I. Allegro moderato
  II. Andante lento moto
  III. Allegro
Overture to "Egmont," Op. 84, Beethoven
"Pictures at An Exhibition," Moussorgsky
(Arranged for orchestra by M. Ravel)
Symphony No. 4 in E Minor, Op. 38, Brahms
  I. Allegro non troppo
  II. Andante moderato
  III. Allegro giocoso
  IV. Allegro energico epassionate

There will be an intermission of ten minutes before the symphony.

TROY, N. Y.
EVE. RECORD
NOV 8 - 1924

The first important musical event of the season in Troy will take place Tuesday evening when the Chromatic organization will bring to Music Hall the well known and much favored Boston Symphony Orchestra with the ~~new~~ Russian conductor, Serge Koussevitsky. M. Koussevitsky has been called the world's greatest conductor and he comes to lead an orchestra that has grown into an honored institution in the musical circles of the country. The program that the orchestra and its brilliant leader will present includes the Brahms Symphony No. 4 in E minor. This symphony was also given at the first concert of the season in Boston. The city papers in reviewing the concert said:

"A precedent was created at the first Boston Symphony concert last night when a composition had to be repeated owing to the insistent applause of the audience. This honor fell to the Brahms No. 4 in E minor. This new conductor does not treat his classics with fossilized reverence. He brings to them an inexhaustible freshness and vitality. He infused into Brahms an unceasing emotional and dramatic eloquence."

Since the opening concert in October, M. Kousevitsky has been calling forth the startled admiration of musical critics and the applause of those who appreciate symphony music led by the tremendous personality of a genius who combines an affection for modern music with a sympathy for and appreciation of the classics.

The program of the concert will be:

Bach. C. P. E.—Concerto for Orchestra in D major (Arranged by Maximilian Steinberg.)
  1. Allegro moderato.
  2. Andante lento moto.
  3. Allegro.
Beethoven—Overture to "Egmont," Op. 84.
Moussorgsky—Pictures at an Exhibition. (Arranged for Orchestra by M. Ravel.)
Brahms—Symphony No. 4 in E minor, Op. 38.
  1. Allegro non troppo.
  2. Andante moderato.
  3. Allegro giocoso.
  4 Allegro energico epassionate.

There will be an intermission of ten minutes before the symphony.

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aper Cutting Bureau in the World
SUN
Pittsburgh, Pa.
NOV 8 1924

Orchestra Program Talk.

Symphony orchestra patrons will be interested in the program talk to be given next Tuesday evening, at 8:30, on the Boston Symphony Orchestra numbers to be presented at the opening of the symphony season next Friday night and Saturday afternoon. The talk will be given in the recital room of the Pittsburgh Musical Institute by Charles N. Boyd, with illustrations played on two pianos by Dallmeyer Russell and William H. Oetting. There is no charge for admission, and all patrons of the concerts are welcome.

Bach Organ Recital.

THIS CLIPPING FROM
PITTSBURGH,
PA.
~~POST~~
Telegraph
NOV 8 1924

TO TELL OF BOSTON ORCHESTRA PROGRAM

A program talk will be given Tuesday night on the Boston Symphony Orchestra numbers ~~to be~~ presented at the opening of the symphony season next Friday night and Saturday afternoon, November 14 and 15, at Syria Mosque.

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traveler
Nov 8

Sixth Sympho Concert Progra

The next pair of Boston symphony concerts in Symphony hall will take place on Nov. 21 and 22, since the coming week will be occupied by visits to Schenectady, Troy, Ithaca, Buffalo and Pittsburgh.

The coming Boston program will include: Mozart's overture to "Figaro"; Boccherini's symphony in C major, Op. 16, No. 3; Debussy's symphonic sketch, "The Sea"; Wagner's "A Siegfried Idyll," and Strauss's symphonic poem, "Till Eulenspiegel."

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SCHENECTADY, N. Y.
UNION

NOV 8 - 1924

Boston Symphony Orchestra.

Pronounced interest has been evident ever since the first announcement of the coming concert of the famous Boston Symphony Orchestra of 105 men at the State Armory Monday night, with the great Serge Koussevitzky making his first appearance here as conductor of the organization. And now the interest is at its height and the event is anticipated with remarkable interest and enthusiasm. It will be a red letter occasion in Schenectady. The audience will contain many enthusiasts from out of town, for Albany will send over 100 for attendance; Glens Falls will send one delegation of 25, and Canajoharie will send 20 in one party, Amsterdam, Gloversville, Johnstown, Ballston Spa and Saratoga Springs will be largely represented, and it must not be forgotten that 300 students of the public schools of the city will be there to enjoy the event. The seat sales at the stores of the Barney Company, the Wallace Company, and Cluett and Sons show the certain interest in the concert, and the program to be presented is designed to interest every one in the big assemblage. It will be presented as follows:

I

Concerto for Orchestra in D major,
Arr. by Steinberg.....C. P. A. Bach
Allegro moderato
Andante lento moto
Allegro

II

Overture to "Oberon".........Weber

III

a. "Vocalize" Arr. by composer for Orchestra .... Rachmaninov
b. "Dubinouchka" (Folk Song) ....Rimsky-Korsakov
c. Prelude to Opera, "Khovantchina" ....Moussorgsky
d. "The Flight of the Bumble Bee" Scherzo from opera, "Tsar Saltan" ....Rimsky-Korsakov

IV

Symphony in C minor, No. 5 ....Beethoven
Allegro con brio
Andante con moto
Allegro: Trio
Allegro

ESTABLISHED 1881
From
TIMES UNION
Albany, N. Y.

NOV 8 · 192

Boston Symphony At Schenectady, Nov. 10

On account of the fact that Albany has no large auditorium available for concerts that draw immense audiences, the city has just lost one great treat in the appearance of Geraldine Farrar in "Carmen," that took place at Schenectady, October 10th, and now Ben Franklin announces his second attraction at Schenectady, where he will present the great Boston Symphony orchestra of 105 artists in the State armory, Monday evening, November 10th. In this event the orchestra will be lead by Serge Koussevitzky, the new conductor of the organization, and who is said to be one of the greatest leaders of the age. Critics unite in saying great things of his ability, and some go so far as to claim that before the year is over he will be acclaimed as the greatest of all conductors. This is what the Boston Transcript said of his first appearance in Boston on October 10th:

"Conductor, orchestra and audience regarded every tradition; fulfilled every rite. On the tick of two-thirty yesterday afternoon Mr. Koussevitzky emerged upon the stage of Symphony hall; while the shade of Henry Higginson, no doubt watching from the Celestial hills, blessed him for his punctuality. As the new conductor crossed to his stand the whole house arose to salute and applaud him. Making the distinction of a musician who cherishes his instrument, he acknowledged first the greeting of the band—with a collective handshake bestowed individually upon Mr. Burgin, the concert master. Next Mr. Koussevitzky turned to his audience, gracefully acknowledging his reception, and then at once turned to the score of his first piece.

As a conductor Mr. Koussevitzky shows few traces of the mannerisms that have won for other conductors the nick-name of "prima donna of the baton." Koussevitzky's gestures are always definite commands promptly obeyed by his orchestra. He has no difficulty in securing vivid pianissimo and fortissimo effects. The man who can conduct as did Koussevitzky yesterday is a genius and he left no doubt with the great audience in regard to his complete mastery, indeed he left them with the positive understanding that he is one of the greatest conductors before the public today, perhaps the greatest."

Orders for tickets for the Schenectady concert may be sent to Mr. Franklin at 18 Chestnut street, Albany, and he will give them his personal attention.

THIS CLIPPING FROM
TROY, N. Y.
EVE. RECORD

NOV 8 - 1924

Society Announces First Concert.

The Boston String Quartet which will appear with the Troy Vocal Society at Music Hall on November 19, the occasion of the first concert of the Jubilee Season, enjoys the unique position of having had over two years of constant rehearsals before announcing its programs. The founder of the quartet, Harrison Keller, first violin, received his first instruction from Theodore Lindburg. In Berlin, he studied with Gustav Hollaender, violin; Wilhelm Klatte, composition, and Alexander Fiederman, violin. The outbreak of the world war found him in Petrograd as a pupil of Leopold Auer. Albert Shepherd, second violin, was for several years concert-master of the Salt Lake City Symphony Orchestra. Hans Werner has been leading viola player in several of the best known symphony orchestras here and abroad. He is now a member of the Boston Symphony Orchestra. George Miquelle, violoncello, was acclaimed in Paris first as a "child wonder" and later as a remarkable artist-pupil of the Lille and Paris Conservatoires. He was a member of the Boston Symphony Orchestra in 1918 and 1920. The past two seasons he toured the United States and Canada as soloist, with gratifying success.

THIS CLIPPING FROM
ALBANY, N. Y.
JOURNAL

NOV 8 1924

FINE CONCERT ASSURED

Program of Boston Symphony Orchestra to be Played in Schenectady

Albanians in goodly number will journey to Schenectady Monday night in order to attend the concert of the Boston Symphony orchestra of 105 men, under the superb conducting of Serge Koussevitzky, who on this occasion will make his first appearance in this territory. The importance of the event justifies the journey to Schenectady, for it will be one of the most interesting and enjoyable musical occasions ever given in the Albany radius. The concert is given under the management of Ben Franklin of this city, and phone orders for tickets to him at 18 Chestnut street will receive personal attention. The Schenectady seat sales are at the stores of Cluett and Sons, the Barney company, and the Wallace company. Cars of the Schenectady railway company pass the door of the armory. This is the program:

I

Concerto for orchestra in D major, arr. by Steinberg ....C. P. A. Bach
Allegro Moderato.
Andante lento moto.
Allegro.

II

Overture to "Oberon" ....Weber

III

(a) "Vocalize," arr. by composer for orchestra .... Rachmaninov
(b) "Dubinouchka" (Folk Song) ... . Rimsky-Korsakov
(c) Prelude to opera, "Khovantchina" .... Moussorgsky
(d) "The Flight of the Bumble Bee," Scherzo, from opera, "Tsar Saltan" ....Rimsky-Korsakov

IV

Symphony in C minor, No. 5....... ...., Beethoven
Allegro con brio.
Andante Con Moto.
Allegro; Trio.
Allegro.

Boston
Post
Nov 8 '24

SYMPHONY BARES GEM OF MOZART

New Beauties Are Disclosed by Koussevitzky's Reading

BY WARREN STOREY SMITH

No torrents of musical emotion were released at the Symphony Concert of yesterday afternoon; no Fifth Symphony, "Tannhauser" Bacchanale or Siegfriedian Funeral Music stood upon the programme.

Yet it was a concert that brought keen enjoyment; one long to be treasured in the recollection, and one that throughout its course provoked marked enthusiasm.

AFFECTIONATE WITH MOZART

Yesterday for the first time in Boston Mr. Koussevitzky was heard as interpreter of Mozart and of Debussy: in the one instance through the G minor Symphony and in the other through two of the Nocturnes, "Clouds" and "Festivals." And to the supreme classicist and to the supreme impressionist alike the conductor brought that divining imagination, that enkindling ardor with which already he had newly revealed to us the music of Beethoven and Brahms, of Weber and Wagner.

In the knowledge of Mr. Koussevitzky's temperament and practices some might perhaps have found it not wholly surprising had he read into the G minor Symphony a feverishness and an intensity not customarily associated with it. But clearly he is too well poised a musician thus to confuse classicism and romanticism. A tornadic Beethoven is easily conceivable; a neurotic Mozart would be hard to justify.

A Satisfactory Performance

In Mr. Koussevitzky's version of this loveliest of symphonies there is no straining after effect, no false emotionalizing; gentle Mozartian melancholy is not transmuted into Tchaikovskian morbidity. Rather was the G minor given a performance exquisitely proportioned, rarely euphonious and subtly rhythmed. Inner voices hitherto often overlooked were brought to the fore, yet clearly in fidelity to the composer's intentions, not in variance with them. All in all a performance of the Symphony that refreshed the ear, gladdened the heart and satisfied the mind.

Never before, it can now be said, has Boston harbored a conductor so sensitive, so responsive to the music of Debussy as yesterday Mr. Koussevitzky proved himself to be.

Debussy as Should Be

For once "Clouds" had the impalpable quality of Debussy's imaginings. For once in "Festivals" might be heard, or rather felt, "the luminous dust participating in the universal rhythm of all things," while the episode of the procession was, again to use the composer's own words, "a dazzling and wholly idealistic vision." Scant wonder that at the end of the Nocturnes, as at the conclusion of the Symphony, Mr. Koussevitzky was fervently applauded. And again, as so many times before, he paid his own graceful acknowledgement to the eloquence and the virtuosity of the orchestra.

To begin this concert came a performance of Beethoven's Overture to "Egmont," in which Mr. Koussevitzky did for that somewhat overrated composition all that any composer might legitimately do; at its end came the music that for many was no doubt the most delectable portion of the whole, Ravel's orchestral transcription of Musorgsky's piano-pieces "Pictures at an Exhibition," heard for the first time in America.

Boston
Herald
Nov 8

FIFTH CONCERT BY SYMPHONY

Playing of De Bussy Nocturnes Striking Feature of Program

MOUSSORGSKY'S "PICTURES" ALSO

By PHILIP HALE

The fifth concert of the Boston Symphony orchestra, Mr. Koussevitzky, conductor, took place yesterday afternoon in Symphony Hall. The program was as follows: Beethoven, Overture to "Egmont," Mozart, Symphony, G minor; Debussy, nocturnes; "Nuegaes" and "Fetes"; Moussorgsky, "Pictures at an Exhibition" arranged for orchestra by Ravel (first time in America).

Some, remembering how Mr. Koussevitzky read the cantabile theme in the main body of the overture to "Oberon" and insisting that it was sung with too much sentiment, shook their heads when they saw in the program book that he would perform the overture to "Egmont" and the G minor symphony of Mozart. What would he not do to them! Probably one or two exclaimed: "New wine in old bottles," or indulged themselves in similar platitudes.

They were grieviously disappointed yesterday, for the classic works were performed without any attempt at modernization. True, there was here and there in the symphony a slight slackening of pace before the introduction of a new musical idea, but this slackening was natural, not forced, serving as a graceful one might say Mozartian preparation.

The performance of the overture was uncommonly dramatic. We heard this overture played in Berlin by the Philharmonic orchestra in the early eighties. When Franz Wuelner, the conductor, came to the heavy recurring chords in the Allegro, the chords that are supposed by some ingenious, deep-thinking commentators to typify the lean-visaged Duke of Alva with his iron heel of oppression, he played them Adazio with long holds and a long pause between them, thinking thus to give them emphasis. The continuity of the Allegro was thus destroyed; the musical energy instead of being strenghtened was dissipated; Beethoven's fire was for the moment quenched.

The performance of the symphony was conspicuous for its clearness, its happy choice of tempi, its euphony. Measures in dialogue were musically as well as rhetorically contrasted. The second movement was sung with great but not exaggerated expression, and for once it was not dragged. Did some think the Finale was taken too fast? Mozart indicated a very rapid pace, but as played yesterday there was distinctness; the instruments had time to breathe; no detail was slighted. In fact the clarity of the whole performance led one again to wonder at the structure and the beauty of this masterwork among symphonies, ancient or modern.

Interesting as Ravel's arrangement of Moussorgsky's "Pictures" is, the most striking feature of the concert was the extraordinary performance of the two Nocturnes. Mr. Koussevitzky has succeeded in obtaining an orchestral pianissimo — as yesterday in "Nuages" — that is sustained, not merely for a measure or two after which there is the tonal restlessness that shows the impatience of the players to swell the tone—yet not an "inaudible pianissimo." And so yesterday the "Nuages" was approximately vaporous, elusive, now floating, now arrested, dreamy music, musical cloudland. The hearer for the first time fully appreciating the exquisite character of the Nocturne remembered the famous prose-poem of Baudelaire. Then followed a gorgeous reading of "Fetes," one of Debussy's crowning works. How skilfully Mr. Koussevitzky introduced the episode of the pompous, superb procession, sounding its spectacular way at first as from far off!

Moussorgsky's "Pictures at an Exhibition," composed for the piano, were a tribute to his dead friend Hartmann, the architect, whose drawings and pictures were shown publicly after his death. (Harold Bauer played the series here some years ago). They have been orchestrated by four musicians. Ravel's version was made for Mr. Koussevitzky. It was a labor of love, for his work shows uncommon fancy, humor and technical skill. He has glorified Moussorgsky's little pieces. Ravel's wit,

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Boston
Globe
Nov 8

VARIED PROGRAM AT SYMPHONY CONCERT

Ravel's Arrangement From Musorgsky Pleases

Koussevitzky put at the end of yesterday's Symphony concert a piece which no other conductor is legally entitled to perform, Ravel's arrangement for orchestra, made at his request, of Musorgsky's piano pieces, "Pictures at an Exhibition." The copyright to the Musorgsky belongs to a firm of publishers who granted permission for Ravel's arrangement to be made only upon condition that nobody but the present leader of the Boston Symphony should conduct it in public.

Musorgsky's music was suggested to him by pictures he saw at an actual exhibit in Moscow in 1874 of the works of an artist then lately dead who had been one of his intimates. The subjects depicted range from "Chickens in Their Shells" to "The Catacombs," or, if you prefer, from a Polish oxcart to a mediaeval castle with a troubadour out in front serenading the inmates.

Musorgsky's almost unique gift for suggesting visual images, a gift of which the opera "Boris Godunov," the "Six Enfantines," for solo voice, and many another work of his already heard here have afforded ample evidence is so successfully displayed in these tone pictures as almost to convert a sceptic to belief in program music.

Ravel's superlative cleverness as a musical craftsman is beautifully illustrated in his arrangement. One felt that for once an arranger had done all that the composer would have wished, and more. The mordant quality in Musorgsky's musical jokes has fascinated him. Only the Russian naivete in some of the humor eludes his sympathy, if one may judge by so vague a test as the coloring he gives some passages in the orchestration. The interpretation by Koussevitzky yesterday was superb, another proof of his genius as a conductor.

The Mozart G minor symphony was given the least satisfactory performance any number has yet received at Koussevitzky's hands here. His version of the minuet is by far the best imagined one remembers. He thinks of it as a minuet, where Teutonic conductors always seem obsessed by the irrelevant historic fact that out of symphonic minuets eventually *evolved* symphonic scherzos.

But the first movement and the andante, both among the finest things ever composed by Mozart, or by anybody, were sandpapered rather carelessly to a smooth, but dulled, surface. His idea of adding interest and building climaxes in these two movements seemed to be to alter the tempo suddenly and to pile on meaningless stresses.

Mozart, more than any other composer, must be played with infinite subtlety of nuance and perfect clarity of outline. His music is not and cannot be made exciting. This is not said in its dispraise. Heaven, so we are told is not exciting either.

If Koussevitzky would only realize that Mozart demands just the qualities of the interpreter which Debussy demands and which the two nocturnes played yesterday received in full measure his Mozart conducting would improve. Debussy, too, wrote with sedulous elegance of style, perfect clarity of formal structure, and an avoidance of meaningless violence and tumult that is essentially aristocratic in the best sense of the term.

Beethoven's "Egmont" overture, dramatically played, is obviously not hackneyed to Koussevitzky, and, therefore, thrills instead of boring the audience, as it has of late years from other hands.

There are no Symphony concerts here next week, as the orchestra is visiting Buffalo, Pittsburg and way stations. Its first New York concert does not come until Nov 27, however. P. R.

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NOV8

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Boston Symphony Orches
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American
Nov 8

CHICKEN BALLET DELIGHTS SYMPHONY MATINEE CROWD

CHICKEN ballet, Impressionistic Debussy tone pictures, a brilliant Mozart symphony, Beethoven's intensely dramatic "Egmont" overture—these features of the fifth Symphony program offer enough variety to meet any reasonable demand.

The chicken ballet comes in Ravel's orchestral arrangement of Moussorgsky's "Pictures at an Exhibition," a series of sketches written originally for piano. The Ravel arrangement was made last year in Paris for Mr. Koussevitzky, who conducted it for the first time in this country at yesterday's Symphony concert. It is a delightful bit of humorous fancy and was exquisitely played. The audience laughed and applauded.

There are 10 sketches altogether in the Moussorgsky-Ravel number. The gnome, medieval troubadour and flying witches scenes are especially imaginative. There is also a comic wrangle between two Polish Jews.

Koussevitzky proved anew that Debussy music is not necessarily fragile or anaemic. He gave a rousing reading of "Fetes," one of the two "Nocturnes." "Clouds" remains as it should be, a pale pastel.

Mozart's brilliant G minor symphony was performed in a manner that recalled the splendid gayety that marked old Vienna.

THIS CLIPPING FROM

PROVIDENCE,
R. I.
NEWS

NOV 8 1924

SYMPHONY ORCHESTRA COMING HERE SOON

The program is announced for the debut here of Serge Kousseviztszky as the new conductor of the Boston Symphony Orchestra at the opening of the Symphony season here in Infantry Hall a week from next Tuesday evening, Nov. 18. The soloist will be Marguerite d'Alvarez, contralto. Since the singer has just arrived in America, her numbers are not yet decided. The symphonic portion of the program will include: Berlioz's "Roman Carnival overture;" Honegger's "Pacific 231;" Moussorgsky's Prelude to "Khovantchina," and Rimsky-Korsakov's "Bumble Bee" Scherzo, and Beethoven's Fifth Symphony. When the little Scherzo of the Russian composer was performed in Boston, the audience demanded and effected a repetition, thus breaking an age-long rule of the Symphony concerts. Honegger's description of a modern American locomotive in action has been introduced to America by the new conductor and has created a very considerable interest all over the country. The sale of season tickets will close next Thursday.

THIS CLIPPING FROM

PITTSBURG, PA.
GAZETTE TIMES

NOV 9 1924

Orchestra Program Talk.

Charles N. Boyd will give a program talk Tuesday evening in the recital room of the Pittsburgh Musical Institute on the Boston Symphony Orchestra numbers to be presented at the opening of the Symphony season next Friday night in Syria Mosque.

THIS CLIPPING FROM

PITTSBURGH,
PA.
POST

NOV 9 1924

TALK ON SYMPHONY

Symphony orchestra patrons will be interested in the program talk to be given next Tuesday evening, November 11, on the Boston symphony orchestra numbers to be presented at the opening of the symphony season next Friday night and Saturday afternoon, November 14 and 15, at Syria Mosque.

The talk next Tuesday night will be given in the recital room of the Pittsburgh Musical Institute by Charles N. Boyd, with illustrations played on two pianos by Dallmeyer Russel and William H. Oetting.

THIS CLIPPING FROM

TROY, N. Y.
EVE. RECORD

NOV 8 1924

Society Announces First Concert.

The Boston String Quartet which will appear with the Troy Vocal Society at Music Hall on November 19, the occasion of the first concert of the Jubilee Season, enjoys the unique position of having had over two years of constant rehearsals before announcing its programs. The founder of the quartet, Harrison Keller, first violin, received his first instruction from Theodore Lindburg. In Berlin, he studied with Gustav Hollaender, violin; Wilhelm Klatte, composition, and Alexander Fiederman, violin. The outbreak of the world war found him in Petrograd as a pupil of Leopold Auer. Albert Shepherd, second violin, was for several years concert-master of the Salt Lake City Symphony Orchestra. Hans Werner has been leading viola player in several of the best known symphony orchestras here and abroad. He is now a member of the Boston Symphony Orchestra. George Miquelle, violoncello, was acclaimed in Paris first as a "child wonder" and later as a remarkable artist-pupil of the Lille and Paris Conservatoires. He was a member of the Boston Symphony Orchestra in 1918 and 1920. The past two seasons he toured the United States and Canada as soloist, with gratifying success.

THIS CLIPPING FROM THE

SCHENECTADY
N. Y.
GAZETTE

NOV 8 1924

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BOSTON SYMPHONY CONCERT.

The concert of the Boston Symphony orchestra of 105 instrumentalists, under the direction of Serge Koussevitzky, who on this occasion makes his first appearance in this city, will take place Monday night at 8:30 o'clock in the armory, and under the management of Ben Franklin. Ever since this event was first announced, the interest has been on the increase and now it is at its height among the music lovers of the territory. That Koussevitzky and his great orchestra will be greeted by an immense audience is certain, and the event is expected to mark an epoch in the musical history of the city. The big audience will contain 300 students of the public schools, a delegation of 25 from Glens Falls and another of 20 from Canajoharie. There will be over 100 Albanians in attendance and Amsterdam, Gloversville, Johnstown, Ballston Spa and Saratoga Springs will send delegations. The program of the concert contains works of the famous masters of the past and present, and is designed to interest every one in attendance. It will be presented as follows:

I.

Concerto for orchestra in D major, arranged by Steinberg C. P. A. Bach ....
Allegro moderato
Andante lento moto
Allegro

II.

Overture to "Oberon"............Weber

III.

"Vocalize," arranged by composer for orchestra .... Rachmaninov
"Dubinouchka" (Folk Song) .... Rimsky-Korsakov
Prelude to opera, "Khovantchina" .... Moussorgsky
"The Flight of the Bumble Bee," Scherzo from opera, "Tsar Saltan" .... Rimsky-Korsakov

IV.

Symphony in C minor, No. 5.......... .... Beethoven
Allegro con brie
Andante con moto
Allegro: Trio
Allegro.

The seat sales at Cluett and Sons, the Barney Company and the Wallace Company show the great interest in the occasion.

THIS CLIPPING FROM

BROOKLYN, N. Y.
EAGLE

NOV 9 1924

Serge Koussevitzky, who is to make his debut at the Brooklyn opening of the Boston Symphony Orchestra season at the Academy on Nov. 28, is introducing scores hitherto unheard in America. Scores introduced to Boston by Mr. Koussevitzky included: "Prokofieff's "Scythian Suite"; Albert Russel's Symphony, Op. 23, and Moussorgsky's "Pictures at an Exhibition," orchestrated by Ravel.

THIS CLIPPING FROM

BUFFALO,
N. Y.
TIMES

NOV 9 1924

Boston Symphony Orchestra.

The program in which the Boston Symphony Orchestra will be heard in Elmwood Music Hall, next Thursday evening, November 13th under the local management of Bessie Bellanca is one which should provide ample scope for the play of Serge Koussevitzky's volcanic temperament. In the Beethoven Fifth Symphony, a C. P. E. Bach Concerto and the works of Rimsky-Korsakoff, Moussorgsky and other Russian composers, the controlled fire of the new Russian conductor's personality should find its fullest opportunity for expression. There has been so much discussion of Koussevitzky's nervous intensity, it is interesting to read Ernest Newman's comment in a recent issue of the American Mercury.

The great English music critic says: "America will find Koussevitzky's musicianship and his orchestral technique equal to any demands that are likely to be made on them. The question is not as to his competence, but what will be thought of his readings. Opinions will differ about him as they do about every conductor. I have often found myself disagreeing with him; but I have never disagreed with him on the score that he had lost control over his own fire. On the contrary, it is precisely when his temperament is at boiling point that his hand on the regulator is steadiest and surest. He takes an enormous amount out of himself when he conducts, and the wonder to me always is how he manages to get through the quantity of work he does, and to keep his nerves so steady and his head so cool through it all.

"Richard Strauss once astonished the world by saying, a propos of "Tristan," 'Believe me, the brain that could pour out the passionate music must have been cold as ice.' What seems like paradox in this, however, is no more than sober truth. The more an artist is on fire, the cooler have to be the head and hand that directs the fire. Koussevitzky has this central ice in an extraordinary degree. I believe it would hardly be possible to raise some works to a higher pitch of nervous incandescence than he does; but the nervousness never gets out of hand. It is Koussevitzky's servant, not his master."

One of the Russian works included in the program, "The Flight of the Bumble Bee," by Rimsky-Korsakoff, is a charming Scherzo from the composer's fairy opera "Tsar Sultan." When this piece was performed in Boston recently, Koussevitzky was forced by persistant applause to grant an encore, the first time the Boston Symphony had given an encore in 40 years.

The program reads:

Bach. C. P. E.—Concerto for orchestra in D major.
(Arranged by Maximilian Steinberg)
Allegro moderato.
Andante lento moto.
Allegro.
Weber—Overture to .... "Oberon"
Rachmaninov ...."Vocalize"
(Arranged for orchestra by the composer)
Rimsky-Korsakov ...... "Dubinouchka"
(Russian folk song)
Moussorgsky—Prelude to the opera.. .... "Khovantchina"
Rimsky-Korsakov .... "The Flight of the Bumble Bee"
Scherzo from the Opera "Tsar Saltan"
Beethoven—Symphony No. 5 in C minor, op. 67.
Allegro con brio.
Andante con moto.
Allegro; trio.
Allegro.

Tickets for the Boston Symphony concert may be obtained from Miss Bellanca at the Colonial Flower Shop, No. 230 Delaware Avenue.

* * *

PITTSBURGH,
PA.
POST

NOV 9 1924

BOSTON ORCHESTRA

Russian scores will be featured at each of the coming concerts by the Boston Symphony Orchestra to be given in the Syria Mosque on Friday evening, November 14, and Saturday afternoon, November 15. At the Friday concert there will be played Moussorgsky's piano suite. Pictures at an exhibition, as arranged for orchestra by Maurice Ravel, French composer. The pictures include "Gnomus," "The Old Castle," "Tuileries," "Bydlo" (a Polish ox cart), "Ballet of Chicks in Their Shells," "Samuel Goldenberg and Schmuyl," "Catacombs," "The Hut on Fowls' Legs," "The Great Gate of Kiev."

At the Saturday afternoon concert there will be played Arensky's variations on a theme of Tschaikovsky; the prelude to "Khovantchina," by Moussorgsky, and Rimsky-Korsakov's scherzo, "The Flight of the Bumble Bee."

Arensky chose for his variations a theme of a beautiful melody from a collection of children's songs, and added to its charm by his various uses of it. They are written for the string orchestra, and enlarged from a string quartet.

The two great monuments of Moussorgsky's genius are his operas, "Boris Godunov" and "Khovantchina." The prelude to the latter depicts the coming of dawn over the Red Square in the Kremlin at Moscow.

"The Flight of the Bumble Bee" is a little scherzo from Rimsky-Korsakov's fairy opera, "Tsar Saltan," in which a prince transforms himself into a bee for his own purposes.

Globe
Nov 9

There are no Boston Symphony concerts this week. The orchestra is going not to New York city but to Buffalo and Pittsburg. Koussevitzky's New York debut comes Thanksgiving night. The seat sale for the New York concerts have been larger than for several seasons past, but seats are still to be

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Nearly every seat for these Monday Symphony concerts is already sold for the season in advance of the public sale. At last accounts a few tickets at $7.50 and $9 for the series were still to be had. A very few seats, less than 30, are or lately were unsold for the Saturday night regular series. The Friday seats are all sold for the season since last April, except for the 505 rush seats in the second balcony, to which admission is 50 cents. For the Sanders Theatre concerts in Cambridge, a series of nine, there are the rush seats in the balcony over the stage and at last accounts a very few season tickets. It is obvious that those who did not subscribe to any series of Boston Symphony concerts have almost no chance to hear the orchestra in a series of performances as brilliant as any ever given anywhere. The few single tickets on sale are always sold out far in advance for each and every concert.

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The success of the new conductor, Koussevitzky, with both reviewers and public, has been almost unparalleled. From his [illegible] the writer has been able to gather not a single adverse criticism of Koussevitzky. The reservations made by the musical reviewers about his tempi and his disregard of conventions are not made by most of the public of the concerts. There are some who still think there is a bit too much modern music played, but they are the people to whom Debussy and Strauss are still dangerous

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The Boston Symphony program for the next concerts, Nov 21 and 22, includes Mozart's overture to "The Marriage of Figaro"; a symphony in C by Boccherini, a composer chiefly remembered nowadays on the strength of a single celebrated minuet and some pieces for cello; Debussy's "La mer"; Wagner's "Siegfried Idyll," and Richard Strauss' "Till Eulenspiegel." There is no soloist. Would that there were never going to be any soloists at these concerts.

THIS CLIPPING FROM

ROCHESTER,
N. Y.
DEMOCRAT

NOV 9 1924

Pacific 231.

Yes, it is meant to typify a western railroad lomotive—Pacific 261. And the strange part of it all is that it is the title of a composition for orchestra written by Arthur Honegger, one of the Groupe des Six—numbering half a dozen composers who make Paris their home and the writing of queer music their vocation.

Serge Koussevitsky, the new conductor of the Boston Symphony introduced Pacific 231 to the world—on May 8th last, in the French capital. Walter Damrosch selected the work as one bound to attract attention at the first 1924-1925 concert of the New York Symphony Orchestra, which turned out to be the case.

Pacific 231 cannot be classed with music as we understand it. The descriptive element is the prime element, and since Honegger (a Swiss, born in Havre) is happiest, apparently, in penning odd intervals and inharmonic sounds this orchestral piece is nothing more than an effort to depict through the aid of an orchestra the composer's love of a locomotive. You hear the hissing of escaping steam, the gathering headway of the monster machine, and its surging at a furious pace over the rails. It is freak music which will subside as the power does from a "dead" engine.

THIS CLIPPING FROM

ALBANY,
N. Y.
KNICKERBOCKER PRESS

NOV 9 1924

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BOSTON, MASS.
GLOBE

NOV 9 1924

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THIS CLIPPING FROM

NEW YORK
TIMES
NOV 9 1924

The Language of Opera—Encores in Symphony Hall

By OLIN DOWNES.

It has fallen to the Chicago Symphony Orchestra to introduce a new and evidently important work of Charles Martin Loeffler to the American public. Ordinarily such records have pertained to the Boston Symphony Orchestra, of which, in years gone by and before he had reached his present eminence as a composer, Mr. Loeffler was a member. His new score is the symphonic poem, "Memories of My Childhood." In it Mr. Loeffler looks far back and away from Medfield, Mass., to the Russian village of Smiela in the Government of Kieff, where he spent some of the most impressionable years of his boyhood, and where he heard "Russian peasant songs, the Yourod's Litany—prayer, fairy tales and dance songs. The closing movement of the symphonic poem commemorates the death of Vasinka, an elderly peasant, Bayan or story-teller, singer, maker of willow pipes upon which he played tunes of weird intervals, and the companion and friend of the boy who now, later in life, notes down what he hopes these pages will tell."

The symphonic poem opens with chiming of distant church bells, followed by a fragment of the Russian Litany, "God Have Mercy Upon Us"; then by the folk-melody of a "Fairy Tale"; the strains of a Dance, the theme of which is sustained by four harmonicas; elegiac measures for the death of the peasant and childhood friend, Vasinka, and music of a sunnier and consolatory mood which brings the conclusion.

Here is a novelty, according to Felix Borowski, who writes of the Chicago performance, of uncommon interest and character. It should attract New York makers of orchestral programs—or will Mr. Koussevitzky and the Boston Symphony oblige?

⁂

Mr. Koussevitzky broke the ancient and excellent tradition of the Boston Symphony Orchestra, which opposed "encores" by the band, when he repeated the brief and evidently "catchy" little piece of Rimsky-Korsakoff, "The Bee," at a recent concert in Symphony Hall. It is related that once, years ago, Dr. Karl Muck nearly did the same thing with Chabrier's "España"—that he raised his baton to do this, but on second thought desisted. It is to be hoped that neither Mr. Koussevitzky nor other orchestral conductors will be encouraged in any such procedure. The arrangement of a program of symphonic music is an important and a delicate matter. The time taken by each composition, the order in which the various dishes of the musical menu should appear, often present very perplexing problems to the conductor, as any one who has led or tried to arrange the programs of a series of symphony concerts knows. The fortunes of a new composition often hang on the audience's impressions of the works which precede or follow it—or both. Even the greatest care on the part of the arranger cannot prevent occasional misfits, which are likely to influence public and reviewers. Every one who follows concerts has been present on occasions when one good composition killed or maimed another work of merit, and this only because the conductor involuntarily did the thing that is frequently done at picture exhibitions—hanging the picture in the wrong light.

There is a far better way of repeating music on a symphony program. It has been now and again followed by conductors, especially by Mr. Koussevitzky in his concerts of modern music in Paris. It consists not in the impulsive repetition of a work which has happened to hit the popular fancy (and the works which do hit the popular fancy at an initial hearing are frequently not works of importance or lasting value), but in duly arranging and announcing its repetition on the program, in the place the conductor thinks best, and with attention of the audience prepared for the second performance. This is a practice particularly desirable with new or little-known music which is a bone of contention. At two of the Koussevitzky concerts last Summer that we personally remember the new piano concerto of Stravinsky and the work for chorus and orchestra, "Sept, ils sont sept," of Prokofieff, were repeated, with excellent results for audience and composer. This is a constructive practice, especially with music of radical characteristics, but the encore habit is certainly not desirable at orchestral concerts, be it with a trifle of the "Bee" type or a movement of suite or symphony. There is a large and very rich orchestral literature. It has to be presented with the utmost care for proportion and sequence. Furthermore, the American public does not favor a symphony program that lasts over an hour and three-quarters in length. In that time conductors who are properly curious and appreciative of all that is interesting in symphonic literature usually find that they have little enough opportunity to do justice to the scores they wish to present.

THIS CLIPPING FROM

WASHINGTON, D. C.
POST
NOV 9 1924

The symphonic movement, "Pacific 231," was first performed a the Koussevitzky concert in Paris May 8, 1924, at which time the composer offered the following explanatory comment on his work: "I have always passionately loved locomotives. To me they are loving creatures, and I love them as others love women and horses. What I wanted to express in the 'Pacific' is not the noise of an engine, but the visual impression and the physical sensation of it." Andre George, in the Revue Musical (Paris, June 1, 1924), says: "This passionate love he translates in the most magnificent language. He chooses as his heroine the locomotive of the Pacific type, No. 231, for heavy trains of high speed. At first there is a hissing of harmonies in the violins while the monster is still at rest; then the effort of getting under way necessitates heavy passages in the double basses; acceleration brings into play the entire orchestral mass to culminate in the lyric state, the pathos of the 300-tone train hurtling through the night at a speed of 70 miles an hour. This lyric joy is clamored by horns and trombones over the prodigious violence of the strings; after which dynamic force is subdued by powerful brakes, and the train arrives in broad and sumptuous chords." The work is scored for piccolo, 2 flutes, 2 oboes, English horn, 2 clarinets, bass clarinet, 2 bassoons, double bassoon, 4 horns, 3 trumpets, 3 trombones, tuba, snare drum, bass drum, cymbals, gong and strings. The first American performance was given under Koussevitsky at Boston, October 10, with the Boston Symphony orchestra, the first New York performance by Damrosch on October 31.

BOSTON, MASS.
GLOBE
NOV 9 19

The Boston Symphony program for the next concerts, Nov 21 and 22, includes Mozart's overture to "The Marriage of Figaro"; a symphony in C by Boccherini, a composer chiefly remembered nowadays on the strength of a single celebrated minuet and some pieces for cello; Debussy's "La mer"; Wagner's "Siegfried Idyll," and Richard Strauss' "Till Eulenspiegel." There is no soloist. Would that there were never going to be any soloists at these

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THIS CLIPPING FROM

PROVIDENCE, R. I.
JOURNAL
NOV 9 1924

Programme Announced for Debut Here of Serge Koussevitzky with Boston Symphony Nov. 18.—Torpadie-De Stefano Recital Wednesday.—Events of Week.

Serge Koussevitzky and the Boston Symphony Orchestra will play Honegger's "Pacific 231" as a novelty on their opening programme at Infantry Hall a week from this Tuesday. This piece by the Parisian composer describing a modern American locomotive in action, was introduced to America by the Symphony's new conductor at his debut in Boston. It was looked forward to with eager expectancy and proved, according to the critics, a striking piece of music. The audience was amazed and liked it exceedingly.

The composer's attempt has been, as H. T. Parker in the Boston Transcript says, to reproduce the visual images and sensations evoked in him by locomotives of the largest, heaviest, speediest type in common use upon both European and American railways.

"Such psychological processes are not uncommon," he says. "There is even a scientific name for them: 'Iconographic Hearing.' In fact, Dr. Vladimir Zederbaum, the learned secretary to Mr. Koussevitzky, came upon an essay about them in an Italian review. 'It stated,' he writes, 'that certain people associate musical melodies or phrases with determined visual images of architectural character, as others associate sounds or tonalities with certain colors—associations which have been developed to a very high degree by Skriabin and Rimsky-Korsakov.

"The 'Pacific' of Honegger represents an inverse phenomenon. Visual impressions of a mechanical character give birth to musical constitutions closely associated with them. If we examine carefully the scheme of 'Horace Victorieux' as it has been set down by Honegger himself, we may notice that even there the programme is conceived in a series of concise visual images which the composer expresses by the music."

"Honegger, it also appears, has long been enamored of locomotives. His friend, the publisher of the Swiss journal of music, Dissonance, once descried him at Zurich standing rapt before a poster of a huge 'Pacific.' The composer explained that from childhood locomotives had fascinated him. He admired them and loved them. In fact, to his rooms he took his friend and there exhibited a whole collection of drawings, designs and the like that he had accumulated—all about locomotives. They stirred in him lively sensations. Sooner or later, he hinted, he would translate them into music.

"Dr Zederbaum tells the story, and supplements it with Honegger's own explanatory note to the finished piece. 'I have always loved locomotives,' writes Honegger, 'and passioned myself for them. To me, they are alive having a being of their own. What I have sought to accomplish in "Pacific" is not to imitate the noises of a locomotive. I have tried to imbue a musical framework with a visual impression and a feeling of physical joy. The music begins with an objective contemplation—the quiet breathing of the machine at rest. Then follow the straining start, the gathering speed, the progress from mood to mood, as a 300-ton train hurtles through the dark night, racing 120 miles an hour. As an example, I have chosen a locomotive of the Pacific 231 type, for heavy trains at high speed.' "

Another novelty on the bill is to be Rimsky-Korsakov's "The Flight of the Bumble Bee," a little scherzo received so enthusiastically at a recent Boston Symphony concert that it had to be repeated and thus broke the age-old no-encore rule. Berlioz'c "Roman Carnival" overture, Moussorgsky's Prelude to "Khovantchina" and Beethoven's Fifth Symphony are also listed. Marguerite d'Alvarez, Peruvian contralto, will be the soloist.

THIS CLIPPING FROM

NEW ORLEANS,
LA.
TIMES-PICAYUNE
NOV 9 1924

Koussevitzky, the new leader of the Boston Symphony Orchestra, apparently has risen to the musical heights demanded of the maestro of that famous organization. Comment upon his handling of the superb group of instrumentalists has been uniformly favorable, and it has been found that the new director possesses the desirable combination of reverence for the classic tradition and a musical mind open to the finer things of ultra modernism. There is no danger of Koussevitzky's being carried away by the purely freakish, nor yet that he will deny his hearers an opportunity to judge for themselves the merits of "Pacific 231," "King David" or other oddities by Honegger and his kind.

THIS CLIPPING FROM

BUFFALO, N. Y.
EXPRESS
NOV 9 1924

The Boston Symphony orchestra, under its famous new conductor, Serge Koussevitzky, comes to Buffalo on Thursday evening of this week, November 13th, with a concert at Elmwood Music hall, under the local management of Bessie Bellanca. There has been a slight change in the programme originally announced, but one for the better. A concerto for orchestra by C. P. E. Bach will take the place of the Arensky variations on a Tschaikowsky theme and the overture will be from Weber, instead of Wagner. Very interesting is the recent comment by Ernest Newman, the great English critic, on Koussevitzky. He says:

America will find Koussevitzky's musicianship and his orchestral technique equal to any demands that are likely to be made on them. The question is not as to his competence, but what will be thought of his readings. Opinions will differ about him as they do about every conductor. I have often found himself disagreeing with him; but I have never disagreed with him on the score that he had lost control over his own fire. On the contrary, it is precisely when his temperament is at boiling point that his hand on the regulator is steadiest and surest. He takes an enormous amount out of himself when he conducts, and the wonder to me always is how he manages to get through the quantity of work he does and to keep his nerves so steady and his head so cool through it all. Richard Strauss once astonished the world by saying, apropos of Tristan, "Believe me, the brain that could pour out that passionate music must have been cold as ice." What seems like paradox in this, however, is no more than sober truth. The more an artist is on fire, the cooler have to be the head and hand that directs the fire. Koussevitzky has this central ice in an extraordinary degree. I believe it would hardly be possible to raise some works to a higher pitch of nervous incandescence than he does; but the nervousness never gets out of hand. It is Koussevitzky's servant, not his master.

Dubinouchka by Rimsky-Korsakoff is a variant of the Voga boatmen's song and the scherzo from the same composer's fairy opera, the Legend of Tsar Saltan, The Flight of the Bumble Bee, is a charming bit of orchestral writing, to which, in the opera, are added voice parts. The stage direction reads: "Out of the sea comes a bumble bee and flies about the swan." This scherzo when played recently in Boston, was so persistently applauded that Koussevitzky was forced to grant an encore, for the first time in the last two score of years in the history of the Boston symphony. The full programme for Thursday evening reads:

Concerto for orchestra in D major... C. P. E. Bach
(Arranged by Maximilian Steinberg.)
I. Allegro moderato.
II. Andante lento moto.
III. Allegro.
Overture to Oberon .... Weber
Vocalize (arranged for orchestra by the composer) .... Rachmaninoff
Dubinouchka (Russian folk song).... Rimsky-Korsakoff
Prelude to the opera Khovantchina.. Moussorgsky
The Flight of the Bumble Bee, scherzo from the opera Tsar Saltan....... Rimsky-Korsakoff
Symphony No. 5 in C minor, Op. 67 .... Beethoven

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TOLEDO,
OHIO
TIMES
NOV 9 1924

Pacific 231.

Yes, it is meant to typify a western railroad locomotive—Pacific 231. And the strange part of it all is that it is the title of a composition for orchestra written by Arthur Honegger, one of the Groupe des Six . . . numbering half a dozen composers who make Paris their home and the writing of queer music their vocation.

Serge Koussevitsky, the new conductor of the Boston Symphony introduced Pacific 231 to the world... on May 8 last in the French capital. Walter Damrosch selected the work as one bound to attract attention at the first 1924-1925 concert of the New York Symphony orchestra, which turned out to be the case.

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LITTLE ROCK,
ARK.
DEMOCRAT
NOV 9 1924

A WORDY BATTLE.

It was an amusing verbal battle that was recently fought through the foyers of Boston's Symphony Hall. The Boston Symphony Orchestra a short time ago opened its season under the baton of M. Serge Koussevitzy, a Russian. Not the least of the attractions of a concert by this organization is the program book, for a long time and probably still notably edited by Mr. Philip Hale. Much was expected of the new conductor, and, although his interpretations are variously received, his ability as a musician is undenied. Whatever controversies he provoked only added spirit and enthusiasm to polite musical conversation. But the program books aroused a veritable storm.

What had been done? The editor had not violated approved musical canons, nor misplaced his dates, nor confused his themes. He had simply followed the instructions of the post-office department and had denominated the capital of Soviet Russia as Leningrad. To the conservative minded of Beacon Hill and State street this was more than a faux pas, it was an outright insult to American traditions, and the objectors, in the usual manner, traced the subordination to Moscow, or, what seemed to them the same thing, to M. Koussevitzky. But M. Koussevitzky retaliated by saying what is probably the truth, that he, together with numerous other intelligent and cultured Russians, has nothing but enmity for the Soviet, which has deprived him of his home, his small wealth, and partially of his freedom. Forthwith the Red-hunting abated, but the program books have now reverted to the older form, St. Petersburg. Even Petrograd, the name adotped by the czar during the war, was foregone in the effort to achieve complete stability.

It is small matter, perhaps, yet it reveals an amusing state of mind when "Treason" is shouted because a man uses a city name approved by its temporary rulers. If the Russians choose to call their capital Leningrad, Leningrad it is, however much one may dislike the notions of those who renamed it. As the Boston Herald points out, if, by some awful chance, Washington should be renamed Bryanville without the general consent of the citizens of this nation, Bryanville would be its name, and would so be recognized in political, literary, journalistic and even musical circles.—Springfield Union.

THIS CLIPPING FROM

BUFFALO, N. Y.
COURIER
NOV 9 1924

SERGE KOUSSEVITZKY.

Distinguished new conductor of the Boston Symphony orchestra, which will give a concert in Elmwood Music hall next Thursday evening, November 13.

SERGE KOUSSEVITKY.

THIS CLIPPING FROM
OMAHA, NEB.
World - Herald

NOV 9 1924

Boston Forgets History.

For the historians of a thousand years from now, when they sit down to write their books upon the curious ways of the people of the United States in 1924, there will be as much and as good material as the Dark Ages have furnished for the scriveners of our own day.

Even erudite Boston will command their amazed attention. For in learned Boston the very walls of the city are still trembling from a tremendous tumult which arose because the famous Russian conductor of the Boston symphony orchestra, Koussevitzsky, had printed on a program-book the word "Leningrad", where the people thought St. Petersburg ought to be. St. Petersburg would have been reminiscent of the acceptable reigns of the tsars; Leningrad was taken to typify a tolerance for the more recent governmental institutions of Russia with which Boston does not agree and of which therefore, Boston will not be reminded.

Boston, of course, with all its learning, forgot that Peter the Great, for whom St. Petersburg was named, was quite as much of a devil in his day as was Lenin in his. Lenin incurred opprobrium only for his politics. Peter was just as politically unorthodox and scandalizing, and he was also demonaically cruel, ruthless and blood thirsty. Peter was a democrat who clipped the beards of the aristocrats with his own hand, a man who so far forgot the canons of the aristocratic scheme of things as to become a common ship carpenter in Holland. He did away with the ancient order of political preferment upon the basis of aristocratic lineage, and made merit the only qualification for officeholding. He made the court fool his teacher. He enlisted in his own navy as a "gob" and in his own army as a private. He lived with his workmen in a little two-room hut. He placed a tax on the beards which had always been the distinguishing marks of aristocracy and forbade by a ukase the ornate clothing of the higher classes, prescribing common fustian jackets instead.

He advocated the most ruthless means of accomplishing his reforms. "If the land be over-burdened with weeds it must be burned with fire before new corn can grow," wrote one of his propagandists, "and in the same way our ancient and inveterate evils must also be burned out with fire." Lenin was no less considerate than that.

Peter also crowned a woman empress of the Russias when he designated Catherine as his successor, defying the violent protest which such a shock of innovation brought forth.

He drove hundreds of people into the marshes which covered the territory upon which St. Petersburg is built and made them erect the city in spite of the fact that they died off like flies.

Lenin, in his lifetime, neither effected nor preached more revolutionary doctrines than did Peter. Lenin never sacrificed human lives as ruthlessly, in all the revolutions, as Peter sacrificed them. Lenin never sat as dangerous an example to incite the proletariat of the twentieth century against prevailing forms of government as Peter set for the peoples of the seventeenth century against the holy aristocracy of divine right kings and despots.

Still, while St. Petersburg is a holy and wholesome name in learned Boston, and quite fit to be printed for the eyes of the people, Leningrad must be tabu, as something unholy and unwholesome and contaminating, something to be squelched lest it lead to bloody revolutions on Boston common and sovietism on Beacon hill.

THIS CLIPPING FROM
PITTSBURGH
PENNSYLVANIA
PRESS

NOV 9 1924

BOSTON SYMPHONY PLAYS THIS WEEK

Opening the local orchestra season the Boston Symphony orchestra will be heard in Syria mosque, Friday night and Saturday matinee, under the leadership of Serge Koussevitzky. The orchestra numbers 104 musicians.

The following programs will be played:

FRIDAY EVENING.

Bach, C. P. E.—Concerto for orchestra in D Major.
Beethoven—Overture to "Egmont" Op. 84.
Moussorgsky—Pictures at an Exhibition (Arr. for orchestra by M. Ravel).
Brahms—Symphony No. 4 in E minor, Op. 98.

SATURDAY AFTERNOON.

Mozart—Symphony in G minor (Kochel No. 550).
Arensky—Variations on a Theme by Tchaikovsky.
Berlioz—Overture, "The Roman Carnival," Op. 9.
Moussorgsky—Prelude to the opera, "Khovantchina."
Rimsky-Korsakov—"The Fight of the Bumble Bee," Scherzo from the opera, "Tsar Saltan."
Scriabin—The poem of "Ecstasy," Op. 54.

Monitor
Nov 8

Mr. Koussevitzky in a Conventional Program

The fifth program of the Boston Symphony Orchestra, Serge Koussevitzky, conductor, given yesterday afternoon in Symphony Hall, Boston, was:

Beethoven,
Overture to Goethe's "Egmont"
Mozart............Symphony in G Minor
Debussy,
Two Nocturnes ("Nuages" and "Fêtes")
Moussorgsky,
"Pictures at an Exhibition" (orchestrated by Ravel)

This was by far the most taxing program Mr. Koussevitzky has thus far attempted, as it consisted for the most part of music which scarcely provides opportunities for the display of those qualities peculiar to himself (we will hardly venture on the word "tricks") in which Mr. Koussevitzky delights. There were no tremendous climaxes to be worked up, no startling examples of modernity to disturb the comfortable enjoyment of the afternoon, for Debussy's Nocturnes are now accepted as regular members of the repertory along with Haydn symphonies and the overtures of Weber. Even Moussorgsky's "Exhibition" is conventional enough except in the titles of its several parts. It does, in passing, contain one movement which is sure to endear Mr. Koussevitzky still further to the patrons of these concerts—the "ballet of chickens in their shells"—if that were still possible since his playing of Rimsky-Korsakoff's "The Flight of the Bumble Bee," which now bids fair to be the most popular and successful number in his repertory.

Be it to Mr. Koussevitzky's credit that, there being no suitable opportunities for the introduction of Koussevitzkyisms, he refrained from them. But alas! how tame, after the last four weeks. Even in this short period we have grown accustomed to a highly spiced musical diet and this sudden return to a Mozart symphony played in the most conventional of conventional manners, save for one meaningless little hurrying in the first movement, is disconcerting. Already we expect our Mozart, our Beethoven, our Weber, à la Koussevitzky, but it appears that Mr. Koussevitzky has not yet worked out a version of the Mozart G minor Symphony. Truth to tell, a conductor of the virtuoso type, as Mr. Koussevitzky most certainly is, is bound to find it difficult to sustain the interest of 24 successive concerts. They cannot all consist of the pieces or of the kind of music in which he excels and there are bound to be dull moments. It is taxing on all concerned when the chief interest of the concert centers around the conductor, and this is not said in disparagement of the present conductor of the symphony concerts, who is to be taken as he is. It was felt that a conductor of "personality" was needed for these concerts. A conductor of undoubted personality has most undoubtedly been secured.

Moussorgsky's "Pictures at an Exhibition" is only mildly exciting. Even Ravel's orchestration only slightly increases the interest, masterly though it is. Its coloring is familiar, and brilliant as it is, it scarcely conceals the poverty of the harmonic and melodic framework which it is designed to clothe. So Moussorgsky is a great musical genius! The greater part of his musi has been arranged or rewritten b someone else, and even so its originality is difficult to discover. Is no this veneration of Moussorgsky somewhat of a pose on the part of a certain group of musicians and writers, just as the Parisian "Six" are said to hold in particular esteem the music of Ambroise Thomas and Mendelssohn, an attitude which it is difficult to believe is sincere.

One more question. Why did no Mr. Koussevitsky permit the audience to applaud between the two Nocturnes of Debussy. There is perhaps a shadow of a reason for not permitting applause between the several movements of a symphony though in the "classic" symphony a least there is little real relationship between them. But Debussy's Nocturnes are two distinct compositions. Applause is no more disturbing than the rustling and general squirming which now takes its place. S. M.

THIS CLIPPING FROM
SPRINGFIELD, MASS.
UNION

NOV 9 1924

Pacific 231.

Yes, it is meant to typify a Western railroad locomotive—Pacific 231. And the strange part of it all is that it is the title of a composition for orchestra written by Arthur Honegger, one of the Groupe des Six . . . numbering half a dozen composers who make Paris their home and the writing of queer music their vocation.

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Pacific 231 cannot be classified with music as we understand it. The descriptive element is the prime element, and since Honegger (a Swiss, born in Havre) is happiest, apparently, in penning odd intervals and inharmonic sounds this orchestral piece is nothing more than an effort to depict through the aid of an orchestra the composer's love of a locomotive. You hear the hissing of escaping steam, the gathering headway of the monster machine, and its surging at a furious pace over the rails. It is freak music which will subside as the power does from a "dead" engine.

BUFFALO, N. Y.
COURIER

NOV 9 1924

The program in which the Boston Symphony orchestra will be heard in Elmwood Music hall next Thursday evening, November 13th, under the local management of Bessie Bellanca, is one which should provide ample scope for the play of Serge Koussevitzky's volcanic temperament. In the Beethoven fifth symphony, the Bach concerto and the works of Rimsky-Korsakoff, Moussorgsky and other Russian composers, the controlled fire of the new Russian conductor's personality should find its fullest opportunity for expression. There has been so much discussion of Koussevitzky's nervous intensity, it is interesting to read Ernest Newman's comment in a recent issue of the "American Mercury."

The great English music critic says: "America will find Koussevitzky's musicianship and his orchestral technique equal to any demands that are likely to be made on them. The question is not as to his competence, but what will be thought of his readings. Opinions will differ about him as they do about every conductor. I have often found myself disagreeing with him; but I have never disagreed with him on the score that he had lost control over his own fire. On the contrary, it is precisely when his temperament is at boiling point that his hand on the regulator is steadiest and surest. He takes an enormous amount out of himself when he conducts, and the wonder to me always is how he manages to get through the quantity of work he does, and to keep his nerves so steady and his head so coll throught it all."

One of the Russian works included in the program, "The Flight of the Bumble Bee," by Rimsky-Korsakoff, is a charming Scherzo from the composer's fairy opera "Tsar Sultan." When this piece was performed in Boston recently, Koussevitzky was forced by persistent applause to grant an encore, the first time the Boston symphony had given an encore in forty years.

The program reads:

Concerti for orchestra in D major, (arr. by Maxmilian Steinberg)..............C. P. E. Bach
Overture to "Oberon"............Weber
"Vocalize" (arr. for orchestra by the composer).......Rachmaninov
"Dubinouchka" (Russian Folk Song) ....Rimsky-Korsakov
Prelude to the opera "Khovantchina" ....Moussorgsky
"The Filght of the Bumble Bee" Scherzo. from the Opera "Tsar Salton"..Rimsky-Korsakov
Symphony No. 5 in C minor, op. 67 ....Beethoven

Tickets for the Boston Symphony concert may be obtained from Miss Bellanca at the Colonial Flower shop, No. 230 Delaware avenue.

Advertiser
Nov 9

MONDAY NIGHT SYMPHONY CONCERTS

Monday evening concerts by the Boston Symphony Orchestra will be given under Serge Koussevitzky on December 1, January 12, February 9, March 30, April 27. The soloists will be Dusolina Giannini, soprano of the Metropolitan Opera; Mieczyslaw Munz, Polish pianist; John Charles Thomas, baritone; Myra Hess, pianist, and Richard Burgin, the concertmaster of the Symphony.

SYMPHONY PROGRAM

At the Symphony concerts the week after next, when the orchestra returns from its short tour, Serge Koussevitzky will conduct Mozart's overture to "Figaro"; Boccherini's symphony in C major, DeBussy's sketches, "The Sea"; Wagner's "Siegfried Idyll" and Strauss' symphonic poem, "Till spiegel."

THIS CLIPPING FROM
BIRMINGHAM,
ALA.
NEWS

NOV 9 1924

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BOSTON, MASS.
GLOBE

NOV 9 19

There are no Boston Symphony concerts this week. The orchestra is going not to New York city but to Buffalo and Pittsburg. Koussevitzky's New York debut comes Thanksgiving night. The seat sale for the New York concerts have been larger than for several seasons past, but seats are still to be had.

THIS CLIPPING FROM
PITTSBURG, PA.
GAZETTE TIMES

NOV 9 1924

Boston Orchestra To Give Two Concerts

The Boston Symphony Orchestra will give two concerts in Syria Mosque this week, one on Friday night and the other Saturday afternoon. At the Friday concert there will be played Moussorgsky's piano suite. This will be only the second time this score has been played in America. Its first American performance was given at the Boston concerts Friday and last night under Koussevitsky.

Arensky's, Variations on a Theme of Tchaikovsky; the prelude to "Khovantchina," by Moussorgsky, and Rimsky-Korsakov's scherzo, "The Flight of the Bumble Bee," will be played at Saturday's concert.

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Herald
Nov 9

PROGRAM FOR SIXTH SYMPHONY

The sixth pair of Boston Symphony concerts will be given a week from next Friday afternoon and Saturday evening, since the coming week will be occupied by the first tour of the orchestra, which will include concerts in Schenectady, Troy, Ithaca, Buffalo and Pittsburgh. The program for Nov. 21 and 22 will include: Mozart, Overture to "Marriage of Figaro"; Boccherini, Symphony in C major, Op. 16, No. 3; Debussy, "The Sea"; Wagner, A Siegfried Idyll; Strauss "Till

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BOSTON, MASS.
GLOBE

NOV 9 1924

There is a marked improvement in the caliber of the soloists announced for the five extra Monday Symphony concerts to be given by the Boston Symphony Orchestra under Koussevitzky, Dec 1, Jan 12, Feb 9, March 30 and April 27. Myra Hess will be heard March 30. Dusolina Giannini, who has been praised both for voice and for musicianship as no other young singer in a generation has been praised, will make her Boston debut as soloist in this series. Mieczyslaw Munz, youthful Polish pianist, much admired by many who heard him here in Jordan Hall recitals, and the popular baritone, John Charles Thomas, are the other visiting soloists. Mr Burgin, concert master of the orchestra, will also be heard as soloist.

BROOKLYN, N. Y.
TIMES

NOV 9 1924

BOSTON SYMPHONY.

Serge Koussevitzky, who is to make his debut at the Brooklyn opening of the Boston Symphony Orchestra season at the Academy, on November 28, is doing things never done before at the Orchestra's Boston concerts. He is introducing scores hitherto unheard in America, and if his interpretations of the classical symphonies such as Beethoven's Fifth and Brahms' Fourth are not strictly according to the letter of tradition, his readings are so eloquent and persuasive that they have met with general enthusiasm and no dissenting voice.

THIS CLIPPING FROM
NEW YORK
Time

NOV 10 1924

11-15

Boston

One Friday afternoon, years ago, the Boston Symphony Orchestra—Dr. Muck at the wheel—played Chabrier's rhapsody, *España*—brilliant, flaming. The audience roared approbation, kept on roaring. Dr. Muck looked worried. He turned back the page of the score, looked at the audience, look at the orchestra. Plainly they wanted the piece again. Plainly he wanted to give it to them. But precedent — sacred precedent — forbade repetition. Dr. Muck's courage failed him. After all, Boston was Boston. He went on to the next number.

The other day Serge Koussevitzky, new conductor of the same organization, played Rimsky-Korsakov's *Scherzo of the Bee*. The audience liked it—liked its imaginative humor, its showiness. They clapped loud and long. The piece is very short. Without hesitation, Mr. Koussevitzky turned back the page, lifted his wand; the *Scherzo of the Bee* was replayed.

Precedent tumbled about his ears—but the audience was pleased. The police refrained from intervention. No bolt fell from Heaven. No harm appears to have come of the episode.

THIS CLIPPING FROM THE
SCHENECTADY
N. Y.
GAZETTE

NOV 10 1924

BOSTON SYMPHONY TONIGHT

Everything is in readiness for the concert of the famous Boston Symphony orchestra at the armory tonight. The orchestra will include 105 instrumentalists, and the concert will mark the first appearance of Serge Koussevitzky, the new conductor of the organization, who has had a veritable triumph since his engagement began in the early fall. Officials of the orchestra management have been in town since Saturday getting the armory in preparation for the event. The entire organization will arrive in the city early this afternoon. The seat sales for the concert will continue at the stores of the Barney company, the Wallace company and Cluett and Sons until 6 o'clock, when they will be transferred to the armory box office. The concert is given under the management of Ben Franklin. Prompt attendance is requested as no one will be seated while the orchestra is playing. It is evident that the program of the concert, as published in The Gazette of Saturday, meets with unanimous approval,, so general is the satisfaction expressed.

SCHENECTADY, N. Y.
UNION

NOV 10 1924

Boston Symphony Concert.

A red-letter event in the musical annals of Schenectady will be the concert of the celebrated Boston Symphony Orchestra of 105 men at the State Armory tonight and it is pleasing to be able to report that an immense audience will be present to enjoy the event. The concert is made memorable by the appearance of Serge Koussevitzky, the ne wconductor of the organization, who has had a brilliant success since he began his engagement in the early fall. Officials of the organization have been in town since Saturday preparing the armory for the concert, and early this afternoon the entire membership of the orchestra arrived in town, adding interest to the occasion. The seat sales are being held at the stores of Cluett and Sons, the Wallace Company, and the Barney Company, and will continue until six o'clock when they will be transferred to the armory box office. The concert is given under the management of Ben Franklin. Prompt attendance is requested and it is well to remember that no one will be seated while the orchestra is playing. The program, as announced in the UNION-STAR of Saturday, meets with absolute approval.

THIS CLIPPING FROM
NEW YORK
POST

NOV 10 1924

Koussevitzky Novelties

Scores introduced to Boston by Serge Koussevitzky, conductor of the Boston Symphony Orchestra include: Professor Kofieff's "Scythian Suite" which was performed in Symphony Hall October 24 and 25; Albert Roussel's Symphony, Op. 23, which had its first American performances October 31 and November 1; and Moussorgsky's "Pictures at an Exhibition" orchestrated by Ravel, which had their first American performance last week. There has been no dissension in the general praise of this conductor's readings of such classical symphonies as the Fifth of Beethoven and the Fourth of Brahms, which have figured recently at these concerts. Mr. Koussevitzky's New York debut will take place in Carnegie Hall, November 27.

THIS CLIPPING FROM
ALBANY,
N. Y.
NEWS

NOV 10 1924

CONCERTS BEGIN TONIGHT.

The musicl program to be presented this winter in Albany, Troy and Schenectady, by the Albany Institute and Historical and Art Society will start tonight when the Boston Symphony orchestra will give a concert at Schenectady. Tomorrow night the orchestra will play at Music hall, Troy.

PITTSBURGH,
PA.
POST

NOV 11 1924

WILL LECTURE ON ORCHESTRA PROGRAM

The first program talk for the symphony orchestra season will be given tonight in the recital room of the main branch of the Pittsburgh Musical Institute, Bellefield avenue. The program of Friday night and Saturday afternoon by the Boston symphony orchestra in Syria Mosque will be analyzed and piano illustrations will be given by Dallmeyer Russell and William H. Oetting. Charles N. Boyd will be the speaker. Two important symphonies will be included in the talk tonight, Brahms No. 4 in E minor and Mozart's Symphony in G minor.

THIS CLIPPING FROM
AMSTERDAM, N. Y.
RECORDER

NOV 11 1924

Among those from Amsterdam who heard the Boston Symphony orchestra and its wonder conductor, Serge Koussevitzky, at the state armory at Schenectady, Monday evening, included Mr. and Mrs. Arthur P. Servoss, Mr. and Mrs. Harlan B. Hayes, Mrs. C. B. Machold, Miss Marion M. Rulison, Mrs. Adelbert Putman, Miss Bessie M. Putman, Mrs. Katherine Michaelson, Miss Ruth Ault, Miss Ruth Parker, Miss Alva G. Knapp, William J. Kline, William A. Gardner, John Canedy, Mrs. Cora H. Miller, Miss Jane McNeil, Durward H. Sisson and Isaac A. Morse.

THIS CLIPPING FROM
PITTSBURG, PA.
GAZETTE TIMES

NOV 12 1924

Why Not Leningrad?

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THIS CLIPPING FROM
TROY, N. Y.
EVE. RECORD

NOV 12 1924

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The program had all the variety which Bach, Beethoven and Brahms could give it. These names constitute the stellar triumvirate of composers of the variety of music to which the Boston Symphony Orchestra addresses itself. When to this imposing list is added a fourth, he completes the program given last night. The name, which now becomes one to conjure with, is Mussorgsky; until last night little known to this public. More of him later.

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SIXTH SYMPHONY

The sixth pair of Boston Symphony concerts will be given a week from next Friday afternoon and Saturday evening, since the coming week will be occupied by the first tour of the orchestra, which will include concerts in Schenectady, Troy, Ithaca, Buffalo and Pittsburgh. The program for Nov. 21 and 22 will include: Mozart, Overture to "Marriage of Figaro"; Boccherini, Symphony in C major, Op. 16, No. 3; Debussy, "The Sea"; Wagner, A Siegfried Idyll; Strauss, "Till

BOSTON, MASS.
GLOBE

NOV 9 1924

There is a marked improvement in the caliber of the soloists announced for the five extra Monday Symphony concerts to be given by the Boston Symphony Orchestra under Koussevitzky, Dec 1, Jan 12, Feb 9, March 30 and April 27. Myra Hess will be heard March 30. Dusolina Giannini, who has been praised both for voice and for musicianship as no other young singer in a generation has been praised, will make her Boston debut as soloist in this series. Mieczyslaw Munz, youthful Polish pianist, much admired by many who heard him here in Jordan Hall recitals, and the popular baritone, John Charles Thomas, are the other visiting soloists. Mr Burgin, concert master of the orchestra, will also be heard as soloist.

BROOKLYN, N. Y.
TIMES

NOV 9 1924

BOSTON SYMPHONY.

Serge Koussevitzky, who is to make his debut at the Brooklyn opening of the Boston Symphony Orchestra season at the Academy, on November 28, is doing things never done before at the Orchestra's Boston concerts. He is introducing scores hitherto unheard in America, and if his interpretations of the classical symphonies such as Beethoven's Fifth and Brahms' Fourth are not strictly according to the letter of tradition, his readings are so eloquent and persuasive that they have met with general enthusiasm and no dissenting voice.

THIS CLIPPING FROM
NEW YORK
Time

NOV 10 1924

11-1

Boston

One Friday afternoon, years ago, the Boston Symphony Orchestra—Dr. Muck at the wheel—played Chabrier's rhapsody, *España*—brilliant, flaming. The audience roared approbation, kept on roaring. Dr. Muck looked worried. He turned back the page of the score, looked at the audience, look at the orchestra. Plainly they wanted the piece again. Plainly he wanted to give it to them. But precedent — sacred precedent — forbade repetition. Dr. Muck's courage failed him. After all, Boston was Boston. He went on to the next number.

The other day Serge Koussevitzky, new conductor of the same organization, played Rimsky-Korsakov's *Scherzo of the Bee*. The audience liked it—liked its imaginative humor, its showiness. They clapped loud and long. The piece is very short. Without hesitation, Mr. Koussevitzky turned back the page, lifted his wand; the *Scherzo of the Bee* was replayed.

Precedent tumbled about his ears—but the audience was pleased. The police refrained from intervention. No bolt fell from Heaven. No harm appears to have come of the episode.

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cert of the famous Boston Symphony orchestra at the armory tonight. The orchestra will include 105 instrumentalists, and the concert will mark the first appearance of Serge Koussevitzky, the new conductor of the organization, who has had a veritable triumph since his engagement began in the early fall. Officials of the orchestra management have been in town since Saturday getting the armory in preparation for the event. The entire organization will arrive in the city early this afternoon. The seat sales for the concert will continue at the stores of the Barney company, the Wallace company and Cluett and Sons until 6 o'clock, when they will be transferred to the armory box office. The concert is given under the management of Ben Franklin. Prompt attendance is requested as no one will be seated while the orchestra is playing. It is evident that the program of the concert, as published in The Gazette of Saturday, meets with unanimous approval,, so general is the satisfaction expressed.

SCHENECTADY, N. Y.
UNION

NOV 10 1924

Boston Symphony Concert.

A red ~~letter~~ event in the musical annals of Schenectady will be the concert of the celebrated Boston Symphony Orchestra of 105 men at the State Armory tonight and it is pleasing to be able to report that an immense audience will be present tc enjoy the event. The concert is made memorable by the appearance oi Serge Koussevitzky, the ne wconductor of the organization, who has hac a brilliant success since he began hi engagement in the early fall. Officials of the organization have bee in town since Saturday preparing th armory for the concert, and early th afternoon the entire membership the orchestra arrived in town, adding interest to the occasion. The seat sales are being held at the stores of Cluett and Sons, the Wallace Company, and the Barney Company, and will continue until six o'clock when they will be transferred to the armory box office. The concert is given under the management of Ben Franklin. Prompt attendance is requested and it is well to remember that no one will be seated while the orchestra is playing. The program, as announced in the UNION-STAR of Saturday, meets with absolute approval.

THIS CLIPPING FROM
NEW YORK
POST

NOV 10 1924

Koussevitzky Novelties

Scores introduced to Boston by Serge Koussevitzky, conductor of the Boston Symphony Orchestra include: Professor Kofieff's "Scythian Suite" which was performed in Symphony Hall October 24 and 25; Albert Roussel's Symphony, Op. 23, which had its first American performances October 31 and November 1; and Moussorgsky's "Pictures at an Exhibition" orchestrated by Ravel, which had their first American performance last week. There has been no dissension in the general praise of this conductor's readings of such classical symphonies as the Fifth of Beethoven and the Fourth of Brahms, which have figured recently at these concerts. Mr. Koussevitzky's New York debut will take place in Carnegie Hall, November 27.

THIS CLIPPING FROM
ALBANY,
N. Y.
NEWS
NOV 10 1924

CONCERTS BEGIN TONIGHT.

The musicl program to be presented this winter in Albany, Troy and Schenectady, by the Albany Institute and Historical and Art Society will start tonight when the Boston Symphony orchestra will give a concert at Schenectady. Tomorrow night the orchestra will play at Music hall, Troy.

The first program talk for the symphony orchestra season will be given tonight in the recital room of the main branch of the Pittsburgh Musical Institute, Bellefield avenue. The program of Friday night and Saturday afternoon by the Boston symphony orchestra in Syria Mosque will be analyzed and piano illustrations will be given by Dallmeyer Russell and William H. Oetting. Charles N. Boyd will be the speaker. Two important symphonies will be included in the talk tonight, Brahms No. 4 in E minor and Mozart's Symphony in G minor.

THIS CLIPPING FROM
AMSTERDAM, N. Y.
RECORDER

NOV 11 1924

Among those from Amsterdam who heard the Boston Symphony orchestra and its wonder conductor, Serge Koussevitzky, at the state armory at Schenectady, Monday evening, included Mr. and Mrs. Arthur P. Servoss, Mr. and Mrs. Harlan B. Hayes, Mrs. C. B. Machold, Miss Marion M. Rulison, Mrs. Adelbert Putman, Miss Bessie M. Putman, Mrs. Katherine Michaelson, Miss Ruth Ault, Miss Ruth Parker, Miss Alva G. Knapp, William J. Kline, William A. Gardner, John Canedy, Mrs. Cora H. Miller, Miss Jane McNeil, Durward H. Sisson and Isaac A. Morse.

THIS CLIPPING FROM
PITTSBURG, PA.
GAZETTE TIMES

NOV 12 1924

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BY BOSTON

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ITHACA, N.
JOURNAL N
NOV1 21924

Boston Symphony
For Concert Toni

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Arrangement of Maximilian Ste
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II. Andante lento moto.
III. Allegro.
Overture to Egmont, Op. 84 ..
.... Beet
Pictures at an Exposition ....
.... Mousso
Arrangement of Maurice Ra
Intermission.
Symphony No. 4 in E minor,
38 .... Br
I. Allegro non troppo.
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III. Allegro giocose.
IV. Allegro energico epassio
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works of the composers, and
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TROY, N. Y.
EVE. RECORD
NOV 1 2 1924

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SUN
Pittsburgh, Pa.
NOV 1 2 1924

Boston Symphony Here This Week

A rare musical treat is promised this week in the visit of the Boston symphony orchestra for two concerts at Syria Mosque Friday night and Saturday afternoon. The orchestra will come with 104 musicians under the celebrated new conductor, Serge Koussevitzky. The symphony for Friday night is "Brahms No. 4 in E minor," and for Saturday afternoon, "Mozart's Symphony in G minor."

Other works of interest include "Bach Concerto for orchestra in D minor. Beethoven's overture to "Egmont." Moussorgsky's "Pictures at an Exhibition." Berlioz overture, "The Roman Carnival." Moussorgsky's prelude to the opera "Khovantchina." Rimsky-Korsakov's "The Flight of the Bumble Bee," from the opera "Tsar Sulton," and Scriabin's "The Poem of Ecstasy."

THIS CLIPPING FROM
ITHACA, N. Y.
JOURNAL NEWS
NOV 1 2 1924

Boston Symphony Here For Concert Tonight

A large audience is assured for the first of the university series of concerts to be held this evening when the Boston Symphony Orchestra plays in Bailey Hall under the direction of its new conductor, Serge Koussevitzky.

The program to be given includes four of the most interesting compositions of famous composers, there being nothing strictly of the modern school on the orchestra's list for this evening, although the interesting pictures of Moussorgsky are of the type usually referred to as descriptive music.

The complete program is as follows:

Concerto for orchestra in D major .... C. P. E. Bach
Arrangement of Maximilian Steinberg
I. Allegro moderato.
II. Andante lento moto.
III. Allegro.
Overture to Egmont, Op. 84 .... Beethoven
Pictures at an Exposition .... Moussorgsky
Arrangement of Maurice Ravel
Intermission.
Symphony No. 4 in E minor, Op. 38 .... Brahm
I. Allegro non troppo.
II. Andante moderato.
III. Allegro giocose.
IV. Allegro energico epassionate.

Prof. Otto Kinkeldey last evening gave an interesting lecture on the symphony program before an audience which filled the lecture room in Morse Hall. The speaker presented brief resumes of the life and works of the composers, and explained the compositions, illustrating his talk by playing the more important parts on the piano.

BUFFALO, N. Y.
COURIER
NOV 1 2 1924

BOSTON SYMPHONY SEAT SALE UNUSUALLY BRISK THIS YEAR

Seat sale for Boston Symphony orchestra concert tomorrow evening now on at Denton, Cottier & Daniels' box office has been unexceptionally brisk, Miss Bessie Ballanca, local manager of the concert, announced. Many music lovers are curious to see the new Russian conductor, Kousevitzky, in action.

Among the numbers that will be given are Beethoven's Fifth Symphony, a Bach concerto and "The Flight of the Bumble Bee," by Rimsky-Korsakoff.

THIS CLIPPING FROM
BUFFALO, N. Y.
ENQUIRER
NOV 1 2 1924

SEAT SALE OPENED FOR TWO CONCERTS

Today at Denton, Cottier & Daniels the seat sale for the Buffalo Sympathy orchestra group of concerts for the season of 1924-25 will open. The first concert takes place this Sunday afternoon. Tickets for the group of five may be bought as well as single tickets for this Sunday's concert.

Seat sale for the Boston Symphony concert on Thursday evening is now open at Denton, Cottier & Daniels. Miss Bessie Bellanca is local manager of the concert.

BUFFALO, N. Y.
EXPRESS
NOV 1 2 1924

IN THE MUSICAL WORLD

Concert seat sales open here; Dal Monte's Chicago triumph.

Today at Denton, Cottier & Daniels the seat sale for the Buffalo Symphony orchestra group of concerts for the season of 1924-25 will open. The first concert takes place this Sunday afternoon, November 16th. This year a greater number of subscriptions were taken for this event than ever before. Tickets for the group of five may be bought as well as single tickets for this Sunday's concert. Richard Habeman, the conductor of the Metropolitan Opera House, will conduct two numbers, one a concerto for the piano composed and played as soloist by the Buffalo Symphony's own conductor, Arnold Cornelissen.

Seat sale for the Boston Symphony concert on Thursday ~~evening~~ is now open at Denton, Cottier & Daniels. Miss Bessie Bellanca is local manager of the concert. Many are curious to see the new Russian conductor, Koussevitsky, in action. Among the numbers to be played are Beethoven's Fifth Symphony, a C. P. E. Bach concerto and The Flight of the Bumble Bee by Rimsky-Korsakoff.

"The greatest demonstration in the annals of the Chicago Civic Opera," declare critics following the debut of Toti Dal Monte, Italian coloratura soprano, in Lucia in Chicago. Signorina Day Monte will sing in Elmwood Music hall on Thanksgiving night, when she will be introduced here by the Buffalo Musical Foundation. This will be her second concert appearance in America. "All agree that Dal Monte is the greatest coloratura of this age," her New York manager, Charles L. Wagner wires the Musical Foundation office, No. 32 Court street.

THIS CLIPPING FROM
TROY, N. Y.
EVE. RECORD
NOV 1 2 1924

WHY ORCHESTRA GAVE AMERICA'S ANTHEM

The synopsis, accompanying last evening's program of the Boston Symphony Orchestra's concert, proved invaluable to many of the patrons, but it did not refer to the single unannounced number, the "Star Spangled Banner," and thereby hangs this little tale.

It occurred to the management of the concert Monday that, Tuesday being Armistice Day, it would be well to recognize the significance of the occasion in some manner, and the idea flashed that possible Koussevitzky could play America's national anthem. The idea was dismissed almost as quickly as it occurred. Had not a former conductor, Karl Muck, refused point blank to play the anthem, preferring enforced exile? Nor would a Russian conductor have the scores with him—at least it was not likely.

But an emissary to the concert at Schenectady broached the matter to Koussevitzky, and the conductor stated at once he would be delighted if he had the score. It also happened that G. E. Judd, assistant manager of the orchestra, a Harvard man and an American, had thoughtfully put in the score. The matter was settled in a moment.

Then came the belated realization that the Chromatic Society must do something, and the fittingly draped colors on the wall of the stage was the result.

The presentation was dramatic in the extreme. The acknowledging bow of the director was intensely formal, almost cool. Then he turned, raised his baton, and the orchestra stood erect with instruments ready. At his signal the first notes of "The Star Spangled Banner" were recognized, and the audience arose en masse and listened to perhaps the most impressive rendition of America's anthem ever heard in Troy.

The incident was so unexpected, so dramatically and perfectly accomplished and so well receivd that it afforded an unusually happy feature of a concert par excellence.

THIS CLIPPING FROM
TROY, N. Y.
TIMES
NOV 1 2 1924

Boston Symphony Orchestra.

Serge Koussevitsky and his Boston Symphony Orchestra! What a magnificent and brilliant opening the Chromatic Club provided for Troy's music loving public, the only blemish on the triumph being the absence of David Cowee, Jr., who always worked untiringly for the success of the Chromatic's concerts and who was instrumental in engaging the artists for this season. The audience last night more than filled the seats in the hall, occupied standing room downstairs and in the balcony and gave a warm reception to this new Russian conductor.

It has often been said that an orchestra or symphony rises or falls with its conductor, and if that is so the Boston Symphony has once again risen to the triumphal heights it once enjoyed. Koussevitsky came to this country from Russia and was claimed to be the outstanding conductor of the Continent. The world-famed musicians now in this country were generous of their praise before his arrival here, but musicians of America were a bit skeptical. The Boston Symphony is now in its 44th season and this year will be duly recorded in musical history. Koussevitsky is a majestic figure in the music world, a figure that is justly grouped with other geniuses of today.

It matters not what his program is, although it was truly a unique and brilliant one, the audience is held spellbound by this young man, who, sometimes not moving his baton, draws from his hundred musicians the very best within them. The Bach concerto for orchestra in D major was a fine beginning for the program, followed by the overture to Goethe's "Egmont," by Beethoven; Moussorgsky's "Pictures at an Exhibition" and the big Brahms Symphony No. 4 in E minor, which is one of the favorites of the Philadelphia Philharmonic. Koussevitskyreveled in the Moussorgsky number, thoroughly enjoying the spell of his native Russian music. The origin of this number is especially interesting when listening to its rendition. In the spring of 1874 an exhibition of drawings and water colors by the architect, Victor Hartmann, an intimate friend of Moussorgsky's, was held at the Academy of Fine Arts at Leningrad. Wishing to show his affection for Hartmann the composer thought he would pay him tribute by "drawing in music" the best of the sketches. These pictures, exhibited to the audience last night, visualized the soul-inspiring water colors in such glowing colors and with such a delicate brush of which Hartmann and Moussorgsky would feel justly proud.

The Brahms Symphony furnished the dramatic, big climax for an evening of perfect song. Koussevitsky and his men "came and conquered" and deserve to come again. Troy's next music event will be the Vocal Society concert Wednesday evening, November 19, assisted by the Boston String Quartet.

THIS CLIPPING FROM
TROY, N. Y.
EVE. RECORD
NOV 1 2 1924

MUSICAL SEASON OPENS.

The concert of the Boston Symphony Orchestra last night, opening the season of the Chromatic Concerts, was a remarkable success. Not a seat was unoccupied and standing room was at a premium. This will be followed by other Chromatic Concerts, by the concerts of the Troy Vocal Society in its jubilee year and by other musical events of the first magnitude. Troy is a musical city and supports such events with enthusiasm. Music being an integral part of community life, it should be maintained at the present high standard in spite of the loss of some of its sturdiest exponents.

THIS CLIPPING FROM

PITTSBURGH,
PA.
POST

Telegraph

NOV 1 2 1924

Symphony Boxholders Named

Among the boxholders for the concerts to be given Friday night and Saturday afternoon by the Boston Symphony Orchestra in Syria Mosque, under the auspices of the Pittsburgh Orchestra Association, are: Mrs. Henry R. Rea, Mrs. Daniel M. Clemson, Mrs. T. J. Gillespie, Mrs. H. K. Hitchcock, Mrs. Samuel McClay, Mrs. Edmund W. Mudge, Mrs. John M. Freeman, Mrs. T. Raymond Evans, Mrs. R. R. Huggins, Mrs. Charles A. Dickson, Dr. and Mrs. W. J. Holland, Moorhead B. Holland, Mrs. John P. Casey, Mrs. Enoch Rauh, Mrs. Gerald Firth, Mrs. D. E. Jackman, Mrs. Frederick W. Winter, Mrs. James Stephen Martin, Mrs. Robert Lee Wilson, Mrs. Nathaniel Spear, James J. Turner, Mrs. William M. McKelvy, Mrs. Mortimer Miller, Mrs. Roy A. Hunt, Mrs. Alfred E. Hunt, Mrs. George A. Harwood, Mrs. Charles H. Bruckman, Mrs. Edmond Englert, Mrs. R. E. Hellmund, Miss Minerva Hamilton, Mrs. W. W. Wattles, Mrs. J. H. Davidson, Mrs. R. S. McCague, Mrs. R. S. Smith, Mrs. J. V. Blaxter, Mrs. John H. Kerr, Mrs. E. J. House, the Misses Sawyer, Mrs. James L. Stuart, Mrs. Charles B. Horton, Mrs. Joseph A. Herron, Mrs. Paul B. Straub, Mrs. Ernest Willetts, Mrs. John Sloan and Mrs. Wesley Jones.

THIS CLIPPING FROM

BUFFALO,
N. Y.
COMMERCIAL

NOV 1 2 1924

BIG DEMAND TO SEE RUSSIAN CONDUCTOR

Seat sale for the Boston Symphony orchestral concert Thursday evening November 13, now open at the Denton, Cottier & Daniels box office, has been exceptionally brisk, Miss Bessie Bellanca, local manager of the concert announced. Many local music lovers are curious to see the new Russian conductor, Koussevitzky, in action. His intensely individual readings of the classics, his celebrated "volcanic" temperatment and his tendency to discard traditions, as for instance when he responded to persistent applause at a concert in Boston recently and gave an encore, the first time in the history of the Boston Symphony an encore had been granted, has centered the attention of the music world upon him.

THIS CLIPPING FROM

LOWELL MASS.
COURIER-CITIZEN

NOV 1 2 1924

Pierre Monteux, former conductor of the Boston Symphony orchestra, has been invited to conduct one of the 10 concerts to be given by the Philharmonic orchestra in Liverpool, England. Others who will direct the orchestra during the series are Weingartner, Sir Henry Wood, Sir Landon Ronald, Eugene Goessens and Granville Bantock.

THIS CLIPPING FROM

PITTSBURG, PA.
GAZETTE TIMES

NOV 1 3 1924

BOSTON ORCHESTRA COMING

The Boston Symphony Orchestra of 104 leaders, under their new leader, Serge Koussevitzky, will be guests in Pittsburgh tomorrow night and Saturday afternoon when they open the symphony season in Syria Mosque. Two programs will be given, opening tomorrow night with the Bach Concerto in D minor, followed by the Beethoven "Egmont Overture," Moussorgsky's "Picture at an Exhibition," and the Brahms Symphony No. 4 in E minor. The principal work for the Saturday matinee will be Mozart's Symphony in G minor. Berlioz, Moussorgsky, Rimsky-Korsakox and Scriabin also will be represented on the matinee program.

THIS CLIPPING FROM

ITHACA, N. Y.
JOURNAL NEWS

NOV 1 3 1924

Boston Artists Charm Audience At Bailey Hall

Symphony Orchestra Concert Real Musical Event in University Series — Serge Koussevitzky Given Merited Ovation for Exceptional Skill.

The annual visit of the Boston Symphony Orchestra has for some years been the musical event of the season. The program given in Bailey Hall last evening, however, was doubly significant as it introduced to a local audience for the first time the orchestra's new and much-heralded conductor — Serge Koussevitzky, the intense and the dramatic. He was welcomed by an audience which filled the auditorium and which recalled the conductor repeatedly by its enthusiastic applause following the final number.

For at least three seasons past, University audiences have enjoyed the programs given by the Boston Symphony under the direction of Pierre Monteux. A comparison of the two famous conductors would be interesting, and the contrast between the type of program offered last evening and those of the past few years is also striking. Mr. Monteux was apparently a devoted modernist, usually bringing with him liberal offerings of Strauss, Debussy, Tschaikowsky, Ravel, etc. It may be that Mr. Koussevitzky is equally interested in the work of those composers. In other concerts he is said to have introduced novelties, but for one reason or another there were no strictly modern compositions on the program last evening.

To be sure, the pictures at Moussorgsky's exhibition, including the grotesque gnome music, the ballet of the chicks, the witch's house that went about in such a desultory way on hen's legs, and all the rest of them would easily pass for impressionist painting (or composing) if they were not assigned to the year 1874 by the program. These numbers were interesting, often mirth provoking, and clever, but for many the musical appeal of the program lay elsewhere.

Russian Conductor Versatile

The way in which the Russian conductor fits his manner to the type of music played was notable throughout the various numbers. Beginning with the delicacy of the Bach concerto, he scarcely seemed to move a muscle, simply glancing about the orchestra as the theme was taken up by the different instruments and moving his baton slightly in the passages calling for action, however, and particularly in the finale of the Moussorgsky, Mr. Koussevitzky was transformed into a being full of intense feeling. In other words, the new conductor has a fine sense of the dramatic, and that sense is balanced by an intellectual control that never allows himself or the orchestra to slip out of hand.

For many the Brahms symphony in E minor with its sustained andante and the splendid passion of the final allegro, contained the best of the evening. Certainly it was played with fervor and discrimination as well. It showed also, Mr. Koussevitzky's originality as a conductor, and for him the orchestra played with careful shading and with enthusiasm.

As an opening number the concerto in D major by Carl Philipp Emanuel Bach was given. The program states that Mr. Koussevitzky heard this concerto played at a concert of the Society of Ancient Instruments in Paris, and was so pleased that he took the music, intending to make a modern orchestral arrangement himself. Finally, however, he entrusted the task to Maximilian Steinberg, who arranged the three movements for a flute, two oboes, bassoon, horn and strings. The result seems to have been highly successful, bringing out the graceful quality of the French dance motifs, and preserving the spirit of the eighteenth century composition.

Beethoven's famous and much-played Overture to Goethe's "Egmont" completed the program, it being given after the Bach number, and nothing of the heroic beauty of the work was lost in the orchestra's interpretation last evening.

Following a long standing custom, no encores were given, but the audience refused to think of leaving until Mr. Koussevitzky had come forward several times to gather his laurels.

The concert was the first of this year's university series, and will be followed next month by the famous pianist, Moriz Rosenthal.

PITTSBURGH,
PA.
POST

Telegraph

NOV 1 3 1924

BOSTON ORCHESTRA HERE TOMORROW

The Boston Symphony Orchestra of 104 musicians, under Serge Koussevitzky, will be in Pittsburgh tomorrow night and Saturday afternoon, when they open the symphony orchestra season at Syria Mosque. Two programs will be given, opening tomorrow night with the Bach Concerto in D minor, followed by the Beethoven "Egmont Overture," Moussorgsky's "Pictures at an Exhibition" and the Brahms Symphony No. 4 in E minor. The principal work for the Saturday matinee will be Mozart's symphony in G minor.

THIS CLIPPING FROM

BUFFALO, N. Y.
EXPRESS

NOV 1 3 1924

OF NOTE TO MUSICIANS

Concert to be held tonight; Rachmaninoff seat sale.

Tonight at Elmwood Music hall the Boston Symphony orchestra will be heard in its annual concert in this city under the local management of Bessie Bellanca. The ensemble of 104 musicians is led this year by Serge Koussevitsky, the new Russian conductor. The programme for tonight includes the Fifth Symphony of Beethoven, Rimsky-Korsakoff's The Flight of the Bumble Bee, a Bach concerto, and compositions by Rachmaninoff and others.

Tickets for the concert are on sale at Denton, Cottier & Daniels.

Today at Denton, Cottier & Daniels the seat sale for Sergi Rachmaninoff, the composer-pianist, will open. Rachmaninoff is well known in Buffalo, and returns on Tuesday evening, November 18th, of next week at Elmwood Music hall for his sixth concert in consecutive seasons, which feat is sufficient as recommendation to Buffalo fame for any artist.

THIS CLIPPING FROM

PITTSBURGH
PENNSYLVANIA
PRESS

NOV 1 3 1924

Symphony Orchestra Coming.

The Boston Symphony orchestra of 104 musicians, under their new leader, Serge Koussevitzky, will be guests in Pittsburgh tomorrow night and Saturday afternoon, when they open the symphony season at Syria mosque.

THIS CLIPPING FROM THE

WHEELING
W. VA.
INTELLIGENCER

NOV 1 3 1924

MUSIC LOVERS TO PITTSBURGH

APPROXIMATELY FIFTY LOCAL PEOPLE WILL ATTEND CONCERT.

Boston Symphony Orchestra in Concert Friday and Saturday of This Week.

Approximately 50 Wheeling people will go to Pittsburgh, Pa., this week-end to attend the concerts of the Boston Symphony orchestra to be rendered Friday evening and Saturday afternoon in the Syria mosque. Serge Koussevitzky will appear as the new conductor of this famous orchestra, which was conducted to almost unbelievable heights of musical success under the baton of Dr. Karl Much.

The Friday evening program will include numbers from Bach, Beethoven, Moussorgsky and Brohms, while the Saturday matinee concert will feature numbers from Mozart, Moussorgsky Rimsky, Korsacov and Scriabin.

SUN

Pittsburgh, Pa.

NOV 1 3 1924

Symphony Season Opens Tomorrow

The Boston Symphony orchestra of 104 musicians, under their new leader, Serge Koussevitzky, will be welcome guests in Pittsburgh tomorrow night and Saturday afternoon, when they open the symphony season at Syria Mosque.

Two programs of unusual importance will be given, opening tomorrow night with the Bach Concerto for orchestra in D minor, followed by the Beethoven "Egmont" overture, Moussorgsky's "Pictures at an Exhibition," and Brahm's Symphony No. 4. The principal work for the Saturday matinee will be Mozart's Symphony in G minor. Berlioz, Moussorgsky, Rimsky-Korsakov and Scriabin will also be represented on the matinee program.

THIS CLIPPING FROM

BUFFALO, N. Y.
COURIER

NOV 1 3 1924

BOSTON SYMPHONY CONCERT TONIGHT AT MUSIC HALL

Tonight at Elmwood Music hall the Boston Symphony orchestra will give its annual concert here under local management of Bessie Bellanca. The program will include the Fifth Symphony of Beethoven, Rimsky-Korsakoff's "The Flight of the Bumble Bee," a Bach concerto and compositions by Rachmaninoff. Tickets for the concert are on sale at Denton, Cottier & Daniels.

THIS CLIPPING FROM

BUFFALO, N. Y.
NEWS

NOV 1 3 1924

Annual Concert of Boston Symphony.

Thursday night at Elmwood Music hall the Boston Symphony orchestra will be heard in its annual concert in this city under the local management of Bessie Bellanca. The ensemble of 104 musicians is led this year by Serge Koussevitzky, the new Russian conductor.

The program for tonight includes the Fifth Symphony of Beethoven, Rimsky-Korsakoff's "The Flight of the Bumble Bee," a C. P. E. Bach concerto, and compositions by Rachmaninoff and others.

THIS CLIPPING FROM

BUFFALO, N. Y.
ENQUIRER

NOV 1 4 1924

BOSTON SYMPHONY ORCHESTRA PLEASES

Boston Symphony orchestra presented what is probably the finest musical concert program that has ever been heard in Buffalo at Elmwood Music hall last night. It was a wonderful program plus a world famous orchestra, under a renowned director. Serge Koussevitzky, famous in Russia, proved himself a musician of rare musicianship and individual style.

The program included a concerto in D major for orchestra by Carl Philip Emanuel Bach, orchestrated by Maximilian Steinberg; Weber's overture to Oberon; a Russian group comprised of Vocalise, by Rachmaninoff; Dubinouchka, Rimsky-Korsakoff; prelude to the opera Khovantchina, Moussorgsky and a sherzo, The Flight of the Bumble Bee from the opera, Tsar Saltan, Rimsky-Korsakoff. Beethoven's fifth symphony was the final number of the evening.

THIS CLIPPING FROM

BUFFALO, N. Y.
ENQUIRER

NOV 1 3 1924

BOSTON SYMPHONY CONCERT THIS EVENING

Tonight at Elmwood Music hall the Boston Symphony orchestra will be heard in its annual concert in this city under the local management of Bessie Bellanca. The great ensemble of 104 musicians are led this year by Serge Koussevitzky, the new Russian conducter.

The program for tonight includes the Fifth Symphony of Beethoven, Rimsky-Korsakoff's "The Flight of the Bumlle Bee," a C. E. Bach concerto, and compositions by Rachmaninoff and others.

Tickets for the concert are on sale at Denton, Cottier & Daniels.

THIS CLIPPING FROM
TROY, N. Y.
EVE. RECORD
Morning
NOV 13 1924

"Star Spangled Banner" by Boston Symphony Orchestra

The synopsis, accompanying Tuesday evening's program of the Boston Symphony Orchestra's concert, proved invaluable to many of the patrons, but it did not refer to the single unannounced number, the "Star Spangled Banner," and thereby hangs this little tale.

It occurred to the management of the concert Monday that, Tuesday being Armistice Day, it would be well to recognize the significance of the occasion in some manner, and the idea flashed that possible Koussevitzky could play America's national anthem. The idea was dismissed almost as quickly as it occurred. Had not a former conductor, Karl Muck, refused point blank to play the anthem, preferring enforced exile? Nor would a Russian conductor have the scores with him—at least it was not likely.

But an emissary to the concert at Schenectady broached the matter to Koussevitzky, and the conductor stated at once he would be delighted if he had the score. It also happened that G. E. Judd, assistant manager of the orchestra, a Harvard man and an American, had thoughtfully put in the score. The matter was settled in a moment.

Then came the belated realization that the Chromatic Society must do something, and the fittingly draped colors on the wall of the stage were the result.

The presentation was dramatic in the extreme. The acknowledging bow of the director was intensely formal, almost cool. Then he turned, raised his baton, and the orchestra stood erect with instruments ready. At his signal the first notes of "The Star Spangled Banner" were recognized, and the audience arose en masse and listened to perhaps the most impressive rendition of America's anthem ever heard in Troy.

The incident was so unexpected, so dramatically and perfectly accomplished and so well received that it afforded an unusually happy feature of a concert par excellence.

THIS CLIPPING FROM
BUFFALO, N. Y.
NEWS
NOV 14 1924

By EDWARD DURNEY

Boston Symphony.

Serge Koussevitsky, distinguished Russian conductor recently come to these shores to guide the destinies of the Boston Symphony orchestra, paid Buffalo a visit last evening with the incomparable Boston organization and gave a memorable performance before a great audience in Elmwood Music hall. Boston Symphony orchestra and general perfection have long been synonymous terms. Buffalo has been fortunate in its frequent opportunities to hear the orchestra, and under several illustrious conductors. Koussevitzky, until this season, was known in this country only by the fine reputation he had established abroad. His local debut last night followed closely his recent American debut in Boston, and the occasion bore all the outward signs of another complete triumph for this genius of the baton.

Koussevitzky could not have wished for finer material than the Boston orchestra as Pierre Monteux, noted French conductor, left it. The favored Russian might well be the envy of his profession, and the more eager has been the anticipation of his accomplishment.

The performance of last night's beautiful program was, to a great extent, in the nature of a revelation. While the orchestra was an old friend and a goodly portion of the program wholly familiar, the individuality of the interpreter sustained lively interest throughout.

Koussevitzky is a man of rare magnetism; an artist of sane methods whose undeniable originality never goes beyond the bounds of the legitimate. His conducting is emotional in the true artistic sense, and the unanimous response he secures, despite his quiet demeanor and economy of gesture, bespeaks the subtle power of the man and the musician. He is a rythmic genius, instinctively feeling the pulse of every composition he plays. The very breath of life animates his every interpretation.

A Philipp Emanuel Bach Concerto in three movements, arranged for orchestra by Steinberg, opened the program and this vital, immortal music from the pen of the third son of the great John Sebastian, was played with a spirit, freshness and rythmic certainty which clearly exhibited its matchless purity of structure, well defined the jolly mood of the first and third movements and gracefully adorned the beautiful Andante. Conductor and men were loudly acclaimed after this first number.

The familiar "Oberon" overture, Weber, was given a finely wrought performance which, in its decided contrasts and lovely effects, brought new interest to the work.

Three Russian numbers of varied spirit, each of intense musical interest and racial charm were the Rachmaninoff "Vocalise," as orchestrated by the composer: "Dubinouchka," a Rimsky-Korsakoff orchestration of a Russian folk song and the prelude to Moussorgsky's opera "Khovantchina." The Rachmaninoff song was ravishing in its melodic richness and beautiful scoring and the Rimsky-Korsakoff "Dubinouchka" pulse stirring in its fine rythmic swing and resonant, full climaxes. The Moussorgsky number proved alluring in its novel, picturesque effects.

Followed the much-heralded "Flight of the Bee," Rimsky-Korsakoff, described in the stage direction: "Out of the sea comes a bumble-bee and flies about the swan." The number is cleverly written to imitate the sounds of the bee and its rapid successions of notes were skilfully executed by the men. The repetition of the number in Boston broke the no-encore rule of the orchestra, and Mr. Koussevitzky did not hesitate to play it a second time last night to satisfy the applauding audience.

The Beethoven Fifth Symphony, in C minor, probably the most popular of the immortal nine, occupied the latter half of the program. It is this symphony to which Berlioz has referred as the first of Beethoven's in which the composer has given the rein to his vast imagination. Certainly the work gives expression to a wide range of emotion and in a varied scheme wholly in keeping with the methods of the great master of form. And perhaps in none of his symphonies has Beethoven exerted a more instant appeal.

Koussevitzky's reading was always authoritative and essentially vigorous, the latter quality distinguishing the Russian's conception of the work. Bold contrasts and sharply defined rhythyms characterized the performance, and in the unfoldment of the work no significant dynamic effect was neglected.

The last movement provided a triumphant finale for leader and players and, incredible though it may seem, the audience remained seated applauding and applauding again through many recalls which the conductor justly shared with his men.

THIS CLIPPING FROM
PITTSBURGH
PENNSYLVANIA
PRESS
Telegraph
NOV 14 1924

BOSTON ORCHESTRA TO PLAY HERE TONIGHT

The Boston Symphony Orchestra of 104 musicians, arrived in the city this morning, and will give the opening concerts in the Pittsburgh Orchestra Association series at Syria Mosque tonight and tomorrow afternoon. This will be the first appearance here of Sergei Koussevitzky, the new conductor. The program for tonight:

Concerto for orchestra in D minor.... ....C. P. E. Bach
Overture to "Egmont," op. 84....Beethoven
Pictures at an Exhibition (Arr. by M. Ravel) ....Mussorgsky
Symphony No. 4 in E minor, op. 98..Brahms

SATURDAY AFTERNOON PROGRAM:

Symphony in G minor ....Mozart
Overture "The Roman Carnival," op. 9 ....Berlioz
Prelude to the Opera "Khovantchina" ....Mussorgsky
The Flight of the Bumble Bee, from the Opera "Tsar Saltan"........ ....Rimsky-Korsakov
The Poem of "Ecstasy," op. 54.....Scriabin

THIS CLIPPING FROM
PITTSBURGH
PENNSYLVANIA
PRESS
NOV 14 1924

The Boston Symphony orchestra of 104 musicians, arrived in the city today, and will give the opening concerts in the Pittsburgh Orchestra association series at Syria mosque tonight and tomorrow afternoon. There is great interest in the first appearance here of Sergei Koussevitzky, the new conductor, and the following programs have strong appeal. The works to be given tonight:

Concerto for orchestra in D minor... ....C. P. E. Bach
Overture to Egmont Op. 84....Beethoven
Pictures at an Exhibition (arrg. by M. Ravel) ....Moussorgsky
Symphony No. 4 in E minor, Op. 98.. ....Brahms

Saturday Afternoon.

Symphony in G minor....Mozart
Overture, The Roman Carnival, Op. 9 ....Berlioz
Prelude to the opera Khovantchina.. ....Moussorgsky
The Flight of the Bumble Bee, from the opera Tsar Saltan.... ....Rimsky-Korsakov
The Poem of Ecstasy, Op. 54.....Scriabin

THIS CLIPPING FROM
BUFFALO,
N. Y.
COMMERCIAL
NOV 14 1924

BOSTON SYMPHONY CONCERT TONIGHT

Tonight at Elmwood Music hall the Boston Symphony orchestra will be heard in its annual concert in this city under the local management of Bessie Bellanca. The ensemble of 104 musicians are led this year by Serge Koussevitzky, the new Russian conductor. Following a recent concert of the Boston Symphony, Philip Hale wrote in the Boston "Herald," "Mr. Koussevitzky has a commanding figure and that indefinable quality known as magnetism which works its spell on orchestra and audience. When he faces his public he is neither arrogant nor obsequious. He at once inspires confidence, expectation, curiosity. These are all valuable qualities for a conductor to possess in these nervous, restless, questioning years."

SUN
Pittsburgh, Pa.
NOV 14 1924

Boston Symphony Plays Here Tonight

The Boston Symphony Orchestra is arrived in the city this morning and will give the opening concerts in the Pittsburgh Orchestra Association series at Syria Mosque tonight and tomorrow afternoon. It is the first appearance here of Sergi Koussevitzky, the new conductor , and the following programs have strong appeal. The works to be given tonight:

Concerto for orchestra in D minor.......... ....C. P. E. Bach
Overture to "Egmont" Op. 84 .....Beethoven
Pictures at an Exhibition (Arrg. by M. Ravel ....Moussorgsky
Symphony No. 4 in E Minor, Op. 98..Brahm

Saturday afternoon:

Symphony in G minor ....Mozar
Overture "The Roman Carnival," Op. 9 ....Berlio
Prelude to the Opera "Khovantchina........ ....Moussargsk
The Flight of the Bumble Bee—from the Oper "Tsar Saltan" ....Rimsky-Korsako
The Poem of "Ecstasy," Op. 54 .....Scriabin

NEW YORK
ESTABLISHED 1881
From
JOURNAL,
Chicago, Ill.
NOV 14 1924

"Moussorgsky, composer of "Boris Godunoff," wrote for the piano only seldom, but his "Pictures at an Exhibition" have interested both pianists and arrangers. Touschmaloff's orchestration of them was made known to Chicagoans five years ago by the Chicago Symphony orchestra. Ravel has also given them orchestral dress, and in this form they were played by the Boston Symphony orchestra recently, for the first time in America. Serge Koussevitzky was the conductor.

E. S.

THIS CLIPPING FROM
BUFFALO,
N. Y.
COMMERCIAL
NOV 15 1924

Boston Symphony Concert

By W. K. BRANG

It is to be regretted that written words are inadequate to convey even a modicum of the splendor of last night's concert by the Boston Symphony orchestra. Serge Koussevitzky, presiding like a demi-god over a miniature universe of musicians, wove divine harmonies with thundering chords and diabolical dissonances that would have enmeshed even a gargoyle's heart. Perfectly under his control, the orchestra responded to the smallest movement of his hand with a swing in the bass that made the blood surge, and a sweep in the treble that seemed like nothing so much as a rush of wind on a mountain top.

The concert opened with C. P. E. Bach's Concerto for Orchestra in D Major. Imagine a Rembrandt picture transposed into music!—orchestral coloring as contrasted to that master's light and shade—golden fugue-like themes upon a background of mysterious umber-toned bass! The familiar Oberon Overture by Weber also was impressive.

In a group of Russian compositions the wealth of tonalities at the conductor's command was fully displayed. Rachmaninov's pathetic Vocalise and Moussorgsky's prelude to the opera Khovantchina profoundly stirred the emotions, only to be swept away again with the first smashing bars of Rimsky-Korsakov's folk song, Dubinouchka. It conjured up pictures of infernal majesty. Ponderous barges hauled by toil-torn men through murky water; famine ravished peasants feverishly dancing a Czarda of death while a ghoulish Fate looks on. In contrast to the grimness of these pictures was the same composer's Flight of the Bumble Bee, a work which seems to mark the limits of imitative music.

But all the foregoing music, beautiful though it may be, fades before the heaven-stirring Fifth Symphony of Beethoven. The marvelous interpretation of this work by Koussevitzky seems to us a fit offering at the shrine of the Master. Any words of ours in appreciation of the symphony as rendered last night are worse than futile. A symphony which epitomizes the mingled suffering and happiness, shame and glory, the meannesses and greatness of the human race, is not to be admired but with intense emotion. The greatest tribute that could have been paid to a work which has no counterpart on earth, would have been silence.

Instead there was thundering applause.

THIS CLIPPING FROM
BUFFALO, N. Y.
EXPRESS
NOV 15 1924

CONCERT BY BOSTON SYMPHONY ORCHESTRA

By MARY M. HOWARD.

The combination of one of the world's greatest orchestras, a new and renowned conductor, and a programme of rare novelty made the concert of the Boston Symphony orchestra heard last evening in Elmwood Music hall an outstanding one among the many fine concerts this organization has given in Buffalo. It introduced Serge Koussevitzky, the famous Russian who, in the few weeks he has been in this country, has already proved himself a master of his craft, a conductor of ripe musicianship and individual style. Mr. Koussevitzky has a magnetic personality which impresses his players and public alike. He conducts quietly, but one feels the intensity and fire underneath his dignified exterior and his incisive, stimulating leadership is felt by those whom he leads and no less by those who listen.

The programme in itself was enough to arouse keen interest from the start. It began with a concerto in D major for orchestra by Carl Philip Emanuel Bach, orchestrated by Maximilian Steinberg, a pupil and the son-in-law of Rimsky-Korsakoff. The work is charmingly scored for flute, two oboes, bassoon, horn and strings preserving some of the delicate tenuity and the quaint simplicity of the music. Mr. Koussevitzky brought out its polyphony with beautiful clarity, and read its measures with fine exactitude and unswerving steadiness. It was an artistically conceived and admirably wrought performance, which brought spontaneous applause from the large audience.

Weber's overture to Oberon was given with such surprising variety of expression, shading from the exquisite pianissimo of the horn phrase at the beginning to the jubilant outbursts of the Rezia aria, as to arouse unrestrained enthusiasm. The conductor played upon his orchestra as if it were a solo instrument, taking bold, but effective liberties with the time, and the men responded to his changing tempos as one man.

Most interesting in content and performance was the Russian group, which comprised Vocalise, by Rachmaninoff; Dubinouchka, Rimsky-Korsakoff; prelude to the opera Khovantchina, Moussorgsky and a scherzo, The Flight of the Bumble Bee, from the opera, Tsar Saltan, Rimsky-Korsakoff. The Vocalise, a wordless song, was given in Buffalo two seasons ago by Nina Koschetz, with orchestra. It is far more effective, however, in its orchestral garb, for no human voice can sing its song of infinite yearning with the myriad iridescent colors of the orchestra. Dubinouchka is a variant of the Volga Boatmen's song. It is typically racial in its wildness and barbaric sweep, which almost carries the listener off his feet. The Moussorgsky prelude, a tone painting of the coming of dawn over the Red Square in Moscow, is subtly suggestive, with its quiet, glowing harmonies, punctuated here and there by the bell tones which ring for early matins. So pleasing did the Rimsky-Korsakoff Scherzo prove that the audience insisted upon a repetition. It is a trifle in substance and duration, but it taxes the virtuosity of the players, who rose to the occasion amazingly, and deservedly shared in the honors accorded to the conductor.

Beethoven's fifth symphony was the final number of the evening. It received a conventional reading, with especial sensuous loveliness of tone displayed in the playing of the Andante. The work, as a whole, was the least interesting number of the evening. It was slightly turbid, here and there, and the intonation was not always flawless, but perhaps its defects were more apparent in contrast with the rarely beautiful achievements of the orchestra in all that preceded the symphony. Mr. Koussevitzky was recalled many times at the close of the evening and again made his players rise to ackowledge their share of the applause.

◆

ROAD TO BE OPENED

Transcript
Nov 15

The Mask of Italy

Dusolina Giannini

Newly Risen Singer, Soon to Be Heard in Boston for the First Time

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NEW YORK
N. Y.
JOURNAL
ISSUE OF
NOV 15 1924

KOUSSEVITZKY DECIDES N. Y. PROGRAMS

New Boston Conductor to Play Much Russian Music—Next Week's Concerts.

Serge Koussevitzky, the new conductor of the Boston Orchestra, whose programmes and the way he plays them have apparently rejuvenated things over in the Hub's Symphony Hall, has now announced the substance of his first pair of concerts at Carnegie Hall on November 27 and 29.

In spite of the fact that Walter Damrosch has toot-tooted Arthur Honegger's locomotive symphonies, "Pacific 231," all over the town, Mr. Koussevitzky will show how he plays it at the Thursday evening programme. Besides that, there will be a Vivaldi concerto for orchestra, the overture to Weber's "Oberon," Debussy's "Nuages" and "Fetes" and Scriabin's "Poem of Ecstacy."

The Saturday afternoon programme will consist of first local performances of Rimsky-Korsakov's "Flight of the Bee," from his "Tsar Saltan," and of Serge Prokofieff's "Scythian" suite. Otherwise there is to be the overture to Glinke's "Rouslan and Ludmilla," the prelude to Moussorgsky's "Khovantchina" and Brahms's Fourth Sym-

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Cambr.
Sentinel
Nov 15

THE CULTURAL TRINITY

Most Cambridge people know about the Boston Symphony Orchestra and its preeminency in American music, but not so many realize that (apart from its famous band, at present playing at its amplest stride, under the magnetic sway of the Russian Koussevitzky) Symphony Hall is the place where other forms of music and kindred arts are presented under an infinite variety of forms. Rarely is Symphony Hall dark on an evening. It is John McCormack one night, Josef Hofmann on a Sunday afternoon, Karsavina, the peer of Pavlowa in the many dance rhythms that came out of Russia, that land of myriad talents. Then a Kreisler, a Rachmaninoff, a De Reszke quartette, or Roland Hayes will grace the gray stage—all the great musical talents that adorn the world, when they come to Boston, gravitate to Symphony Hall.

It provides wide opportunity (and herein Cambridge may take note) to keep in close touch with the world's culture in music and the arts. Its atmosphere is cordial, attentive and serene, finding perfect expression in the personality and manners of Manager W. H. Brennan, his assistant, Geo. E. Judd, and a staff that has caught the happy contagion from its superiors in blending service with courtesy and briskness of motion with an amiable address.

Culture and Cambridge are supposedly one, and as the two universities express high thinking, if not necessarily plain living, Symphony Hall, just over the Charles, rounds out the trinity.

THIS CLIPPING FROM
FARGO,
N. D.
FORUM
NOV 15 1924

An Amusing Controversy

The Springfield Union.

It was an amusing verbal battle that was recently fought through the foyers of Boston's Symphony hall. The Boston Symphony orchestra a short time ago opened its season under the baton of M. Serge Koussevitzky, a Russian. Not the least of the attractions of a concert by this organization is the program book, for a long time and probably still notably edited by Philip Hale. Much was expected of the new conductor, and, although his interpretations are variously received, his ability as a musician is undenied. Whatever controversies he provoked only added spirit and enthusiasm to polite musical conversation. But the program books aroused a veritable storm.

What had been done? The editor had not violated approved musical canons, nor misplaced his dates, nor confused his themes. He had simply followed the instructions of the postoffice department and had denominated the capital of soviet Russia as Leningrad. To the conservative minded of Beacon Hill and State street this was more than a faux pas, it was an outright insult to American traditions, and the objectors, in the usual manner, traced the subordination to Moscow, or, what seemed to them the same thing, to M. Koussevitzky. But M. Koussevitzky retaliated by saying what is probably the truth, that he, together with numerous other intelligent and cultured Russians, has nothing but enmity for the soviet, which has deprived him of his home, his small wealth, and partially of his freedom. Forthwith the red hunting abated, but the program books have now reverted to the older form, St. Petersburg. Even Petrograd, the name adopted by the czar during the war, was foregone in the effort to achieve complete stability.

SUN
Pittsburgh, Pa.
NOV 15 1924

Symphony Orchestra At Mosque Pleases

New Boston Conductor Gives Fine Instrumentation.

The Boston Symphony orchestra with its new coductor, Serge Koussevitzky, opened the orchestral season last night at the Mosque with sincere and sustained applause. The huge auditorium was well filled.

Koussevitzky has precision and a directness that make for immediate results. He has a curious way of starting the tempo and then stopping or picking it up with the beat. He impressed as an intellectual conductor rather than as an impulsive one.

For an opening work the little known Bach Concerto in D major was used. It was singularly chaste and clean. The opening movement contained many fine solo violin passages. The second was a charming song sung by the strings with here and there a high relief in the wood-winds. The finale was notable for its delicacy.

Beethoven's "Egmont" overture impressed some in the house for its overblown brasses. In the Moussorgsky "Pictures at an Exhibition" there were 11 pittoresque episodes. The "Promenade" in five-four time was well played. In the "Gnomus" was beheld the touch of the arranger Ravel. The "Ballet of the Chickens" had many interesting bits of instrumentation. The "Gates of the Bohatyrs" with its broad chorale for brasses and promenade theme for a coda, was a stirring climax.

The symphony chosen was the magnificent Brahms No. 4 in E minor. In the "Allegro" there were many delightful passages for the wood-winds and if the horns and brass choir were tortured in the first numbers, in the symphony they were entirely satisfactory. The "Andante moderato" with its cello and viola song was a movement most like to remember. In the third movement there were many nicely wrought scales for the flutes and the "Allegro energico" was done in a forceful manner. The finale was a noble closing worthy of Brahms.

THIS CLIPPING FROM
PROVIDENCE, R. I.
BULLETIN
NOV 15 1924

MARGUERITE D'ALVAREZ,
(CONTRALTO SOLOIST)
"with Boston Symphony's first Concert of the Season"
INFANTRY HALL, NEXT TUES. EVE.

Post
Nov 30

SYMPHONY CONCERTS

Tomorrow evening comes the first of the extra series of five Monday evening concerts at Symphony Hall. Wisely Mr. Koussevitzky has placed upon this first programme pieces in which he and the orchestra have already been acclaimed here: Weber's Overture to "Oberon," the suite from deFalla's "Love the Sorcerer," Honegger's sensational "Pacific 231," and the Fifth Symphony of Beethoven. As assisting singer Dusolina Giannini, making her first appearance in Boston, will be heard in an air from "Oberon."

* * * *

The programme of the Symphony concerts of Friday and Saturday, commented upon above, comprises Locatelli's "Funeral Symphony," Faure's Overture to "Penelope" and his elegy for violoncello and orchestra (Jean Bedetti, soloist), Ravel's "Alborada del Gracioso," and Scriabin's Third Symphony, the "Divine Poem."

ESTABLISHED 1881
From
TRAVELER
Boston, Mass.
NOV 15 1924

EXTRA SYMPHONIES

The series of five Monday evening concerts by the Boston Symphony orchestra, Serge Koussevitzky, conductor, will be given on Dec. 1, Jan. 12, Feb. 9, March 30 and April 27.

The soloists will be Dusolina Gianinni, soprano; Myra Hess, piano; Mieczyslaw Munz, piano; Richard Burgin, violin; John Charles Thomas, baritone.

Only about 100 season tickets remain unsold, and since these are likely all to be sold in a few days, there will be no tickets available for these concerts singly.

THIS CLIPPING FROM
PROVIDENCE,
R. I.
NEWS
NOV 15 1924

SERGE KOUSSEVITZKY COMING HERE TUESDAY

Next Tuesday evening in Infantry Hall there will be an event of particular importance in the debut here of Serge Koussevitzky, the remarkable new Russian conductor of the Boston Symphony Orchestra. In addition to this there will be the innovation of a striking novelty in the "Pacific 231" the characterization of an American locomotive in action by Honegger, the radical Parisian composer. The music describes the great mechanism cumberously getting into its pace, hurrying through the night and ultimately attaining a certain tranquility of steady motion.

"The Flight of the Bumble Bee" is a little Scherzo from Rimsky-Korsakov's fairy opera Tsar Saltan in which a prince transforms himself into a bee for his own purposes. The charm of this tiny piece is evident from the fact that when Mr. Koussevitzky performed it in Boston, an encore was demanded and granted for the first time since the first beginnings of the orchestra, 40 years ago

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NEW YORK
ESTABLISHED 1881
From
TRAVELER
Boston, Mass.
NOV 15 1924

Program for Sixth Symphony

The following program will be performed at the next pair of Boston Symphony concerts to be given in Symphony hall next Friday afternoon and Saturday evening:

Mozart's overture to "Figaro"; Boccherini's symphony in C major; Debussy's suite "La Mer"; Rachmaninoff's "The Isle of the Dead," and Strauss's "Till Eulenspiegel's Merry Pranks."

American
Nov 15

MONDAY CONCERTS

The series of five Monday evening concerts by the Boston Symphony Orchestra, Serge Koussevitzky, conductor, will be given on: December 1, January 12 February 9, March 30 and April 27.

SYMPHONY PROGRAM

The following program will be performed at the next pair of Boston Symphony concerts to be given in Symphony Hall, next Friday afternoon and Saturday evening:

Mozart's Overture to "Figaro"; Boccherini's Symphony in C major; Debussy's Suite "La Mer"; Rachmaninoff's "The Isle of the Dead;" and Strauss' "Till Eulenspiegel's Merry Pranks."

Herald
Nov 15

As the World Wags

By PHILIP HALE

Apropos of the repetition of "The Flight of the Bumble Bee" at a recent Symphony concert. Some say that "The Funeral March of a Marionette" was repeated at a concert led by Mr. Henschel. One correspondent writes that Saint-Saens's "Danse Macabre" was repeated early in the history of the Symphony orchestra. We have not found any proof of the two statements in the contemporary newspaper reviews.

But there was a repetition on March 8, 1884. At that concert a scherzo by Mr. Chadwick pleased the audience so much that a repetition was demanded and granted. This scherzo was afterward incorporated in his symphony in B flat. We believe that this was th first repetition in many years.

—•—

"HE DIGGED A PIT"

As

Traveler
Nov 15

Program for Sixth Symphony

The following program will be performed at the next pair of Boston Symphony concerts to be given in Symphony hall next Friday afternoon and Saturday evening:

Mozart's overture to "Figaro"; Boccherini's symphony in C major; Debussy's suite "La Mer"; Rachmaninoff's "The Isle of the Dead," and Strauss's "Till Eulenspiegel's Merry Pranks."

THIS CLIPPING FROM
PROVIDENCE, R. I.
JOURNAL
NOV 16 1924

Boston Symphony Orchestra Opens Its Season Here Next Tuesday with Its New Conductor Koussevitzky. — Week's Recitals and Other Coming Events.

Not only because of the debut here of Mr. Koussevitzky but for the programme there is unusual interest and anticipation in the concert by the Boston Symphony Orchestra next Tuesday night in Infantry Hall.

The orchestra is now on its first journeyings outside Boston, having visited New York State and Pittsburgh last week, and this week makes its first appearance under the new conductor in New York city. The interest has been so lively there that for the first time since the regime of Dr. Muck, it is said, the series has been sold out.

Marguerite d'Alvarez is to be the soloist at the concert here, and will sing the Agnus Dei from Bizet's "L'Arlesienne Suite." She is a native of Peru, and first came to note in this country as leading contralto of Hammerstein's Manhattan Grand Opera Company. She also sang with the Boston Opera Company and Fifth, and, as has been announced, has appeared in the principal opera houses on the Continent.

The symphony will be Beethoven's Honegger's "Pacific 231," Rimsky-Korsakov's Russian scherzo, "The Flight of the Bumble Bee," Moussorgsky's Prelude to "Kovantchina," and Berlioz's "Roman Carnival" Overture are the other numbers.

Of the music to be performed by the orchestra here, the Providence Public Library has the miniature score of the "Roman Carnival" and the "L'Arlesienne Suite," arranged for piano, and Beethoven's Fifth Symphony arranged in miniature score, conductor's score and for piano solo and piano duet. The score of Honegger's "Pacific 231" is not to be obtained. Moussorgsky's Prelude to "Khovantchina" and Rimsky-Korsakov's "Flight of the Bumble Bee" have been ordered.

All of the music has been placed on a table in the Music Library, and the programme of the concert is posted on the bulletin board in that department. In addition, newspaper clippings and the recent copies of Musical America, Musical Courier and Musical Digest, which contain accounts of the performance of "Pacific 231" and "The Flight of the Bumble Bee," by the orchestra in Symphony Hall have been placed on the table. The library has on file the programmes of

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Alfred C. Bertolini

New conductor of Providence Post American Legion Band

Marguerite D'Alvarez

Contralto Soloist with Boston Symphony Orchestra Here Tuesday

Marcel Dupre

French organist gives recital at Sayles Hall next Saturday night in observance of Edgar J. Lownes "Memory Day."

FORT WORTH, TEXAS
TELEGRAM
NOV 16 1924

YES, it is meant to typify a western railroad locomotive—Pacific 231. And the strange part of it all is that it is the title of a composition for orchestra written by Arthur Honegger, one of the Groupe des Six . . numbering half a dozen composers who make Paris their home and the writing of queer music their vocation.

Serge Koussevitsky, the new conductor of the Boston Symphony introduced Pacific 231 to the world . . . on May 8 last in the French capital. Walter Damrosch selected the work as one bound to attract attention at the first 1924-1925 concert of the New York Symphony orchestra, which turned out to be the case.

—2ND AD METROPOLITAN

Pacific 231 can not be classified with music as we understand it. The descriptive element is the prime element; and since Honegger (a Swiss, born in Havre) is happiest, apparently, in penning odd intervals and inharmonic sounds this orchestral piece is nothing more than an effort to depict through the aid of an orchestra the composer's love of a locomotive. You hear the hissing of escaping steam, the gathering headway of the monster machine, and its surging at a furious pace over the ra
It is freak music which will
side as the power does
"dead" engine.

Dec. 31—Operalogue, "Les Huguenots," 601 Elmwood avenue, 8.

the concerts by the orchestra in Boston as well as in this city.

* * *

This morning's programme at St. Ste-

THIS CLIPPING FROM
NEW YORK
Herald & Tribune
NOV 16 1924

Concerts in Brooklyn

Hofmann To-morrow; Boston Symphony November 28

Josef Hofmann will give his only Brooklyn recital of the season to-morrow evening at the Academy of Music under the auspices of the Institute of Arts and Sciences, with a program including numbers of Chopin, Beethoven, Schumann, Rachmaninoff Schubert-Godowsky, Albeniz-Godowski and a final number by Mr. Hofmann himself.

On Friday evening, November 28, Serge Koussevitzky will make his first Brooklyn appearance at the head of the Boston Symphony Orchestra, giving Vivaldi's concerto in D for orchestra, edited by Siloti; Debussy's "Nuages" and "Fetes"; Scriabin's "Poeme de l'Extase" and Brahms's Fourth Symphony.

Reinald Werrenrath will give his only Brooklyn recital of the season at the Academy on Monday evening, December 1, and William Gustaffson, Metropolitan basso, will appear at the Academy on December 8.

Globe
Nov 16

the Madonna,"
"Laudate Dominum," Con-
erse.

Friday at 2:30 and Saturday at 8:15—
oston Symphony Orchestra, sixth pro-
ram: Overture to "The Marriage of
igaro," Mozart; Symphony in C, Boc-
erini; "The Sea," Debussy; "Tote-
nsel," Rachmaninoff; "Till Euelen-
piegel," Strauss. There is no soloist.

Mr Koussevitzky has chosen a pe-
uliarly exacting piece to open his pro-
ram this week, the overture to Mozart's
"Marriage of Figaro." The novelty is
n 18th century symphony by Boccherini

Post
Nov16

SYMPHONY CONCERTS

Since Mr. Rachmaninoff will be in Boston this week Mr. Koussevitzky has fittingly placed upon the programme of this, the sixth pair of Symphony concerts, his distinguished fellow-countryman's tone-poem, "The Island of the Dead," after the picture of Arnold Boecklin. With the omission of Wagner's "Siegfried Idyll," the programme otherwise stands as previously announced: Mozart's overture to "Figaro"; Boccherini's symphony in C major, Opus 18, No. 3; Debussy's symphonic sketches, "The Sea"; and Strauss' "Till Eulenspiegel."

THIS CLIPPING FROM
BROOKLYN, N. Y.
TIMES
NOV 16 1924

KOUSSEVITZKY'S PROGRAM.

Serge Koussevitzky will make his debut in Brooklyn at the opening of the Boston Symphony Orchestra's season here, as its new head, in the Academy of Music on Friday evening, November 28. The Russian conductor announces the following program for this occasion:

Berlioz's overture, "The Roman Carnival;" Debussy's two Nocturnes, "Nuage & Fetes;" Scriabin's "Poem of Ecstasy;" and the Fifth Symphony of Beethoven in C minor.

Prov. Journal
Nov 16

Boston Symphony Orchestra Opens Its Season Here Next Tuesday with Its New Conductor Koussevitzky. — Week's Recitals and Other Coming Events.

Not only because of the debut here of Mr. Koussevitsky but for the programme there is unusual interest and anticipation in the concert by the Boston Symphony Orchestra next Tuesday night in Infantry Hall.

The orchestra is now on its first journeyings outside Boston, having visited New York State and Pittsburgh last week, and this week makes its first appearance under the new conductor in New York city. The interest has been so lively there that for the first time since the regime of Dr. Muck, it is said, the series has been sold out.

Marguerite d'Alvarez is to be the soloist at the concert here, and will sing the Agnus Dei from Bizet's "L'Arlesienne Suite." She is a native of Peru, and first came to note in this country as leading contralto of Hammerstein's Manhattan Grand Opera Company. She also sang with the Boston Opera Company and Fifth, and, as has been announced, has appeared in the principal opera houses on the Continent.

The symphony will be Beethoven's Honegger's "Pacific 231," Rimsky-Korsakov's Russian scherzo, "The Flight of the Bumble Bee," Moussorgsky's Prelude to "Kovantchina," and Berlioz's "Roman Carnival" Overture are the other numbers.

Of the music to be performed by the orchestra here, the Providence Public Library has the miniature score of the "Roman Carnival" and the "L'Arlesienne Suite," arranged for piano, and Beethoven's Fifth Symphony arranged in miniature score, conductor's score and for piano solo and piano duet. The score of Honegger's "Pacific 231" is not to be obtained, Moussorgsky's Prelude to "Khovantchina" and Rimsky-Korsakov's "Flight of the Bumble Bee" have been ordered.

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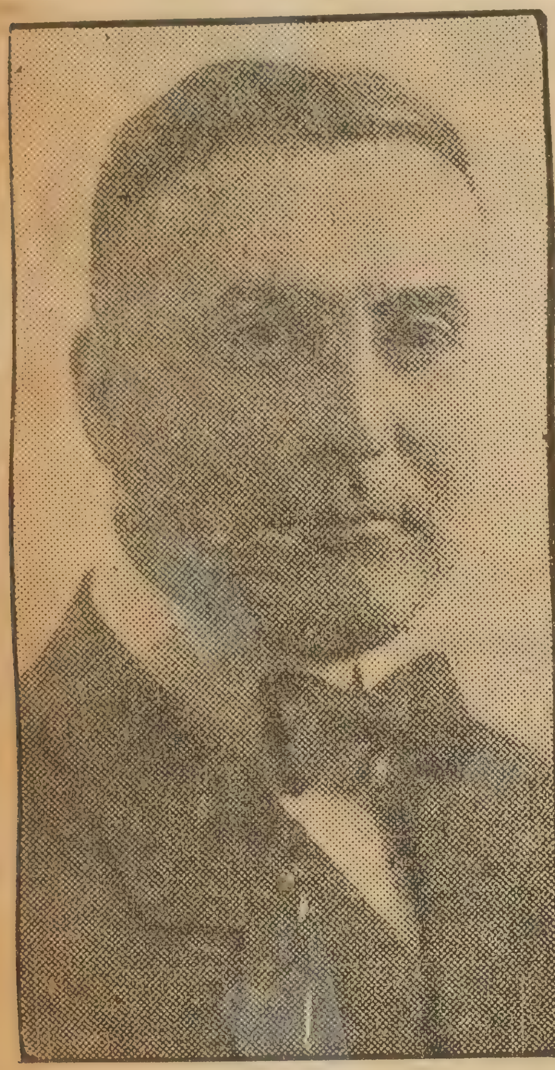

Alfred C. Bertolini

New conductor of Providence Post American Legion Band

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Contralto Soloist with Boston Symphony Orchestra Here Tuesday

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PROVIDENCE, R. I.
TRIBUNE
NOV 16 1924

An unusual program and a remarkable conductor will lend interest to the first Boston Symphony concert of the season here which will take place in Infantry Hall next Tuesday evening. Serge Koussevitzky, the great Russian conductor, who has come to the orchestra this season, introduced Honegger's score, "Pacific 231," describing an American locomotive to Europe last spring, and to America this autumn. This music in which a Parisian radical describes a phenomenon of our own civilization has created a great deal of interest in this country, and been performed already in New York, Chicago and elsewhere.

Another interesting piece will be the "Flight of the Bumble Bee," a little Scherzo from Rimsky-Korsakov's fairy opera, Tsar Saltan, in which a prince transforms himself into a bee for his own purposes. The charm of this tiny piece is evident from the fact that when Mr. Koussevitzky performed it in Boston, an encore was demanded and granted for the first time since the first beginnings of the orchestra, 40 years ago.

Mr. Koussevitzky will also perform Berlioz's Roman Carnival Overture; Moussorgsky's Prelude to "Khovantchina," and Beethoven's Fifth Symphony in C-minor. This was the first classical symphony and the first music of Beethoven to be performed by him in America when he interpreted this score at the second pair of Boston Symphony concerts in Boston on Oct. 17 and 18. There was considerable curious anticipation of the event since word had come from Europe that this conductor was capable of interpreting classical symphonies very much in his own way, causing angry protest from certain conservatives and worshippers of tradition. Of course, such were present in the Boston audiences of the concerts mentioned, but not a murmur was raised except in enthusiasm of this great conductor's eloquence in the immortal Fifth Symphony.

The soloist will be Mme. d'Alvarez, the famous Peruvian contralto. She will be heard in the Agnus Dei from Bizet's "L'Arlesienne Suite."

MARGUERITE d'ALVAREZ

Contralto Soloist With the Boston Symphony Orchestra Which Opens Its Season Here Next Tuesday Evening at Infantry Hall.

Herald
Nov 16

MONDAY EVENING SYMPHONY SERIES

The series of five Monday evening concerts by the Boston Symphony orchestra, Mr. Koussevitzky, conductor, will be given on Dec. 1, Jan. 12, Feb. 9, March 30, April 27. The soloists will be: Dusolina Gianinni, soprano; Myra Hess, piano; Mieczyslaw Munz, piano; Richard Burgin, violin; John Charles Thomas, baritone. Only about 100 season tickets remain unsold and, since they are likely all to be sold in a few days, there will be no tickets available for these concerts singly.

SYMPHONY PROGRAM FOR NEXT CONCERT

The following program has been prepared for the Boston Symphony concerts in Symphony hall next Friday afternoon and Saturday evening:

Mozart's overture to "Marriag of Figaro"; Boccherini's symphony in C major; Debussy's suite "La Mer"; Rachmaninov's "The Isle of the Dead" and Strauss's "Till Eulenspiegel's Merry Pranks."

Koussevitzky Prepares Attractive Programme to Open Local Boston Symphony Series

Written for the Sunday Journal
By WARREN STOREY SMITH

Exceeding any interest in the programme of the concert of the Boston Symphony Orchestra at Infantry Hall next Tuesday evening will be the curiosity and the excitement over the orchestra's new conductor, Serge Koussevitzky.

No other conductor of the Boston Symphony, it is safe to say, has come to America with so brilliant a European reputation. Of late years the "Concerts Koussevitzky" have been the orchestral sensations of Paris, and the conductor's triumphs in London, Berlin, Paris, Madrid and many other capitals of music have been no less complete. And this year for the first time America, too, may know his achievements.

Born in Tver, in northern Russia, in 1878, Serge Koussevitzky became at the age of 12 the conductor of the orchestra of the town's theatre and the composer of incidental music for the plays presented. At 14 he was enrolled as a pupil at the Moscow Conservatory, where his instrument was the double-bass and the celebrated Rambaussec was his teacher. In due time he was appointed double-bass soloist at the Imperial Opera, and as the greatest living virtuoso of that bulky instrument he toured Russia and western Europe for 10 years.

But conducting, not performing, was Koussevitzky's great passion, and after a romantic marriage, which brought him financial independence, he organized in Moscow an orchestra, with which annually during the summer months he made voyages down the River Volga, carrying orchestral music to the remoter regions of his country.

The Russian revolution brought Koussevitzky the post of Director of the State Orchestras, but the hardships of existence in Soviet Russia in time induced him to seek voluntary exile, to the gain of Europe and now of America.

As five concerts in Boston have disclosed his traits and his abilities, Mr. Koussevitzky is a leader of extraordinary magnetism and rare temperamental warmth, whose control over himself and his band is absolute. Furthermore, his knowledge of scores old and new is as thorough as it is extensive; to the minutest detail he knows the effects that he desires and unfailingly he achieves them.

A musician of the broadest sympathies and a man of clear intellectual force, Mr. Koussevitzky seemingly excels as interpreter of music of every age and school. Beneath his baton the classics assume a new eloquence—and this despite his reputed predilection for the music of modern and ultra-modern composers.

On Mr. Koussevitzky's first programme for the Providence concerts stand pieces of which his performances have brought him especial acclaim in Boston. Though a few have resented his "liberties" with Beethoven's Fifth Symphony, it is the widespread opinion that [illegible] his effort to reveal in the music the [illegible]emental passions, conflicts and triu[illegible] of Beethoven's imaginings, he ha[illegible] an extraordinary degree released, exalted and intensified this masterpiece among masterpieces.

Of the shorter pieces that make this programme the most sensational and most surprising, if not musically the most important, is Arthur Honegger's "Pacific 231," a tonal poem in praise of a modern locomotive. First played by Mr. Koussevitzky in Paris last season, "Pacific 231" immediately took its place as one of the most individual and arresting of contemporary compositions. To be sure, superficial or unfriendly criticism dismisses the piece as an "amusing" or an "impertinent" bit of musical realism. Bu the more sympathetic listener feels in i Honegger's avowed intent to give expression to the emotions aroused in him by locomotive, the "pathos," to use his ow word, of the steel monster hurtlin through the darkness.

It is natural enough that Mr. Kou sevitzky should have a peculiar sympatl for the music of his own countryme and the two Russian pieces that ma the rest of this programme, together wi Berlioz's brilliant "Roman Carnival Overture and the "Agnus Dei" made fron Bizet's incidental music to "L'Arlesienne, to be sung by Marguerite d'Alvarez, wer received with delight at their Boston premieres. One of them, in fact, the tin Scherzo, "The Flight of the Bumblebee," from Rimsky-Korsakov's opera of Russia legend, "Tsar Saltan," was repeated a the Saturday evening concert, a departure from rule and custom that set tongues to wagging and typewriters to clicking for days to follow.

A singularly attractive bit of tone-picturing is this Scherzo, yet it has hardl the musical interest of the other Russiar fragment to be played, the Prelude t Musorgsky's posthumous opera, "Khovantchina." Given an exquisite orchestra setting by Rimsky-Korsakov, to whom fel the task of completing Musorgsky's opera this prelude admirably fulfills its musica and dramatic mission in conjuring up a vision of sunrise over the Red Square of the Kremlin at Moscow.

THIS CLIPPING FROM
LOS ANGELES
CALIFORNIA
CALIFORNIA TIMES
NOV 16 1924

PACIFIC 231

Yes, it is meant to typify a western railroad locomotive — Pacific 231. And the strange part of it all is that it is the title of a composition for orchestra written by Arthur Honegger, one of the Groupe des Six . . . . numbering half a dozen composers who make Paris their home and the writing of queer music their vocation.

Serge Koussevitsky, the new conductor of the Boston Symphony, introduced Pacific 231 to the world . . . . on May 8, last, in the French capital. Walter Damrosch selected the work as one bound to attract attention at the first 1924-1925 concert of the New York Symphony Orchestra, which turned out to be the case.

Pacific 231 cannot be classified with music as we understand it. The descriptive element is the prime element, and since Honegger (a Swiss, born in Havre) is happiest, apparently, in penning odd intervals and inharmonic sounds this orchestral piece is nothing more than an effort to depict through the aid of an orchestra the composer's love of a locomotive. You hear the hissing of escaping steam, the gathering headway of the monster machine, and its surging at a furious pace over the rails. It is freak music which will subside as the power does from a "dead" engine.

THIS CLIPPING FROM
BOSTON, MASS.
POST
NOV 16 1924

SYMPHONY CONCERTS

Since Mr. Rachmaninoff will be in Boston this week Mr. Koussevitzky has fittingly placed upon the programme of this, the sixth pair of Symphony concerts, his distinguished fellow-countryman's tone-poem, "The Island of the Dead," after the picture of Arnold Boecklin. With the omission of Wagner's "Siegfried Idyll," the programme otherwise stands as previously announced: Mozart's overture to "Figaro"; Boccherini's symphony in C major, Opus 18, No. 3; Debussy's symphonic sketches, "The Sea"; and Strauss' "Till Eulenspiegel."

THIS CLIPPING FROM
NEW YORK
TIMES
NOV 16 1924

A course of twenty lectures "to aid in appreciation of the Boston symphony concerts" will be given as a special feature of the Massachusetts Division of University Extension, acting jointly with the Boston Public Library.

Herald
Nov 16

MONDAY EVENING SYMPHONY SERIES

SYMPHONY PROGRAM FOR NEXT CONCERT

THIS CLIPPING FROM
BOSTON, MASS.
POST
NOV 18 1924

SYMPHONY CONCERTS

THIS CLIPPING FROM
NEW YORK
TIMES
NOV 16 1924

THIS CLIPPING FROM
NEW YORK
Herald & Tribune
NOV 16 1924

Koussevitzky Announces First Programs for Carnegie Hall

Serge Koussevitzky, making his first New York visit at the head of the Boston Symphony Orchestra, will play the following programs at Carnegie Hall on Thursday evening and Saturday afternoon of next week, November 27 and 29. His Thanksgiving Day program will be:

Concerto for orchestra in D minor (arr. Siloti) .... Vivaldi
Overture to "Oberon" .... Weber
Nocturnes: Nuages, Fetes .... Debussy
Pacific 231 .... Honegger
Poeme de l'Extase .... Scriabin

The program for Saturday afternoon, November 29, will be:

Overture to "Russlan and Ludmilla" Glinka
Prelude to "Khovamtchina" ... Moussorgsky
The Flight of the Bumble Bee, from "Tsar Saltan" .... Rimsky-Korsakoff
Scythian Suite (first New York performance) .... Prokofieff
Smyphony No. 4, in E minor ...... Brahms

The Philadelphia Orchestra will also introduce a novelty at its third concert of the season on Tuesday evening Paul Hindemith's "Nusch-Nuschi" dances. The symphony on Leopold Stokowski's program will be Beethoven's Fourth.

The Philharmonic will play three times this week, opening its Carnegie Hall Sunday afternoon series to-day, with Sigismond Stojowski as soloist in his own piano concerto, and the Philharmonic's first performance of the Pathetic Symphony. On Thursday evening and Friday afternoon Mr. Van Hoogstraten will play a comparatively unfamiliar symphony by Dvorak, the Second, in D minor. Recently the familiar "New World" has been the only symphony of Dvorak played here. The Second Symphony was first played in America by the Philharmonic in 1886, under the leadership of Theodore Thomas, but is practically a novelty to most concert-goers. Brahms's Third Symphony will be the principal number in the Philharmonic's program for next Sunday afternoon at Carnegie Hall.

The New York Symphony Orchestra, under Walter Damrosch, will give its second pair of Carnegie Hall concerts this Thursday afternoon and Friday evening, with Albert Spalding and Paul Kochanski as soloists in the Bach double violin concerto. The symphony will be the third of Brahms. On Saturday afternoon the New York Symphony will give his second Brooklyn concert of the season, with Mozart's "Jupiter" symphony and Saint-Saëns's septet for trumpet, piano and strings, with Vladimir Drucker as solo trumpeter and Mr. Damrosch at the piano. Honegger's "Pacific 231" will have its first Brooklyn performance. The third Aeolian Hall concert, next Sunday afternoon, will have Renée Chemet as soloist in Lalo's F minor violin concerto, the "Jupiter" symphony and the Saint-Saëns septet, with the same soloists as in Brooklyn, Lazare Saminsky will conduct the final scene from his ballet, "Lament of Rachel."

The second Saturday morning concert for children will be given at Carnegie Hall on November 29, with a program of Mendelssohn's "Fingal's Cave" overture, the andante from Beethoven's Fifth Symphony, march from Raff's "Lenore" symphony, and three dances from Tchaikovsky's "Nutcracker" suite.

BROOKLYN, N. Y.
EAGLE
NOV 16 1924

Serge Koussevitzky will make his debut in Brooklyn at the opening of the Boston Symphony Orchestra's season here, as its new conductor, in the Academy of Music on Friday evening, Nov. 28. The Russian announces the following program for this occasion:

Berlioz's overture, "The Roman Carnival"; Debussy's two nocturnes, "Nuage and Fetes"; Scriabin's "Poem of Ecstasy," and the Fifth Symphony of Beethoven in C minor.

THIS CLIPPING FROM
NEW YORK
WORLD
NOV 16 1924

At the Koussevitzky concert on Nov 28 there will be played: Vivaldi's Concerto for Orchestra in D minor (edited by Siloti), Weber's "Oberon" overture. Debussy's Nocturnes "Nuages et Fetes," Hongnegger's "Pacific 231" and Scriabine's "Poem of Ecstaçy."

Advertiser
Nov 16

SYMPHONY PROGRAM

Boccerini's C major symphony will have its first American performances at this week's Symphony concerts, under the direction of Serge Koussevitzky.

The program also comprises Mozart's "Marriage of Figaro" overture, the Debussy tone pictures known as "The Sea," Rachmaninoff's "Isle of the Dead" and one of Richarde Strauss' tone poems, "Till Eulenspiegel's Merry Pranks."

MONDAY SYMPHONY

Monday Symphony concerts will be given on December 1, January 12, February 9, March 30, April 27. The soloists will be Dusolina Giannini, soprano; Myra Hess and Mieczyslaw Munz, pianists; Richard Burgin, violin; John Charles Thomas, baritone.

BOSTON, MASS.
HERALD
NOV 16 1924

No one to our knowledge has complained of the absence of soloists at the Symphony concerts. Mr. Koussevitzky, as soloist, seems to answer the purpose.

Transcript
Nov 17

THE CONCERT-HALL: WEEK-END HARVEST FRESHLY WINNOWED

THROUGH OTHER CITIES PASSES MR. KOUSSEVITZKY

The Journey to New York at Hand—The De Reszke Singers for New Venture and New Experience—Mr. Mason Leads the People's Orchestra—Mrs. Hudson-Alexander in Annual Return—Enter Dusolina Giannini

FROM a first expedition to cities beyond the Bostonian horizon Mr. Koussevitzky has returned well pleased. Schenectady, Troy, Ithaca, Buffalo and Pittsburgh—twice over—all heard him last week; heaped him with applause; yielded audiences with an ear as well for music. He has known the luxury of travel by private car; discovered that an armory may house a concert without too grave handicap; come face to face with the public of secondary American cities and university towns, craving a symphony concert as often as it comes their way. To this public he adjusted programs skilfully. Upon each stood a classic symphony—Beethoven's Fifth; Brahms's Fourth; Mozart's in G minor. Upon each was a classic overture—to "Oberon"; to "Egmont"; or else "The Roman Carnival." Into "modernism" Mr. Koussevitzky ventured no further than the moderate distance along which Skriabin's "Poem of Ecstasy" or Ravel's version of Musorgsky's "Pictures at an Exhibition" might bear his hearers. Among the ancients he lingered only over Emmanuel Bach's resonant and flowing Concerto. He entertained Schenectady and Buffalo with Russian trifles like the "Scherzo of the Bee" and Rimsky-Korsakov's arrangement of the folk-tune, "Dubinouchka." The other audiences, seemingly, he accounted above such toying. Yet none the less he pleased them.

After a week in Boston, Mr. Koussevitzky goes forth anew—this time to the conquest of New York, vital victory for any European conductor in America. His fortunes there rather than in any other American city, will be reported overseas. If he carries the day, then will the Boston Orchestra be on the way to regain its old place in our capital of music. At the least an eager public awaits him, since it has already taken nearly every seat in Carnegie Hall for the two concerts. At the first, on Thursday evening, Nov. 27, Mr. Koussevitzky will lead the orchestra through these pieces:

Concerto for Orchestra in D minor ...... Vivaldi
Overture to the Opera, "Oberon" .... Weber
Two Nocturnes ("Clouds; Fetes") ...... Debussy
Orchestral Movement, "Pacific 231" ... Honegger
"Poem of Ecstacy" .... Skriabin

Having thus set in view his powers as conductor through a miscellaneous program, Mr. Koussevitzky will divide his second concert in New York on Saturday afternoon, Nov. 29, between the Russians and Brahms viz.:

Overture to the Opera, "Ruslan and Ludmilla" .... Glinka
Prelude to the Opera, "Khovantchina" ... Musorgsky
Scherzo of the Bee from the Opera, "Tsar Saltan" .... Rimsky-Korsakov
Scythian Suite .... Prokofiev
Symphony in E minor, No 4 .... Brahms

H. T. P.

THIS CLIPPING FROM
PROVIDENCE, R. I.
BULLETIN
NOV 17 1924

AT LEFT—SERGE KOUSSEVITZKY, new Russian conductor of the Boston Symphony Orchestra, who makes his Providence debut to-morrow evening.

THIS CLIPPING FROM
PROVIDENCE, R. I.
BULLETIN
NOV 18 1924

BOSTON SYMPHONY OPENS SEASON HERE TO-NIGHT

Serge Koussevitzky, Russian Conductor, Newcomer in This City.

An important event in the musical annals of Providence is the first appearance in the city to-night of Serge Koussevitzky, noted Russian conductor, who will lead the Boston Symphony Orchestra in its opening concert of the season here in Infantry Hall. New York has not yet heard the Russian leader, but Boston and certain Western cities have.

A feature of to-night's concert will be "Pacific 231," a description of an American locomotive, by the Parisian composer Honnegger, which Koussevitzky introduced to Europe last spring and to America this autumn. Rimsky-Korsakov's Scherzo, "The Flight of the Bumble Bee," also scheduled for the programme, is being introduced to America by this conductor. The remainder of the programme includes Berlioz's overture, "The Roman Carnival," Moussorsky's prelude to "Khovantchina," Beethoven's Fifth Symphony in C-minor.

The soloist will be Marguerite d'Alvarez, the Peruvian contralto, who will sing Bizet's "Agnus Dei."

THIS CLIPPING FROM
PROVIDENCE,
R. I.
NEWS
NOV 18 1924

KOUSSEVITZKY WILL BE HERE TONIGHT

Tonight probably will mark an important event in the musical annals of Providence for Serge Koussevitsky, the Rusian conductor, will be heard here for the first time when he presides over the Boston Symphony Orchestra at the season's opening as its new conductor.

A feature of this concert will be the "Pacific 231," a description of an American locomotive, by the Parisian composer, Honegger, which Kousevitzky introduced to Europe last spring and to America this autumn. Rimsky-Korsakov's Scherzo, "The Flight of the Bumble Bee," also scheduled for this program, has also unusual descriptive qualities, and is being introduced to America by this conductor. The rest of the program will include: Berlinoz's Overture, 'The Roman Carnival," Moussorgsky's prelude to "Khovantchina;" Beethoven's Fifth Symphony in C minor.

The soloist will be Marguerite d'Alvarez, the Peruvian contralto, who will be heard in the "Angus Die," Bizet.

Post
Nov 17

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I observe that the moving picture machine in Symphony Hall has been removed from its former location in the first balcony, and now occupies a permanent place in the rear of the second balcony.

In previous years many choice seats had to be sacrificed in order to install the movie booth.

This now occupies an area outside the auditorium and holes have been made in the wall to allow the rays to be projected through.

At least fifty more seats will be available because of this change, I am told.

✠ ✠ ✠ ✠

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THIS CLIPPING FROM
PROVIDENCE, R. I.
TRIBUNE
NOV 18 1924

The Boston Symphony Season Opens To-night

To-night will probably mark an important event in the musical annals of Providence for Serge Koussevitzky, the renowned Russian conductor, will be heard here for the first time when he presides over the Boston Symphony Orchestra at the season's opening as its new conductor. New York has not yet heard the Russian leader but Boston and certain western cities have, and the verdict as to his pre-eminent qualities and his manifest genius is unanimous.

A feature of this concert will be the "Pacific 231," a description of an American locomotive, by the Parisian composer Honegger, which Koussevitzky introduced to Europe last spring and to America this autumn. Rimsky-Korsakov's Scherzo "The Flight of the Bumble Bee," also scheduled for this program, has also unusual descriptive qualities, and is being introduced to America by this conductor. The rest of the program will include: Berlioz's Overture "The Roman Carnival"; Moussorsky's Prelude to "Khovantchina"; Beethoven's Fifth Symphony in C minor.

The soloist will be Marguerite d'Alvarez, the Peruvian contralto who will be heard in the Agnus Dei, Bizet.

THIS CLIPPING FROM
BOSTON, MASS.
TRANSCRIPT
NOV 19 1924

TO HONOR SYMPHONY CONDUCTOR

Reception Today, in Charge of Well-Known Women, Is for Mr. and Mrs. Serge Koussevitzky

Mrs. A. Lawrence Lowell, Mrs. Walter R. Spalding, Mrs. Edward Burlinghame Hill, Mrs. Paul Sachs and Mrs. Edward W. Forbes form the receiving line at the reception, late this afternoon, in Paine Hall, the Harvard music building in Cambridge, in honor of Serge Koussevitzky, conductor of the Symphony Orchestra, and Mrs. Koussevitzky. At the tea tables will be Mrs. Arthur Pope, Mrs. Wallace Goodrich, Mrs. Frederick S. Converse, Mrs. George W. Chadwick, Mrs. A. K. Porter, Mrs. George Edgell, Mrs. Philip Spalding and Mrs. E. C. Moore.

THIS CLIPPING FROM
PROVIDENCE, R. I.
JOURNAL
NOV 19 1924

BOSTON SYMPHONY

The Boston Symphony Orchestra last evening began its 44th seas[illegible] dence, playing in Infantry [illegible] capacity audience. It was [illegible] unusual interest, in that i[illegible] the first time here the o[illegible] conductor, Serge Koussevi[illegible] gramme, too, both in conte[illegible] ment, held something new [illegible] There was the Honegger [illegible] ment, extremely modern [illegible] Russian composers were [illegible] colorful numbers, and, f[illegible] Marguerite d'Alvarez, c[illegible] comer. Beethoven's Sym[illegible] C-minor, was reserved [illegible] number, an innovation [illegible] rangement at these con[illegible]

It was a concert th[illegible] thrills, not only in th[illegible] curious "Pacific 231," [illegible] sweep and power with [illegible] ful, energetic Russian [illegible] band of virtuosi, nota[illegible] overture and the first [illegible] of the symphony. St[illegible] odus nervous energy [illegible] Koussevitsky's cond[illegible] demonstrative, he pla[illegible] plete conception in h[illegible] netism has noticeabl[illegible] sponse of the men, [illegible] did unanimity.

Precedent was bro[illegible] the evening's progr[illegible] ored rule of no enc[illegible] after the playing [illegible] scherzo, "The Fligh[illegible] a catchy bit of des[illegible] several recalls Kou[illegible] number.

The arrangement [illegible] lows:

Berlioz..Oveture, "The [illegible]nival," Op. 9
Honegger.."Pacific 231 [illegible] Movement
Moussorgsky.......Pre[illegible]hovantchina"
Rimsky-Korsakov......[illegible]Flight of the
Bumble Bee," Scherz[illegible] "Tsar Saltan"
[illegible] "Agnus Dei,"
[illegible]esienne"
[illegible] Op. 67

[illegible] musical news items. This is not strange, as the modernist is now having his day. Occasionally he amuses himself and his audiences with attempts to make musical instruments create illusions of many things which have little relationship to music. In the orchestral movement by Honegger the composer endeavors to produce a "visual impression," a "physical sensation" of a great engine. He has succeeded well, so well that the hearer is in terror of the rushing, roaring, grinding monster which discordantly hurls itself through space and momentarily seems in danger of being wrecked. Without doubt "Pacific 231" is a masterpiece of technical skill in the makin gof noise that suggests the movement, the life, of a giant locomotive. One hears it start with rythmic cough as the steam is blown skyward. After reading the programme notes it is not difficult to follow the various noises with which everybody is familiar. But they are not music. Interesting, very; and exciting, but such a mass of unmusical sounds can never be pletsing to the ear.

The orchestra played the 'musical" monster with all the virtuosity necessary to produce the desired effect. Mr. Koussevitsky worked his hardest and when safely in the roundhouse "Pacific 231" was given a hand.

Much was accomplished in the Moussorgsky prelude in soft, rich effects of instrumental color. In this well imagined and cleverly written piece there is opportunity for a real pianissimo and Koussevitsky brought his audience to breathless silence during its performance. The Rimsky-Korsakov scherzo representing the flight of a bumble bee is melodically on the order of Schubert's violin piece, "The Bee." It is pretty conceit and received such effective presentation that the audience asked and finally obtained its repetition.

The Beethoven symphony, reserved for the final programme number showed the Russian conductor to be a musician of high ideals. Gifted with an imagination that seeks and finds beauty beyond conventional conceptions he made the noble first movement one to be remembered. His reading, throughout held the listener's attention by its wealth of contrast and a beautifully balanced and blended tonal body.

The evening's soloist, Mme. d'Alvarez, sang Bizet's "Agnus Dei" with fervor and good style. Her voice is of considerable volume. She is the possessor of an exceedingly emotional nature and this characteristic brought her sympathetic response. Several recalls were required to satisfy her admirers.

After the symphony orchestra and conductor received a splendid final tribute of applause the audience remaining in their seat for a few moments to show their full measure of appreciation.

A. F. P.

Prov. Journal Nov 19

BOSTON SYMPHONY CONCERT PLEASES

Orchestra's New Conductor, Serge Koussevitsky, Impressive in First Appearance Here.

MANY THRILLS PROVIDED

Programme, in Content and Arrangement, Proves New and Stimulating.—Time-Honored Rule of No Encores Suspended

The Boston Symphony Orchestra last evening began its 44th season in Providence, playing in Infantry Hall before a capacity audience. It was an occasion of unusual interest, in that it presented for the first time here the orchestra's new conductor, Serge Koussevitsky. The programme, too, both in content and arrangement, held something new and stimulating. There was the Honegger orchestral movement, extremely modern, as a novelty; Russian composers were represented in colorful numbers, and, for vocal soloist, Marguerite d'Alvarez, contralto, a newcomer. Bethoven's Symphony No. 5, in C-minor, was reserved for the closing number, an innovation in programme arrangement at these concerts.

It was a concert that brought many thrills, not only in the playing of the curious "Pacific 231," but in the breadth, sweep and power with which the masterful, energetic Russian conductor led his band of virtuosi, notably in the opening overture and the first and final movements of the symphony. Strength and tremendous nervous energy are in evidence in Koussevitsky's conducting. Somewhat demonstrative, he plainly shows his complete conception in his work. His magnetism has noticeable effect in the response of the men, who obey with splendid unanimity.

Precedent was broken in the course of the evening's programme, the time honored rule of no encores being suspended after the playing of Rimsky-Korsakov scherzo, "The Flight of the Bumble Bee," a catchy bit of descriptive writing. After several recalls Koussevitsky repeated the number.

The arrangement of the programme follows:

Berlioz.Overture, "The Roman Carnival," Op. 9
Honegger.."Pacific 231," Orchestral Movement
Moussorgsky.......Prelude to "Khovantchina"
Rimsky-Korsakov.........."The Flight of the
Bumble Bee," Scherzo from "Tsar Saltan"
Bizet........................."Agnus Dei,"
from the Incidental Music to "L'Arlesienne"
Beethoven..Symphony No. 5 in C-minor, Op. 67
Allego con brio.
Andante con moto.
Allegro; Trio.
Allegro.

As he appeared at the conductor's desk, Koussevitsky received a warm greeting. He responded by giving a very effective reading of the overture. He seems literally to hold the men in his mental grasp so surely do they follow and fulfil his every indicated interpretative desire At times during the overture one almost might see, as well as hear, Koussevitsky draw crescendos from the orchestra. The technical side of the men's work has been carefully polished under the new leader, who, opparently, is a fine drillmaster.

To many the orchestral offering awaited with greatest interest was none other than the Honegger "Pacific 231," a piece that has received considerable notice in recent musical news items. This is not strange, as the modernist is now having his day. Occasionally he amuses himself and his audiences with attempts to make musical instruments create illusions of many things which have little relationship to music. In the orchestral movement by Honegger the composer endeavors to produce a "visual impression," a "physica sensation" of a great engine. He has succeeded well, so well that the hearer is [illegible]

THIS CLIPPING FROM
PROVIDENCE, R. I.
BULLETIN
NOV 18 1924

PLEASING CONCERT GIVEN BY BOSTON SYMPHONY PLAYERS

Orchestra's New Conductor, Serge Koussevitsky, Impressive in His First Appearance Here.—Many Thrills Provided at Infantry Hall Recital.

The Boston Symphony Orchestra last evening began its 44th season in Providence, playing in Infantry Hall before a capacity audience. It was an occasion of unusual interest, in that it presented for the first time here the orchestra's new conductor, Serge Koussevitsky. The programme, too, both in content and arrangement, held something new and stimulating. There was the Honegger orchestral movement, extremely modern, as a novelty; Russian composers were represented in colorful numbers, and, for vocal soloist, Marguerite d'Alvarez, contralto, a newcomer. Bethoven's Symphony No. 5, in C-minor, was reserved for the closing number, an innovation in programme arrangement at these concerts.

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After the symphony, orchestra and conductor received a splendid final tribute of applause the audience remaining in their seat for a few moments to show their full measure of appreciation.

A. F. P.

BOSTON, MASS.
TRANSCRIPT
NOV 19 1924

Incidents and Prospects

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CARD OF THANKS—We wish to extend our sincere thanks to our relatives and friends for the kindness and sympathy shown us during our recent bereavement, also for the beautiful floral offerings, especially to the Norwood Union Baptist Church and to Mrs. D. B. Lambert and Mrs. J. R. Moore for their beautiful singing during the services.

MRS. WALTER E. MOORE AND SON.

Memorial Mass.

Mass for the deceased members of Saint Francis Xavier Alumnae Association will be offered up in Convent Chapel on Saturday morning, November twenty-second, at nine o'clock. Members are earnestly requested to be present.

HELEN T. CALLAHAN, President.

Month's Mind Mass.

Requiem month's mind mass will be said for the repose of the soul of George H. Fitzsimmons, at St. Michael's Church, Oxford street, Thursday, Nov. 20, at 7:30 o'clock.

THIS CLIPPING FROM

PROVIDENCE, R. I.
TRIBUNE

NOV 18 1924

The Boston Symphony Season Opens To-night

To-night will probably mark an important event in the musical annals of Providence for Serge Koussevitzky, the renowned Russian conductor, will be heard here for the first time when he presides over the Boston Symphony Orchestra at the season's opening as its new conductor. New York has not yet heard the Russian leader but Boston and certain western cities have, and the verdict as to his pre-eminent qualities and his manifest genius is unanimous.

A feature of this concert will be the "Pacific 231," a description of an American locomotive, by the Parisian composer Honegger, which Koussevitzky introduced to Europe last spring and to America this autumn. Rimsky-Korsakov's Scherzo "The Flight of the Bumble Bee," also scheduled for this program, has also unusual descriptive qualities, and is being introduced to America by this conductor. The rest of the program will include: Berlioz's Overture "The Roman Carnival"; Moussorsky's Prelude to "Khovantchina"; Beethoven's Fifth Symphony in C minor.

The soloist will be Marguerite d'Alvarez, the Peruvian contralto who will be heard in the Agnus Dei, Bizet.

THIS CLIPPING FROM

BOSTON, MASS.
TRANSCRIPT

NOV 18 1924

TO HONOR SYMPHONY CONDUCTOR

Reception Today, in Charge of Well-Known Women, Is for Mr. and Mrs. Serge Koussevitzky

Mrs. A. Lawrence Lowell, Mrs. Walter R. Spalding, Mrs. Edward Burlinghame Hill, Mrs. Paul Sachs and Mrs. Edward W. Forbes form the receiving line at the reception, late this afternoon, in Paine Hall, the Harvard music building in Cambridge, in honor of Serge Koussevitzky, conductor of the Symphony Orchestra, and Mrs. Koussevitzky. At the tea tables will be Mrs. Arthur Pope, Mrs. Wallace Goodrich, Mrs. Frederick S. Converse, Mrs. George W. Chadwick, Mrs. A. K. Porter, Mrs. George Edgell, Mrs. Philip Spalding and Mrs. E. C. Moore.

THIS CLIPPING FROM

PROVIDENCE, R. I.
BULLETIN

NOV 18 1924

PLEASING CONCERT GIVEN BY BOSTON SYMPHONY PLAYERS

Orchestra's New Conductor, Serge Koussevitzky, Impressive in His First Appearance Here.—Many Thrills Provided at Infantry Hall Recital.

The Boston Symphony Orchestra last evening began its 44th season in Providence, playing in Infantry Hall before a capacity audience. It was an occasion of unusual interest, in that it presented for the first time here the orchestra's new conductor, Serge Koussevitzky. The programme, too, both in content and arrangement, held something new and stimulating. There was the Honegger orchestral movement, extremely modern, as a novelty; Russian composers were represented in colorful numbers, and, for vocal soloist, Marguerite d'Alvarez, contralto, a newcomer. Bethoven's Symphony No. 5, in C-minor, was reserved for the closing number, an innovation in programme arrangement at these concerts.

It was a concert that brought many thrills, not only in the playing of the curious "Pacific 231," but in the breadth, sweep and power with which the masterful, energetic Russian conductor led his band of virtuosi, notably in the opening overture and the first and final movements of the symphony. Strength and tremendous nervous energy are in evidence in Koussevitsky's conducting. Somewhat demonstrative, he plainly shows his complete conception in his work. His magnetism has noticeable effect in the response of the men, who obey with splendid unanimity.

Precedent was broken in the course of the evening's programme, the time honored rule of no encores being suspended after the playing of Rimsky-Korsakov scherzo, "The Flight of the Bumble Bee," a catchy bit of descriptive writing. After several recalls Koussevitsky repeated the number.

The arrangement of the programme follows:

Berlioz. Overture, "The Roman Carnival," Op. 9
Honegger..."Pacific 231," Orchestral Movement
Moussorgsky.......Prelude to "Khovantchina"
Rimsky-Korsakov.........."The Flight of the Bumble Bee," Scherzo from "Tsar Saltan"
Bizet........................"Agnus Dei," from the Incidental Music to "L'Arlesienne"
Beethoven..Symphony No. 5 in C-minor, Op. 67
Allego con brio.
Andante con moto.
Allegro; Trio.
Allegro.

As he appeared at the conductor's desk, Koussevitsky received a warm greeting. He responded by giving a very effective reading of the overture. He seems literally to hold the men in his mental grasp so surely do they follow and fulfil his every indicated interpretative desire At times during the overture one almost might see, as well as hear, Koussevitsky draw crescendos from the orchestra. The technical side of the men's work has been

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The orchestra played the "musical" monster with all the virtuosity necessary to produce the desired effect. Mr. Koussevitsky worked his hardest and when safely in the roundhouse "Pacific 231" was given a big hand.

Much was accomplished in the Moussorgsky prelude in soft, rich effects of instrumental color. In this well imagined and cleverly written piece there is opportunity for a real pianissimo and Koussevitsky brought his audience to breathless silence during its performance. The Rimsky-Korsakov scherzo representing the flight of a bumble bee is melodically on the order of Schubert's violin piece, "The Bee." It is a pretty conceit and received such effective presentation that the audience asked and finally obtained its repetition.

The Beethoven symphony, reserved for the final programme number

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...er—Ross

ROSS TO FIGHT McVEY TO-NIGH AT MARIEV

There should be plenty of actio

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PROVIDENCE, R. I.
JOURNAL

NOV 19 1924

BOSTON SYMPHONY

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It was a concert that brought many thrills, not only in the playing of the curious "Pacific 231," but in the breadth, sweep and power with which the masterful, energetic Russian conductor led his band of virtuosi, notably in the opening overture and the first and final movements of the symphony. Strength and tremendous nervous energy are in evidence in Koussevitsky's conducting. Somewhat demonstrative, he plainly shows his complete conception in his work. His magnetism has noticeable effect in the response of the men, who obey with splendid unanimity.

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To many the orchestral offering awaited with greatest interest was none other than the Honegger "Pacific 231," a piece that has received considerable notice in recent musical news items. This is not strange, as the modernist is now having his day. Occasionally he amuses himself and his audiences with attempts to make musical instruments create illusions of many things which have little relationship to music. In the orchestral movement by Honegger the composer endeavors to produce a "visual impression," a "physical sensation" of a great engine. He has succeeded well, so well that the hearer is in terror of the rushing, roaring, grinding monster which discordantly hurls itself through space and momentarily seems in danger of being wrecked. Without doubt "Pacific 231" is a masterpiece of technical skill in the makin gof noise that suggests the movement, the life, of a giant locomotive. One hears it start with rythmic cough as the steam is blown skyward. After reading the programme notes it is not difficult to follow the various noises with which everybody is familiar. But they are not music. Interesting, very; and exciting, but such a mass of unmusical sounds can never be pletsing to the ear.

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The Beethoven symphony, reserved for the final programme number showed the Russian conductor to be a musician of high ideals. Gifted with an imagination that seeks and finds beauty beyond conventional conceptions he made the noble first movement one to be remembered. His reading, throughout held the listener's attention by its wealth of contrast and a beautifully balanced and blended tonal body.

The evening's soloist, Mme. d'Alvarez, sang Bizet's "Agnus Dei" with fervor and good style. Her voice is of considerable volume. She is the possessor of an exceedingly emotional nature and this characteristic brought her sympathetic response. Several recalls were required to satisfy her admirers.

After the symphony orchestra and conductor received a splendid final tribute of applause the audience remaining in their seat for a few moments to show their full measure of appreciation.

A. F. P.

Press,
[illegible]
Nov 19

BOSTON SYMPHONY CONCERT PLEASES

Orchestra's New Conductor, Serge Koussevitsky, Impressive in First Appearance Here.

MANY THRILLS PROVIDED

Programme, in Content and Arrangement, Proves New and Stimulating.—Time-Honored Rule of No Encores Suspended

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Journal Nov 19

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MANY THRILLS PROVIDED

THIS CLIPPING FROM
PROVIDENCE, R. I.
TRIBUNE
NOV 19 1924

CONCERT ONE OF THE FINEST

New Director of the Boston Symphony Orchestra Surprises

The first concert of the Boston Symphony Orchestra in Infantry Hall last night was in a good many ways an event. First it introduced Providence to the new conductor, M. Serge Koussevitsky, after the formal introduction had taken place, proceeded to sacrifice several of the sacred cows, to the great joy of the left wing and, it might be surmised, to the chagrin of the extreme right who have ever held certain traditions inviolate.

M. Koussevitsky, as a first move in the Bolsheviki uprising, played Arthur Honegger's Pacific 231 which, coming after Berlioz's eminently respectable Roman Carnival overture, was like quoting Nietsche favorably in an essay upon Henry W. Longfellow. Next, he bid the ensemble rise and share with him the applasue of the audience. He did this twice, a graceful thing, to be sure, but certainly unconventional in staid Infantry Hall where previously the orchestra stuck closely to the chairs. Finally, with a crash as terrific as Pompey's spurred boots tramping through the Jewish Holy of Holies, M. Koussevitsky repeated a number, Rimsky-Korsakov's "Flight of Bumble Bee" which, according to the reliable Philip Hale in a recent comment, has not been done since 1884.

These three smashings are singularly indicative of the personality of the new conductor of the Boston Symphony. He is terrific. He is virile, vigorous and forceful. The gigantic force, like the tremendous energy that is inherent in the race from which he sprang, which is the dominating feature of his leadership, was expressed in the last ounce of power which he drew from the closing movement of the Beethoven Fifth Symphony and from the almost Promethean struggle of Honegger's steam engine.

But do not think that M. Koussevitsky is a rude barbaric noise-maker. Far from it. The melancholic richness of the first movements of the Beethoven Symphony was played with sympathy and the understanding of a poetic nature that appreciates both Whitman and Keats, to go over into the literary field for a comparison.

He seemed to have the entire confidence and respect of his men. It is an exceedingly difficult task to take an ensemble, for five years under the leadership of the plump and pleasing Monteux, and bend it to a new will, a different will, a difference best expressed by the physical appearance of the two men, one lean, eager, impulsive, straining and imploring, the other rotund, rich, more or less placid. Under M. Koussevitsky's baton, the Boston Symphony can look forward to new conquests.

Honegger's Pacific 231 was the amazement of the night. "What I wanted to express in the 'Pacific,'" wrote M. Honegger, "is not the noise of an engine, but the visual impression and the physical sensation of it." In other words, he wanted to get metaphysical about a locomotive, metaphysics to the accompaniment of a weird cacophony of drums, horns and screeching violins. The opening of Pacific bid fair to sound like the impression of a starting train as conceived by the drummer in a moving picture house. But that lasted briefly. Gradually, through the seemingly discordant notes and despite some smiles, one felt the grasping and the setting down into music of a tremendous physical power of the sort that is in the spirit of the day. One felt that beyond the impression of the locomotive, M. Honegger was expressing the symbol of the life force of our present world. While this reviewer admits that Pacific was not entirely grasped in meaning, still there was in it—and many of the audience probably will agree—something that terrified in an indescribable way.

Mme. Marguerite d'Alvarez, the soloist, sang Bizet's "Agnus Dei" pleasingly. Her voice has not a wide range or a great depth, but it is rich and full, and it expressed the sadness of the plea for mercy to the Lamb of God.

All told, the concert last night was one of the finest ever held in this city, and we look forward, with pleasant anticipation, to the next appearance of M. Koussevitsky in Providence.

THIS CLIPPING FROM
PROVIDENCE,
R. I.
NEWS
NOV 19 1924

KOUSSEVITZKY MAKES BOW IN HIS SYMPHONY

New Conductor of Boston Orchestra Pleases in First Appearance in Providence

Serge Koussevitzky made his initial appearance here last night as conductor of the Boston Symphony Orchestra which opened its 44th season at Infantry hall. Considerable interest has been manifest in the Russian and music lovers wer enot disappointed.

The new conductor of the Symphony has everything a great director should have. He conducts with everything he has and he displayed complete mastery of his orchestra. Koussevitzky was given a warm reception when he made his appearance last night and each number of the well-balanced program was greeted with hearty and sincere applause. The Russian departed from the no encore rule and urged by insistant applause he repeated the Rimsky-Korsakov scherzo, "The Flight of the Bee."

Other numbers on the program were Overture, "The Roman Carnival," Berlioz; "Pacific 231," Honegger; prelude to "Khovantchina," Moussorgsky; "Agnus Dei," from the incidental music to "L'arlesienne," and the "Fifth Symphony in C-minor," Beethoven, allegro con brio, adndante con moto, allegro tria and allegro.

Although a mass of discord, the descriptive number, "Pacific 231" was apparently well liked. Its composer gives a true conception of a giant locomotive from the time it pulls out of a station until it stops and the presentation was a wonderful exhibition of technical skill.

The "Khovantchina" prelude, descriptive of the sun rising over the Moscow Kremlin ,was finely done and the overture, 'The Roman Carnival," was an artistic performance that was well received.

The soloist of the evening was Marguerite d'Alvarez, Peruvian soprano, formerly of the Metropolitan and Boston Grand Opera companies. She sang the "Agnus Dei," with great emotion and understanding and she was recalled several times before the audience was satisfied. She has a remarkably strong, sweet voice of great range.

The final number was the Fifth Symphony and in this Koussevitzky displayed a complete knowledge of the work. Again he departed from the usual custom of pausing between the movements and only after the first was there a wait. The effect, however, was not unpleasant and from the plaintive notes of despair of the first movement to the tirumphant march of the last, the Russian kept his audience spellbound.

Koussevitzky is a true artist and conductor and the performance of the orchestra under his direction last night was one of the best that has ever been given here.

THIS CLIPPING FROM
BROOKLYN, N. Y.
STANDARD UNION
NOV 20 1924

MUSIC

Koussevitzky's Opening Brooklyn Programme

Serge Koussevitzky, who makes his Brooklyn debut at the opening of the Boston Symphony Orchestra's season here, as its new head, in the Academy of Music on Friday evening, Nov. 28, under the auspices of the Institute of Arts and Sciences, announces the following programme for this occasion:

Berlioz's "The Roman Carnival" overture, Debussy's two Nocturnes, "Nuage" and "Fetes"; Schiabin's "Poem of Ecstacy," and Beethoven's Fifth Symphony.

The Beethoven symphony (C minor) was the first great classic score in which Koussevitzky was heeard in this country, at the first Boston concert. His interpretation of it was praised unanimously.

THIS CLIPPING FROM
PROVIDENCE, R. I.
JOURNAL
NOV 20 1924

MUSIC IN PROVIDENCE

It has sometimes been said that Providence is not a musical city, but this dictum needs to be amended in view of certain recent events, including the initial Boston Symphony concert of the season, which on Tuesday evening drew a capacity audience to Infantry Hall. The fact that Mr. Serge Koussevitsky, the new Russian conductor of that admirable organization, was to make his first appearance here no doubt helped to attract so large a throng, but we have a right to feel that popular interest in music has lately been stimulated in Providence and that this interest will be more evident during the coming season than ever before.

It has also been said that Providence audiences are cold and formal, but the reception given to Mr. Koussevitsky and his skilled performers left nothing to be desired in the way of warmth or sincerity.

Herald
Nov 20

The program of the Boston Symphony Orchestra's concerts tomorrow afternoon and Saturday evening will comprise Mozart's overture to "Figaro's Marriage"; a little symphony by Boccherini, which has been played in St. Louis, but not in Boston; Debussy's "La Mer," Rachmaninoff's "Island of the Dead" (instead of the "Siegfried Idyl" announced, for Rachmaninoff is expected to be present at one of the concerts and Mr. Koussevitzky wishes to pay him this honor); Rimsky-Korsakov's "Caprice on Spanish Airs" instead of "Till Eulenspiegel" which had been announced. The orchestra will be out of town next week.

As for Mr. Rachmaninoff, he will give the afternoon concert in Symphony hall next Sunday, playing: Bach-Liszt, Organ Prelude and Fugue, A minor; Bach, Prelude,, D minor, from "The Well-Tempered Clavichord"; Liszt, Sonata, B minor; Chopin, Scherzo, Etude in E major, Ballade, and Etude C minor; Rachmaninoff, Prelude, G major, Etude Tableau, D major Prelude, G flat major; Strauss-Godowsky, "Kuenstlerleben."

Notes and Lines:

In reviewing the recent trip of the Boston Symphony Orchestra to certain "secondary American cities," such as Buffalo and Pittsburgh, a leading Boston journal announced last evening that during his journey Mr. Koussevitzky "has known the luxury of a private car." How greatly he must be edified by the naive satisfaction which is taken in the thought that every comfort, not to say luxury, is provided for him, as well as by the innocent glee with which the fact itself is proclaimed to a gaping and breathless public.

JUNIUS, JR.

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HERALD
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JUNIUS, JR.

THIS CLIPPING FROM
CLEVELAND,
OHIO
TIMES
NOV 20 1924

* * *

It is interesting to note that Serge Kussevitsky in his New York debut as conductor of the Boston Symphony Nov. 27, will present Honegger's "Pacific 231" and the "Poeme de l'Extase," by Scriabin. The former will be done by the Cleveland orchestra later in the season, and the latter was played on the second symphony concert here, with great success.

* * *

Transcript
Nov 20

Incidents and Prospects

Next week, when Mr. Koussevitzky and the orchestra journey to New York, there will be another interval in the Symphony Concerts. They will be resumed on Friday, Dec. 5, and Saturday, Dec. 6, with a program in tribute to Gabriel Fauré, the French composer, who died a few weeks ago in Paris, full of years and honors. The chosen numbers are Fauré's Prelude to his one opera, "Penelope"; his Elegy for Violoncello and Orchestra; a "Funeral Symphony" from the ancient Locatelli for music of mourning; Ravel's version for orchestra of his piano-piece, "Alborada del Gracioso," since Ravel is Fauré's renowned pupil; Skriabin's "Divine Poem," music, in Mr. Koussevitzky's view, of the creative spirit in the arts. In this fashion does the conductor "unify" his commemorative program.

THIS CLIPPING FROM THE
NEW YORK
N. Y.
JOURNAL
ISSUE OF
NOV 21 1924

Honor for Koussevitsky.

A supper in honor of Sergei Koussevitsky, conductor of the Boston Symphony Orchestra, will be given at the Lido-Venice on November 28. The committee in charge of the arrangements includes Mrs. James Lowell Putnam, Mrs. Minturn Newbold Morris, Mrs. Richard T. Wilson and Josef Stransky.

THIS CLIPPING FROM
NEW YORK
TIMES
NOV 21 1924

To Entertain Koussevitsky.

A supper in honor of Sergei Koussevitsky, conductor of the Boston Symphony Orchestra,, will be given at the Lido-Venice on Nov. 28. The committee in charge of the arrangements includes Mrs. James Lowell Putnam, Mrs. Minturn Pinchot, Mme. Marcella Sembrich, Mrs. Newbold Morris, Mrs. Richard T. Wilson and Josef Stransky.

200

CONDUCTOR UNEVENLY, COMPOSERS VARIABLY, DOUBTS AND DELIGHTS

A SYMPHONY CONCERT AT LAST FOR QUESTION

Mr. Koussevitzky Overblows Rakhmaninov's Tone-Poem and Blurs Rimsky-Korsakov's "Spanish Caprice"—Amends with Mozart and Boccherini—Debussy, "The Sea" and a Miracle

A TRADITIONAL anecdote of the American theater pictures a vanished manager of musical plays. He came only to the final rehearsals. He made no comment upon the producer's methods or results. He merely took post in the wings, where, from moment to moment, he bawled "Louder! Louder!!" at principals and chorus already stretching their throats to the utmost. Imagination may hardly conceive the grave, silent, self-possessed Mr. Rakhmaninov as shouting anywhere over anything. Yet, ever since his tone-poem, "The Isle of the Dead," passed into the repertory of the Boston Orchestra, one conductor after another has seemed to hear the composer, like a voice from out the void, crying "Louder! Louder!!" Originally, Mr. Rakhmaninov led the band through the music. At the next performance Mr. Fiedler increased the volume of sound. In turn, Dr. Muck multiplied Mr. Fiedler; while Mr. Monteux outdid them both. At the Symphony Concert of yesterday, Mr. Koussevitzky had his inning, and Mr. Monteux receded, as it were, into reticence. From end to end of the tone-poem, Mr. Koussevitzky kept the orchestra full-voiced. Broad, thick and four-square was the pattern of the music. Emphasis haunted it. At every climax the conductor upreared sonorities. Vociferously he evoked the dead.

The picture by Böcklin stirred Mr. Rakhmaninov to the tone-poem—a picture in which the artist would paint stillness and solitude. His sea is motionless. His skiff seems scarcely to cleave it. His ferryman barely lifts the oars. Silent the mourner grieves. No wind stirs the cypresses of the isle; no wave laps at the cliffs. From the chambers of the dead issues no echo of life. There is no sharpness in Böcklin's drawing; no brightness in his colors. From canvas to canvas he repeated the picture. At length, he believed, he had evoked peace and a sanctuary. . . . Fifteen years ago, as guest of the Symphony Orchestra, Mr. Rakhmaninov conducted in "The Isle of the Dead." Record confirms recollection that he then sought no thickness of texture, no strides and surges of sound, no glowing blocks of color. He kept the music low-voiced; held it within a narrow range of force, weight, motion; subdued the tonal tints and backgrounds; sought, like Böcklin, an imagery and an impression of stillness, solitude and peace. Not unmoved, his hearers understood . . . Then came the other conductors, practising a profession which perforce must gain effects and cultivate rhetoric. Tempted, they blew hard upon Mr. Rakhmaninov's tone-poem until Mr. Koussevitzky at last has blown it to bursting. Less than ever before "at these concerts" was it applauded yesterday.

Not only is this inflation false to the spirit of the music. It also dulls and clouds the substance. The listener begins to find Mr. Rakhmaninov repetitious and uninventive; in the obscure middle pages suspects him of taking refuge in the Dies Iræ because his own imagination has failed; wearies at so labored a progress, at harmonies and timbres ever massed and thickened; half-believes that such music has seen its best days. The youngest generation, indeed, does not hide its contempt. "Any of the latter-day German mediocrities might have written that!" Perhaps Time the Sifter will justify these reproaches. Though Mr. Koussevitzky stressed and surged to the utmost, plainly the music no longer stirred either orchestra or audience. And yet and yet, it is possible to remember Mr. Rakhmaninov towering austere above that very band; out of sound summoning the illusion of stillness, from a hundred musicians upon twenty-five hundred listeners evoking solitude; softening and blending colors, measuring pace and rhythm while the sea stirred not and among the cypresses there was only peace. Then the music, with all its faults upon it, seemed to unlock the chambers of death. Yesterday, to be quite candid, Mr. Koussevitzky made a "holy show" of them.

Nor was the conductor too fortunate with Rimsky-Korsakov's "Spanish Caprice." The music has barely been revived since Dr. Muck's heyday. Then he made it show-piece to surfeit, but show-piece also in which he and the orchestra wrought their virtuoso-wonders. Above drum or cymbal or triangle, they sounded the cadenzas that introduce the Gypsy Song, like improvisations upon the air. Yesterday they were by no means so graphic. When Rimsky repeats his first movement as third in fresh pattern and new colors, Dr. Muck caught the fantasy, the glow, the sheer exuberance of the repetition. Yesterday we listeners heard but a dexterous composer and a dexterous orchestra. The motiv of the Fandango did not quite prance upon the ear. It was possible to conceive the Variations more clearly figured.

Mr. Koussevitzky, indeed, seemed to have looked too long and too hard at the "vivo e strepitoso" that Rimsky-Korsakov inscribes over his first and his third movements. The conductor was all for the impetus and the onrush of the music, for the high-colored, glinting, changeful surfaces. For moments—but only for moments—he and the orchestra were thrilling to hear, as when they attacked the Gypsy Song only to fling out of it into the Fandango; or when the horns sounded from the Variations magical. Elsewhere, however, Mr. Koussevitzky was over-eager, over-emphatic, until he blurred the finer outlines, thickened the lighter shadings. And small was the need of a quotation from Rimsky's autobiography to prove that he had shaped every arabesque of the shortest cadenza. There is line as well as color in "The Spanish Caprice," pattern as well as surface. For once in zest for

"The Barber" is coarse stuff beside this "Figaro." Even "Falstaff" shows streaks.

There is pleasure, too, in Boccherini's Symphony, though only the learned may walk sure-footed when they would differentiate these secondary composers of the eighteenth century—a Boccherini from a Dittersdorf or from both a Locatelli. Boccherini was Italian wherefore melody was in him; but he lived his days largely in Paris and Madrid where artifice might temper song and charm refine upon it. Boccherini was exceedingly fluent. The cataloguing program-book lists his "works" in figures that look like a tradesman's invoice. Yet he had the habit of his time, which in music cultivated aptness of stroke and economy of means. This whole Symphony could have been no more than twenty minutes long. Less than five was the span of each movement. Yet there was the design begun, set in flow, rounded and ended; the minor feat of scholarship, as in the canon of the Minuet; the sensibility to instruments, as in the first two movements; the gentle play of sentiment—over an Audante "Amoroso"; the light elegance of a fleet Finale.

For a moment Boccherini is juggling figures; the next and he is twining tendrils of ornament; the third and he is as innocently melodious as a singing bird whose voice happens to be a little orchestra. (As likely as not, for the texture and the pace of the music, Mr. Koussevitzky's over-abounded in the darker, heavier strings). In sum, a Symphony in little as pleasant to the ear as the miniature upon Monseigneur's snuff-box or the medallions upon the fan of Mme. La Princesse and, as the chances go, much less faded. Boccherini's patrons lived the good life in their Paris of the eighteenth century, the life of an aristocracy graced and charming in the practice of the amenities. By every sign of the Symphony his music was one of them.

Betwixt and between, alike in the quality of the performance and the ordering of the program stood Debussy's three Sea-Pieces. Mr. Koussevitzky played them as one that would overlook nothing. The climaxes, as at the end of the first sketch, were full-throated and full-bodied, out of the depths as well as the heights of the orchestra. Measures of vivid modulation, measures in which a few instrumental voices stand clear and sharp, were etched upon the ear. Long and changeful was the progress from dawn to noonday upon the sea. Not a detail of the sport of the waves passed unheeded. When the sea and the winds made answer, each to each, graphic were the contrasts. That is to say, Mr. Koussevitzky did not over-labor these Sea-Pieces as he over-labored Rimsky's and Rakhmaninov's music. Yet he fell short of the flow of his eighteenth-century numbers, of themselves unfolding, while he (as it seemed) barely directed pace and course. Obviously, as "conscious artist" he was manipulating the Sea-Sketches. They invite such manipulation and gain by it.

The Debussy of The Faun, the Nocturnes, of many a page in "Pelléas," does not write this music of the waters. Gone are the sensuous images, into each other fading or brightening. Gone the sensuous expression, like spontaneous and inevitable vesture. Gone the sensuous and impulsive course as The Faun might dream and remember; as the clouds might sail the heavens; as sirens might see and sing enticing. Even among the Nocturnes, "Fêtes" discloses a conscious art, calculating and unconcealed. In the later days of the Sea-Sketches, it has become a method, a process, a reputation to be sustained, enhanced. Debussy plans the three pieces. They are the largest scaled, the most obviously contrived of all his symphonic music. "From Dawn to Noonday upon the Sea"—a crescendo of waxing light and motion. "Sport of the Waves"—scherzo of rhythms, motivs, harmonies, timbres. The Wind and The Sea in Colloquy that before the end shall not lack thrust, vigor and sweep. There must be incessant modulation—part now of the Debussyan formulas. Motivs have uses, may for the while broaden and deepen melody-like; but rhythm shall be the pervading force and bond. Already the Debussyan canon prescribes as much. Chords, harmonies, timbres, each have their Debussyan course.

The wonder is (as in "Iberia," "Gigues" and "Rondes de Printemps") that a music so written to prescription should still sound fresh and warm. For prescription it was, even if the formulas expressed, as well as cribbed, the composer who for himself had made them. Greater wonder still, a music so precisely devised, yet achieves the imagery and the illusion of the sea, which was its ostensible purpose. The sky and the waters stir, quicken, brighten to golden noon outspread. The waves curl and glint, shimmer and spray through modulation, harmony and timbres. As Tristan heard the light, the listener to "The Sea" hears the spindrift. The waters and the winds chafe and will not be stilled. Upward and downward they shout and sweep. Perhaps, after all, these Sea-Sketches are the miracle of Debussy. He locks himself 'n his formulas—and he sets free his imaginings. H. T. P.

SIXTH CONCERT BY SYMPHONY

Mozart's Overture to "Marriage of Figaro" Revives Memories

BOCCHERINI WORK FIRST TIME HERE

By PHILIP HALE

The Boston Symphony Orchestra, Mr. Koussevitzky, conductor, gave its sixth concert in Symphony hall yesterday afternoon. The program was as follows: Mozart, Overture to "The Marriage of Figaro"; Boccherini, Symphony, C major, op. 16, No. 3 (first time in Boston); Debussy, "The Sea"; Rachmaninoff "The Island of the Dead"; Rimsky-Korsakov, Caprice on Spanish Themes.

The sparkling overture to "The Marriage of Figaro," and what music could be more appropriate as a prelude to Beaumarchais's comedy with its insolence and wit mellowed by Mozart played brilliantly and at a swift pace that did not forbid clarity, grace and elegance, brought with it pleasant memories. Again we saw Emma Eames, the radiantly handsome Countess in her gorgeous Spanish costume. Again we heard the exquisite "Letter" duet sung by her and Mme. Sembrich, and the latter as Susanna breathing forth her love to the consenting stars. We remembered Edouard de Reszke, lumbering along the stage and singing measures that lay too high for him. Was there ever a more roguish Cherubino than Pauline Lucca? There was Campanari in the old days, a sly, malicious humorous Figaro. And there were performances in English that we would gladly see again, with Clara Louise Kellogg, the charming Zelda Seguin and William Carleton, surpassed by no one as the dashing, amorous, jealous Count. Alas, Postumus, Postumus, the fleeting years!

Maurice Barres wrote many pages to show how El Greco, the painter, arriving at Toledo and making it his home was influenced in his art by that venerable and sombre city. Was Boccherini, the Italian dwelling in Madrid, affected by Spanish surroundings? Was his music, and he was incredibly fertile, changed in native spirit by the stately court, the music of the old masters for the church, the folk and gypsy tunes of the street and the bleak country? We doubt it from the compositions by him that we have heard; purely Italian in melody and simple harmony, pleasing to the ear with here and there a haunting strain that led Champfleury to liken this music to a rose colored ribbon tenderly preserved for years in a lavender scented drawer of rosewood in the chamber of a noble dame. In the symphony of yesterday there were a few measures that might have been written by Mozart; a few that were Haydenesque; but the movements were distinctly Italian. In all probability Boccherini's name will long live by reason of the familiar minuet from a string quartet. Perhaps Debussy 50 years from now will be only the man of "The Faun's Afternoon" and Rachmaninoff, the writer of the Prelude, which James Huneker swore was composed for the funeral of a piano tuner in Brooklyn, N. Y.

To us "The Sea," in spite of certain beautiful and striking passages, is as a whole inferior musically and aesthetically—the two words are not always synonymous—to the "Afternoon" and the "Nocturnes." Nor is this impression derived from A's, B's or C's interpretation; nor is it due to any consideration of pictorial or naturalistic effects, whether they are vivid or pale. One might say of a conductor, he is not a true Debussyite; he does not appreciate the value of the hints, vague suggestions, demi-tints; he does not respect Debussy's indications. But what if his interpretation produces a composition that, bearing Debussy's name, might excite the envy of the composer if he were living? Or does any composer hear his own music twice alike? We know from personal experience that men as unlike as Brahms and Gounod, conducting their own works, paid little attention to the indications in the printed score.

And here comes up a question about Rachmaninoff's symphonic poem. When he conducted at a Symphony concert, 15 years ago, his "Island of the Dead," the music seemed throughout to be quietly elegiac; the prevailing, persistent color was gray. There was no frenzy of lamentation, no shrieking against the decree of inexorable Fate; there was no suggestion of dramatic and stormy intensity, any more than in Boecklin's picture itself. Yet the succeeding conductors in Boston, without exception, have turned this poem, after the opening measures, into a thing of storm and stress. It would be interesting to know whether Rachmaninoff would conduct his work in 1924 as he interpreted it in 1905. Today the music itself is not so imposing as it first seemed. Is it not too long drawn out, in a word, verbose and at times platitudinous? Or does this feeling come from the modern interpretations?

Rimsky-Korsakoff took pains to say in his autobiography that his Caprice on Spanish Airs is not a magnificently orchestrated piece; it is a brilliant composition for the orchestra . . . a purely external piece, but vividly brilliant for all that."

Brilliant it surely was as Mr. Koussevitzky conducted it, inspiringly rhythmed, performed with compelling dash and bravura by solo players and the whole orchestra. Yet this Caprice is not to be ranked among the Russian's finest works. ("Splendid" is the better word, for this music has a certain splendor.) Now that the concert is over, we look back with the greater pleasure on the music of Mozart and Boccherini, the interpretation of their works and of many pages of Debussy's "Sea."

The concert will be repeated tonight. The orchestra will go to New York next week. The program for Dec. 6 has been arranged in memory of Gabriel Faure; Locatelli, Funeral Symphony; Faure, Elegy for violoncello and orchestra, and overture to "Penelope"; Ravel, "Alborada del Gracioso"; Scriabin, Symphony No. 3, the "Divine Poem."

THIS CLIPPING FROM
NEW YORK
EVE. WORLD
NOV 22 1924

FOR many, liberal and conservatives alike, the outstanding music event of the approaching week is the debut here on Thanksgiving night of Serge Koussevitzky, the new conductor ~~of the~~ Boston Orchestra. The temperamental Russian has the staid Beantown folks staggering from Symphony Hall with eyes bulging and knees trembling, or leaning helplessly against the rails. Koussevitzky has caused the greatest emotional to-do in the home town since the Braves took the World's Series some seasons back, and New York, with its musical ear ever close to the gound, is neither lying supinely back nor ignoring the commotion. For the past few seasons the local concerts of the Boston Orchestra have not seen Carnegie Hall's doors stormed by an excited populace. Time was—but time is long and art is fleeting; or the attendance was, to the distaste of the Boston musicians whose visits here were once regarded as epochs in music.

Now gaze on this picture. Even before Koussevitzky has exhibited his wares or proved his worth here we find Carnegie Hall completely sold out for the Thursday night series of five concerts with the Saturday afternoon affairs almost on Thursday's heels. Yet the Boston band is the same organization it was last year when its playing was scarcely surpassed in this country. We must have our thrill, however, and the megnetic conductor, the one with personality, the one who astonishes is the one to follow. The music is not always the thing with us.

Mr. Koussevitzky comes to America from an active season in western Europe as guest conductor of the London Symphony Orchestra, and conductor of his series of "Concerts Koussevitzky" in Paris; he also conducted operas at the Paris Grand Opera and in Barcelona.

In western Europe, for the last four seasons, Koussevitzky has been a striking figure in the concert halls.

Before 1920, his career was largely confined to his own country. He was born in Tver, in Northern Russia, in 1874. At the age of twelve, he conducted the town theatre orchestra. At the Moscow Conservatory, he was required to study either a brass instrument or the double bass. He chose the latter, became a virtuoso, toured Europe with his double bass, and composed for it. In 1909 he organized and subsidized the "Koussevitzky Orchestra," which soon became famous throughout Russia. Each summer he took his forces the length and breadth of his country, even chartering a Volga steamer. He gave free concerts in countless provincial towns where symphonic music had been unknown.

Koussevitzky champions the coming composer of genius, not only by performing his music, but by publishing it in the firm of "S. & N. Koussevitzky," which he owns jointly with his wife.

Sixth Concert of the Boston Symphony

The sixth concert of the Boston Symphony Orchestra, Serge Koussevitzky, conductor, was given yesterday afternoon in Symphony Hall, Boston. The program:

Mozart, Overture to "Marriage of Figaro."
Boccherini, Symphony in C major.
Debussy, "La Mer."
Rachmaninoff, "The Island of the Dead."
Rimsky-Korsakoff, Caprice on Spanish Themes, op. 34.

This program was perhaps the most interesting, from every point of view, Mr. Koussevitzky has so far given. Others have excited more curiosity as to what he would do with this or that composition, others have contained more novel music, yet this of yesterday afternoon showed Mr. Koussevitzky in a better light as an interpreter than have the preceding five, which have rather served to impose his personality upon audience and orchestra than to reveal the inherent qualities of the music played.

Yesterday afternoon Mr. Koussevitzky, as Mr. Koussevitzky, was almost completely forgotten, so thoroughly was he imbued with the music in hand, and seemed no longer a soloist playing an incidental part in a series of 24 concerts, but an integral part of them. He and the orchestra seemed more in each other's confidence and the sympathy between them was clearly evident in the quality of the performance.

The most remarkable feature of the remarkable afternoon was the playing of Debussy's "La Mer." It requires no very long memory to recall the time when these three symphonic sketches were considered a difficult problem to both listener and player. Was this not perhaps due to the way in which they were played? Certain it is that whatever the qualities of Dr. Muck as a conductor he was hardly to be considered a sympathetic interpreter of such characteristically French music as this, and Mr. Monteux was perhaps of too precise a nature to bring out fully the beauties of this music of fancy and dream.

It remained for Mr. Koussevitzky, more temperamentally adapted to it, to give a performance than which no better has so far been heard here, and which was as near perfection as may be. At last even the most conservative will hardly allege that Debussy's music lacks melody, that its harmonies are strained and unnatural. Played in this way, it is as clear, melodious and logical as that of Mozart, and hearing it thus we realize that the composer, instead of being such a radical innovator as many have claimed, has but carried on the noble traditions of the school of Rameau and Couperin.

In another fashion, Mr. Koussevitzky was no less successful in the playing of the other pieces on the list. Often he has given pieces of the seventeenth and eighteenth centuries a modern tinge hardly in their character. But yesterday he played the Symphony of Boccherini and Mozart's more familiar overture with a charm and grace, a freedom from extravagance, beyond praise. To be sure, some may object to the extremely rapid tempo in which the overture was taken, but clarity was not sacrificed and the whole was given with such a delicacy and lightness of touch that such a critic would indeed be hard to satisfy.

The impression which Rachmaninoff's "Island of the Dead" originally created has somewhat worn away. The taste of the present day calls for simpler, clearer music, and these overcharged measures are not so impressive as they were.

Rimsky-Korsakoff's brilliant orchestration could not conceal the poverty of melodic and harmonic invention of his Spanish Caprice. It served to display to advantage the virtuosity of the orchestra.

Mr. Koussevitzky yesterday was more restrained in his gestures than heretofore and the concert gained immeasurably thereby. S. M.

THIS CLIPPING FROM
NEW YORK
Herald & Tribune
NOV 22 1924

To Honor Conductor at Supper

Sergei Koussevitzky, conductor of the Boston Symphony Orchestra, will be the guest of honor at a supper at the Lido-Venice on November 28. The committee includes Mrs. Newbold Morris, Mrs. Minturn Pinchot, Mrs. James Lowell Putnam, Mme. Marcella Sembrich, Mrs. Richard T. Wilson and Josef Stransky.

THIS CLIPPING FROM

BOSTON, MASS.
CHRISTIAN SCIENCE MONITOR

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NEW YORK
EVENING SUN

NOV 22 1924

SUPPER FOR S. KOUSSEVITSKY.

A supper for Sergei Koussevitsky, conductor of the Boston Symphony Orchestra, will be given at the Lido-Venice on November 28. The committee in charge includes Mrs. Minturn Pinchot, Mrs. Newbold Morris, Mrs. James Lowell Putnam, Mme. Marcella Sembrich, Mrs. Richard T. Wilson and Josef Stransky.

THIS CLIPPING FROM

NEWARK, N. J.
NEWS

NOV 22 1924

Lovers of the finer compositions for orchestra in this neighborhood have cause for congratulation in being afforded opportunities for hearing performances by the New York Symphony Orchestra, Walter Damrosch, conductor, and the Boston Symphony Orchestra under the direction of Serge Koussevitzky next week.

Mr. Damrosch and his forces will give the second in the series of Symphony Concerts for Young People in the assembly hall of the Montclair High School next Tuesday afternoon at 4 o'clock. In presenting the following program Mr. Damrosch will prelude each performance with explanatory comments:

March from the "Lenore" Symphony ....Raff
Andante from Symphony No. 5, Beethoven
"In the Spinning Room"......Dvorak
Three dances from the "Nutcracker" suite ....Tschaikowsky
(a) Trepak, Russian dance.
(b) Chinese Dance.
(c) Dance of the Flowers.

Under the auspices of the Unity Concert Course of Montclair, the Boston Symphony Orchestra will give a concert in the same auditorium next Wednesday night. Its appearance, aside from the fact that it is one of the finest organizations of its kind in the country, will have a particular interest for the reason that Mr. Koussevitzky will direct its performances. In seeking a conductor to succeed Pierre Monteux, who returned to Paris last spring after having been identified with the Bostonians for several years, the management opened negotiations with the noted Russian, who had strongly impressed audiences in the French capital and in London by his ability. They succeeded in engaging him. Making his American debut six weeks ago in Boston, he proved to be an authoritative conductor, whose personal magnetism is felt in work of his musicians. In securing his services the orchestra has a musical director who will maintain the reputation it won under Gericke, Nikisch, Muck and Monteux.

The following program will be presented.

Concerto in D Major....C. P. E. Bach
Arranged by Maximilian Steinberg.
Overture—"The Roman Carnival," Berlioz
Prelude to the opera "Khovantchina," Moussorgsky
"The Flight of the Bumble Bee," from the opera, "Tsar Saltan," Rimsky-Korsakoff
Symphony No. 5, in C minor, Beethoven

* * *

American
Nov 22

LOST ITALITAN SYMPHONY REVIVED

The novelty on yesterday's Symphony program was composed about one hundred and fifty years ago. The piece was Boccherini's Symphony in C major, played for the first time in Boston.

Until very recently the only thing that had apparently survived from this Italian's numerous works was the celebrated "Minuet." It was good to heard something else of his, not only for the change, but also because this Symphony was worth the hearing.

It has a virtue which is rare these days—brevity. The slow movement is a beautiful song, and the last movement has an unusually short and surprising cadence at the close. There is a good deal of solo work for various instruments. The work was beautifully rendered at yesterday's concert.

Mr. Koussevitzky gave a remarkable performance of Debussy's "La Mer." Whatever one might think of the musical impressionism that this group of pieces stands for, even the most conservative listener must have been impressed yesterday by the beauty of the music as presented by the conductor.

A climax sounds dramatic, no matter how often you may have heard it under another conductor before. A pianissimo sounds pianissimo, and is miles apart from a fortissimo, according to Mr. Koussevitzky, which is as it should be. The applause after the Debussy pieces was very long, and the conductor called on the orchestra to share it with him.

The concert will be repeated tonight.

Globe
Nov 22

BOCCHERINI FOR SYMPHONY CONCERT

Composition of 1775 Is Presented by Koussevitzky

Koussevitzky, at yesterday's Symphony concert, kept to his announced intention of giving one piece new to Boston on every program, but this time he eschewed the moderns in favor of a symphony in C major by Luigi Boccherini, composed in 1775. Everybody knows one piece by Boccherini, the minuet. Few have heard more than an occasional additional specimen from his voluminus works. The symphony played yesterday has had its instrumentation revised by Dr Sondheimer. It is claimed that he has made only the indispensable alterations in the text to fit it for performance in a large hall by a modern orchestra.

If this symphony is a fair sample, other music by Boccherini should be republished in modern editions. Mr Martino's 18th century orchestra has of late years proved to Boston audiences that there is a wealth of exquisite old music buried beneath the dust of European libraries, whence Mr Martino has resurrected many lovely things. Now that the 19th century is going out of fashion, musically speaking, it is good to be reminded that other and earlier centuries have left us priceless legacies of beauty.

YKoussevitzky conducted Boccherini with the rhapsodist's imagination he brings to everything. All his readings are intensely personal, save when the music obviously fails to touch his emotions, as was the case with Mozart's overture to "Figaro" yesterday. Koussevitzky cares less for clarity and elegance of style and more for warmth of heart and fervor of expression than one assumes Boccherini to have cared. If one believes that there is a gulf between the moods of Chopin and the 18th century, one will not care for Koussevitzky's Chopinesque Boccherini.

Debussy's "The Sea" was yesterday more strenuous than tenuous. One wondered whether the composer really wanted as much sound and fury as Koussevitzky put into the "dialogue of wind and sea." But Koussevitzky, one must remember, is a rhapsodist. "The Sea" is the least sncccessful of Debussy's major works, anyhow. Neither Muck, Rabaud nor Monteux have been able to make it sound.

Rachmaninoff's "Isle of the Dead," suggested by Boecklin's picture, has long been a familiar repertory piece here. Koussevitzky, by taking the opening section rapidly and blurring it, managed to intensify the climaxes later in the work. Here is music upon which a temperament like Koussevitzky's can work wonders. The morbid intensity of mood in painter and composer is of the essence of romanticism. Koussevitzky feels with Boecklin and with Rachmaninoff, and makes his hearers feel with them, the uncanny stillness, the strangeness of old, unhappy, faroff things. Incidentally, this is one of the few works of Rachmaninoff that proclaims him a genius.

Koussevitzky's vivid and subtle sense of rhythm made the performance of Rimsky Korsakov's brilliant and utterly artificial "Spanish Caprice" remarkably effective. He is a virtuoso conductor, as well as a rhapsodist. But a devotee of Mozart cannot quite forgive him for not lingering more lovingly over every detail in the beautifully wrought outline of the "Figaro" overture, instead of merely overstressing the strong accents, as if that were the only way to avoid dullness in Mozart.

There are no Symphony concerts here next week, as Koussevitzky will make his New York debut. P. R.

THIS CLIPPING FROM
NEW YORK
POST

NOV 22 1924

Boston Symphony O… Conductor, Serge … Heard Here Next … grams—Philharmoni…

SERGE KOUSSEVITZKY, the new conductor of the Boston Symphony Orchestra, will make his New York debut when this orchestra's New York season opens in Carnegie Hall on Thursday evening, November 27, and Saturday afternoon, November 29. The opening program contains a title that has not been heard here before and will include Vivaldi's Concerto for Orchestra in D minor (edited by Siloti); Weber's "Oberon" Overture; Debussy's Nocturnes, Nuage and Fetes; Hônegger's "Pacific 231," and Scriabin's "Poem of Ecstasy."

At the Saturday afternoon concert the interest will be much greater. Russian composers will divide the first part of the program with Glinka's Overture to Ruslan and Ludmilla, Moussorgsky's Prelude to "Khovantchina," Rimsky-Korsakov's Scherzo, "The Flight of the Bumble Bee," from Tsar Saltan, and Prokofieff's Scythian Suite, this to have its first New York performance. The program will close with Brahms's Fourth Symphony.

THIS CLIPPING FROM THE
CINCINNATI,
OHIO
BILLBOARD

NOV 22 1924

BOSTON ORCHESTRA

Will Give Five Monday Night Concerts

In addition to its regular series of symphony concerts in Boston there will be five Monday evening concerts given by the Boston Symphony Orchestra with Serge Koussevitsky as conductor. Each concert will have a regular symphony program, and the dates are December 1, January 12, February 9, March 30 and April 27, and the soloists will be Dusolina Giannini, soprano; Mieczyslaw Munz, pianist; John Charles Thomas, baritone; Myra Hess, pianist, and Richard Burgin, violinist and concert master of the orchestra. The demand for subscription tickets for this series has resulted in almost selling out the entire five concerts.

THIS CLIPPING FROM THE
NEW YORK
N. Y.
JOURNAL
ISSUE OF
NOV 22 1924

Koussevitzky, Damrosch, et al.

Serge Koussevitzky, the new conductor of the Boston Orchestra, will make his Carnegie Hall debut on Thursday evening and Saturday afternoon. His first programme consists of an unfamiliar Vivaldi concerto, Weber's "Oberon" overture, Debussy's "Nuages" and "Fetes," Arthur Honegger's "Pacific 231" and Scriabin's "Poem of Ecstasy." The Saturday programme is made up of Glinka's "Rouslan and Ludmilla" overture, Moussorgsky's "Khovantchina" prelude, Rimsky-Korsakov's "Flight of the Bee" and Serge Prokofieff's "Scythian" suite.

Walter Damrosch, for the con… of the New York Symphony

…CLIPPING FROM
ITHACA, N. Y.
JOURNAL NEWS

NOV 22 1924

Symphony Competition

Conductors of the various symphony orchestra which carry on their schedules here are hard put to it in the matter of program material. At lest they seem to be; for every little while there is a duplication of compositions which causes one to wonder if the choices made are necessary . . . in view of the extensive literature available for orchestra.

Although Beethoven, Brahms, Mozart, and Hadyn have upheld the traditions of the classicists there seems a tendency towards utilizing as much ultra-modern material as hands can be laid on. Hönegger's Pacific 231 is be laid on. Honegger's Pacific 231 is going the rounds, and presently the Boston Symphony is to do it here, with Kousevitsky leading. It will be interesting to discover just what his interpretation of that amazingly od composition will be.

THIS CLIPPING FROM

ST. JOSEPH, MO.
PRESS

NOV 22 1924

Symphony Competition.

Conductors of the various symphony orchestras which carry on their schedules here are hard put to it in the matter of program material. At least they seem to be; for every little while there is a duplication of compositions which causes one to wonder if the choices made are necessary . . . in view of the extensive literature available for orchestras.

Although Beethoven, Brahms, Mozart and Hadyn have upheld the traditions of the classicists there seems a tendency towards utilizing as much ultra-modern material as hands can be laid on. Honegger's "Pacific 231" is going the rounds, and presently the Boston Symphony is to do it here, with Kousevitsky leading. It will be interesting to discover just what his interpretation of that amazingly odd composition wll be.

THIS CLIPPING FROM

NEW YORK
EVENING SUN

NOV 22 1924

Serge Koussevitzky, the new conductor of the Boston Symphony Orchestra, will make his New York debut at this orchestra's season opening in Carnegie Hall next Thursday evening and Saturday afternoon. His program for Thursday is Vivaldi, concerto, D minor, arranged by Siloti; Weber, overture to "Oberon"; Debussy two nocturnes "Clouds" and "Festival"; Honegger, "Pacific 231"—which this conductor introduced to Europe last spring and to America this autumn; Scriabin, "Poem of Ecstasy." His matinee program is Glinka, overture to "Ruslan and Ludmilla"; Moussorgsky, prelude to "Khovantchina"; Rimsky-Korsakov, Scherzo, "The Flight of the Bumble Bee," from "Tsar Saltan"; Prokofieff, "Schythian Suite," new here; Brahms, symphony, No. 4.

…SEVENTH AVE.
NEW YORK
ESTABLISHED 1881
From
TELEGRAM
New York City

NOV 22 192…

Koussevitzky's Debut.

Sergei Koussevitzky, the new conductor of the Boston Symphony Orchestra, will make his New York debut at the first local concert of the orchestra for this season in Carnegie Hall next Thursday evening, and his second appearance the following Saturday afternoon. Mr. Koussevitzky announces the following program for Thursday:—Vivaldi's concerto in D minor (arranged by Siloti); Weber's overture to "Oberon"; Debussy's two nocturnes, "Clouds" and "Festival"; Honegger's locomotive piece, "Pacific 231," which this conductor introduced to Europe last spring and to America this autumn, and Scriabin's "Poem of Ecstasy."

On the matinee programme there will be Glinka's overture to "Ruslan and Ludmilla," Moussorgsky's prelude to "Khovantchina," Rimsky-Korsakov's scherzo, "The Flight of the Bumble Bee," from "Tsar Saltan;" Prokofieff's "Schythian Suite" (first New York performance), and the fourth symphony of Brahms.

THIS CLIPPING FROM THE
BOSTON
MASS.
EVENING GLOBE

NOV 22 192…

WILL GIVE LECTURE ON ORCHESTRAL INSTRUMENTS

A special, illustrated lecture on orchestral instruments, will be given Monday afternoon at 4:40 o'clock in the lecture hall of the Boston Public Library, under the auspices of the Division of University Extension, Massachusetts Department of Education. The lecture will be given by Richard G. Appel, head of the music division of the Boston Public Library, assisted by Gaston Bladet, flute and piccolo; Louis Speyer, boe and English horn; Paul Mimart, clarinet; Boaz Piller, bassoon; Max Hess, French horn, all members of the Boston Symphony Orchestra. The lecture also will be illustrated with stereopticon slides.

Advertiser
Nov 22

SYMPHONY IN FINE FETTLE

At yesterday's Symphony concert there was a brilliant performance of a none too interesting program. Boccherini's C-major symphony, composed back in the eighteenth century, was heard in Boston for the first time. It is a work that discloses Mr. Koussevitzky's catholicity of taste, and it proved a good virtuoso piece for the orchestra, but intrinsically it is unimpressive. Mozart's "Figaro" overture, written about the same time and leading off this week's Symphony program, proved much more enjoyable.

Debussy's "La Mer," Rachmaninoff's "Isle of the Dead"—a symphonic poem evidently revived in honor of the composer, who will play at Symphony Hall tomorrow—and Rimsky-Korsakoff's 'Caprice on Spanish Themes" are the other numbers.

The orchestra was in fine fettle. Mr. Koussevitzky, by the way, gave the Rachmaninoff piece a melodramatic reading.

Traveler
Nov 22

SYMPHONY

The next pair of Boston Symphony concerts in Symphony hall will take place a week from Friday afternoon and Saturday evening, since the coming week will be occupied by the opening of this orchestra's season in New York. The seventh program for Boston will be dedicated to the memory of Gabriel Faure, and the late French composer's elegy for 'cello and orchestra, and the overture to "Penelope" will be played. Mr. Koussevitzy will also perform Locatelli's "Funeral Symphony," Ravel's "Alborada del Gracioso" and Scriabin's third symphony, "The Divine Poem."

The opening program of the series of five Monday evening concerts by the Boston Symphony orchestra, to be given in Symphony hall Dec. 1, will include the following symphonic numbers:

Weber's overture to "Oberon," De Falla's "El Amor Brujo" (Love the Sorcerer), Honegger's locomotive piece, "Pacific 231," and Beethoven's Fifth Symphony in C minor.

Globe
Nov 22

Music Notes and Comment

Koussevitsky is to make his New York debut this week, so that there are no Boston Symphony concerts here. The program for Dec 5 and 6, as now arranged, includes the "Elegie," for cello and orchestra, by Gabriel Faure, in memory of the composer, who died two weeks ago in Paris, Faure's overture "Penelope"; a "Funeral Symphony" by Locatelli, another obscure 18th century composer; Ravel's "Alborada del Gracioso," and Skriabin's "The Divine Poem."

◆

The instrumental numbers for the first Monday concert, Dec 1, as now announced, are all taken from recent program of the regular series of Symphony concerts, thus abandoning the excellent precedent set by Mr Monteux, of not duplicating programs in the extra series. The pieces to be heard, unless Mr Koussevitsky changes his mind and his program, as he very often does, are Weber's "Oberon" overture; de Falla's "Love, the Sorcerer," Honegger's "Pacific, 231," and Beethoven's "Fifth Symphony." The repetition of the Honegger is welcome, but why not vary the classics for the benefit of those who go to both series of concerts?

◆

The soloist at this first Monday concert will be Dusolina Giannini. Miss Giannini's career has been noted from time to time in this column. She is from Philadelphia, still under 25, a pupil of Sembrich and acclaimed even by such veteran reviewers as W. J. Henderson, who has heard everybody for 40 years past, as a phenomenal singer, both vocally and musically. Miss Giannini has not sung in Boston before. She is also to be heard with the Harvard Glee Club later in the season.

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THIS CLIPPING FROM
NEW YORK
TIMES

NOV 23 1924

Reminiscences of Koussevitzky

VLADIMIR DUBINSKY, 'cellist and teacher of this city, and a companion in his youth of Serge Koussevitzky, who appears in New York this week as conductor of the Boston Symphony Orchestra, writes THE TIMES of early days spent with the conductor, as follows:

The engagement of Koussevitzky as conductor of the Boston Symphony Orchestra brings to me many memories of days of our youth. They are concerned mostly with Koussevitzky as the wonderful bass player I knew him to be, for it was long before any one, even Koussevitzky himself, conceived the idea of taking up the baton. Koussevitzky studied at the Music Dramatic School of the Moscow Philharmonic Society. I was a pupil at the Moscow Imperial Conservatory. We were both advanced students, and in vacation time during one Summer we accepted positions with a symphonic orchestra to play at a seashore place called Mayorenhoff, situated on the Baltic Sea near Riga, now the capital of Latvia. As there were very few Russians there, Koussevitzky and I were drawn close and we became "pals." Koussevitzky's name in Russian is Sergei, and for short, Serioja. He was a lovely chap—amiable and congenial. He was also ambitious, energetic and determined in his decisions, but very modest about his ability as a musician. In my opinion, no matter what instrument he had studied, he would have attained the same great results that he reached on the bass viol. Especially I used to love practicing together on our respective instruments. We would start with scales, go over to 'cello studies, and wind up with concertos. Koussevitzky would play along, keeping pace with the 'cello on the bass fiddle. There was no limitation for him. Listening to Koussevitzky one would forget that he was playing a bass; it wasn't a bass at all, it was some instrument between a 'cello and a bass, of unusual beauty. He possessed everything that makes a great artist—tone, technical equipment, temperament, repose, a keen sense of rhythm and fine conception.

At the close of our season in Mayorenhoff Koussevitzky learned of a vacancy in the orchestra of the St. Petersburg Imperial Grand Opera Theatre and he decided to compete for it. The aspirants were mostly graduates from the local conservatory. One among them was pointed out to Koussevitzky as the "star" who would certainly get the position. Koussevitzky was a stranger, unknown and looked upon with a condescension.

The contest began. Koussevitzky was the first one called to play. Before he commenced he explained to the judges that he always tuned his instrument one tone higher than the customary pitch for the sake of brilliancy and clarity. But while Koussevitzky was tuning the instrument one of the jurors, who happened to be the professor for the bass department in the Conservatory of St. Petersburg (later Petrograd and now Leningrad), stopped him, objecting to this unusual tuning as a trick. As I said before, Koussevitzky was very determined in his decisions. He immediately addressed the Chairman of the jury, who overruled the objection, leaving to the artist the use of his instrument as he saw fit. When Koussevitzky had finished, there was spontaneous applause, against all rules, from audience as well as jury. Half the number of the contestants left the place, deciding not to compete at all. The position was awarded to Koussevitzky without much deliberation by every vote except, of course, the professor's.

Then came a surprise. Koussevitzky, having won the position, refused to accept it. He had his reasons. Each desk in the orchestra of the Court Opera had a different salary, and some of the men used to play twice a week for the ballet performances, for which extra remuneration was due. It happened that the desk of the position in question was not supposed to play the ballet. On this ground Koussevitzky rejected the position to the amazement of the entire theatrical administration. It was an unheard thing for a musician to refuse a position in the Imperial Theatre. The Russian Imperial Theatres were offering to their musicians at that time a year's salary for about eight or nine months' service; a full pension after twenty years, or half-pension after ten years of service; sick benefit; free education for the children of employees, and last but not least the title of Artist of Imperial Theatres, which was of no little significance in a country where division of classes existed as it did in Russia; this title meant a good deal for social and civil standing. However, Koussevitzky secured a similar position in the Moscow Court Theatre, where his desk was also playing the ballet performances. In a year or so he was advanced to the first desk as the first bass player at the Moscow Grand Opera and from that time on his fame began to grow.

Of Koussevitzky as the conductor and orchestra organizer, I learned while I was already in this country. I am conversant with the fact that the press had acclaimed him wherever he appeared at the head of an orchestra. I can say only this much: that if he directs the orchestra the way he played the bass violin when I knew him, he must be a remarkable orchestra leader.

THIS CLIPPING FROM
PITTSBURGH,
PA.
POST

NOV 23 1924

SERGE KOUSSEVITZKY, IN RE.

And now that the smoke of debate has cleared away and the noise of controvertal words have died down what is really the consensus of opinion concerning Serge Koussevitzky and the Boston Symphony Orchestra.

Many were the opinions held and most of them conflicting though there seems to be a general agreement on one or two points. First it is quite agreed that he is a "dry" conductor. It struck us that he was most awfully sec in the classicists, certainly he was no dry-bones in the modernists.

He impressed us as being the Hefitz of conductors; competent, abounding in technique and with a platform personality that was as flat as a warmed over Boston baked bean. Whatever he did his head dictated it and not his heart, and the result was that many of his phrases were dreadfully angular.

Then again he over-tempos his works. He rushes them without any too much regard for the phrase content. He has a delightful languorous touch when he chooses to exercise it but it is all too seldom.

His treatment of the brasses was vicious. Time after time on Friday night they blew a blatty tone, and a horn without velvet closely approaches an old square piano with its thin, tinny tone.

Most people are agreed that he has disciplined the orchestra. Certainly there were sharper contours than when Monteux stood at the helm. It was apparent in the Bach, Beethoven, and Mozart, that he had imparted to the men precisely the effects that he wanted days before at rehearsal. That those effects were good or ill is a matter of conjecture. We think poorly of them.

Some people felt that he was playing to the gallery, which is bosh. Mannerisms he had and plenty of them, but just because a man exercises his idiosyncrasies and is different from the run o' mine conductor is no indication that he is playing to a gallery. The only thing that really plays to a gallery is a stimulating performance, and in this respect we think Serge Koussevitsky failed.

His programs were far from being exciting. We have heard better from the old bands that used to play at the Point Exposition. There were only one or two numbers that were really outstanding and they were the Brahms, Scriabin and Rimsky-Korsakow works.

We should say speaking without much bias, that Boston had a talented press agent. Certainly no conductor has so failed to live up to the penciled paragraphs of "passion" and "emotionalism." He possesses vitality, but he left us cold and chilly.

THIS CLIPPING FROM
DETROIT,
MICH.
~~SAT. NIGHT~~
News

NOV 23 1924

THE BOSTON SYMPHONY.

The program of the Boston Symphony orchestra came first and was attended with high hopes; for several days after I was sorting out impression from convictions until finally I realized the dismal truth that I was wrestling with disappointment. Viewed in retrospect, I place the blame on Koussevitzky rather than on the orchestra, although I shall reserve him for discussion, in company with the other conductors, in a succeeding article. The program opened prosaically with the "Oberon" overture, then passed to a novelty in this country, Roussel's Symphony in B-flat, and finally rattled Symphony Hall with a Wagner group.

I am judging, of course, from this particular program wherein the orchestral quality, as a whole, was only fair, the inferiority being traceable, so far as I could judge, to the brass and to part of the woodwind section. The strings impressed me as very fine. The solidity seemed sufficient, but there were times when the balance of tone was definitely uncertain, this happening most strangely in the overture itself and later in the Siegfried Funeral Music. The orchestra was a flexible enough instrument, the equal to any others except the Philadelphia orchestra and there was, in the course of the Wagner numbers some exquisite light and shade.

For the Roussel Symphony I express gratitude mildly; it is good to have heard it; I doubt if it is really significant or indicates the trend of symphonic expression or anything else except the earnest endeavors of M. Roussel to express a very limited pin-hole view of life. It is true there are so-called classics no greater than this, and the presentation of the Roussel work was a proper and courageous duty for Mr. Koussevitzky to perform. I can almost forgive him for other things just for his courage. It doesn't take a very brave man to present a masterpiece.

STIFFNESS VANISHES.

The orchestral stiffness which was characteristic of the Roussel interpretation completely vanished in the Wagner music and its many very fine qualities were revealed in the most voluptuous reading of the Bacchanale I ever have blushed at. Nor was it possible to withhold admiration for the swift apprehension with which the orchestra translated Mr. Koussevitzky's intentions in the Siegfried and in the sententious Mastersingers March. Perhaps the whole secret lies in further acquaintanceship between conductor and men. So many good elements can not just fall short of consummation without a reason.

Finally, there is the State Symphony Orchestra of New York, under honored and honorable Josef Stransky. This orchestra troubled me more than any other, for it passed swiftly from moments of real splendor to incomprehensible chasms of mediocrity. On analysis I find a note of indifferent woodwind and insufficient percussion. The orchestra shared with the New York Symphony (Damrosch), a fine solidity and in balance of tone it is the peer of the Philadelphia and the Damrosch organization. Chiefly it lacked flexibility, nor was the unanimity of ensemble always achieved, while the enunciation of subordinate phrases was lazy.

The program consisted of Beethoven's Third (Eroica), Debussy's "Rondes de Printemps," Liszt's "Les Preludes," and Bruch's First Violin Concerto in G minor, played by Sylvia Lent, who was heard by Ann Arbor audiences at the last festival. Beethoven is always Beethoven, even when played cautiously; but the Bruch number was the only thing, as presented on this program, to really merit consideration from a sophisticated public.

Here then are the five great orchestras of the East, everyone of them a first class instrument of great beauty and resourcefulness. In attempting to appraise them there is no desire to lose sight of the fact that they are, with whatever defects under close scrutiny, the best in the land—and that means the best in the world. Orchestras rise and fall for many reasons, chief of which, of course, is the conductor. When one of these orchestras offers less than its best it is most usually a reflection not on the capacity of its personnel, but on an unfortunate lack of coherence and continuity from conductor through composition to band.

It is necessary to remind the reader that this analysis is based on a very limited hearing; with the exception of the Philharmonic Society I heard the orchestras only in one concert. Obviously such an analysis carried throughout a season might show different results. The variable factors in individual concerts are many. The conclusions here set forth are based wholly on what I heard, and the choice of program was set between narrow limitations on the calendar.

Having, with such temerity, offered an opinion on the orchestras it is the purpose to discuss, in a succeeding article, the five conductors.

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THIS CLIPPING FROM
BOSTON, MASS.
GLOBE

NOV 23 1924

Music Notes and Comment

Koussevitsky is to make his New York debut this week, so that there are no Boston Symphony concerts here. The program for Dec 5 and 6, as now arranged, includes the "Elegie," for cello and orchestra, by Gabriel Faure, in memory of the composer, who died two weeks ago in Paris, Faure's overture "Penelope"; a "Funeral Symphony" by Locatelli, another obscure 18th century composer; Ravel's "Alborada del Gracioso," and Skriabin's "The Divine Poem."

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The instrumental numbers for the first Monday concert, Dec 1, as now announced, are all taken from recent program of the regular series of Symphony concerts, thus abandoning the excellent precedent set by Mr Monteux, of not duplicating programs in the extra series. The pieces to be heard, unless Mr Koussevitsky changes his mind and his program, as he very often does, are Weber's "Oberon" overture; de Falla's "Love, the Sorcerer," Honegger's "Pacific, 231," and Beethoven's "Fifth Symphony." The repetition of the Honegger is welcome, but why not vary the classics for the benefit of those who go to both series of concerts?

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THIS CLIPPING FROM
NEW YORK
Telegraph

NOV 23 1924

Boston Symphony.

Serge Koussevitzky announces programs for his New York debut as conductor of the Boston Symphony Orchestra, which is to open its season here in Carnegie Hall on Thursday evening, November 27, and Saturday afternoon, November 29.

At the Thursday concert there will be played: Vivaldi's Concerto for orchestra in D minor (edited by Siloti); Weber's "Oberon" Overture; Debussy's Nocturnes, Nuage and Fetes; Honegger's "Pacific 231," and Scriabin's "Poem of Ectasy."

At the Saturday afternoon concerts, Russian composers will divide the first part of the program with Glinka's Overture to Ruslan and Ludmilla; Moussorgsky's Prelude to "Khovantchina"; Rimsky-Korsakov's Scherzo, "The Flight of the Bumble Bee" from "Tsar Saltan;" "Prokofieff's Scythian Suite (this is to have its first New York performance). The program will close with Brahms's Fourth Symphony.

THIS CLIPPING FROM
NEW YORK
Telegraph

NOV 23 1924

Prokofieff's "Scythian Suite."

Sergei Prokofieff was only 23 when he wrote his "Scythian Suite," which is to be introduced to New York by Koussevitzky next Saturday. Scythia was a legendary place, differently located by Herodootus and others, but ascribed to Southern Russia. The people were obviously barbaric, as the young Russian musically describes them. The suite has four movements as follows:

I. Invocation to Veles and Ala. The music describes an invocation to the sun, worshiped by the Scythians as their highest deity, named Veles. This invocation is followed by the sacrifice to the beloved idol, Ala, the daughter of Veles.

II. The Evil-God and dance of the pagan monsters. The Evil-God summons the seven pagan monsters from their subterranean realms and, surrounded by them, dances a delirious dance.

III. Night. The Evil-God comes to Ala in the darkness. Great harm befalls her. The mon rays fall upon Ala, and the moon-maidens descend to bring her consolation.

IV. Lolli's pursuit of the Evil-God and the sunrise. Lolli, a Scythian hero, went forth to save Ala. He fights the Evil-God. In the uneven battle with the latter, Lolli would have perished, but the sun-god rises with the passing of night and smites the evil deity. With the description of the sunrise the suite comes to an end.

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THIS CLIPPING FROM

BROOKLYN, N. Y.
STANDARD UNION

NOV 23 1924

* * *

Mr. Koussevitzky's first Brooklyn programme will be Berlioz's "
Roman Carnival" overture, Debussy's two Nocturnes, "Nuages"
"Fetes"; Scriabine's "Poem of Ecstasy," and Beethoven's "Fifth Sy
phony."

* * *

Although Scriabine's remarkable score has been heard here befc
(notably as conducted by Albert Coates, who was a close personal frie
of the Russian composer), many who have heard Koussevitzky interpı
this music, both in Europe and America, call his performance nothing le
than a revelation. The late Russian modernist accompanied Koussevitz
on one of his famous Volga expeditions when he took his orchestra
a specially chartered steamer and presented symphony concerts to tl
townsfolk along the way. Scriabine then had the opportunity of witnessing the effect of his "Poem of Ecstasy" upon audiences who had never before heard symphony music.

* * *

Koussevitzky's Volga Tours

Among the number of interesting episodes in the career of Serge Koussevitzky there is probably no incident so entirely out of the ordinary, as the musical world goes, as his three trips down the Volga. There might have been more of these trips, the last one of which was in the spring of 1914, but for the historical events that arose, to the disturbance of European art and politics.

Some legends have arisen about these Volga tours. One is that the concerts were free. They were not. Koussevitzky never patronized these most unusual of symphony publics. They paid the regular theatre prices, listened to the concerts in their own town theatres, and were served with regular symphony programmes. Even with box office accounts, Koussevitzky's Volga tours involved an appalling deficit. It is no simple financial undertaking to hire one hundred fine musicians, charter a steamer with accommodations for two hundred (counting musicians' wives, crew and friends), and sail for 2,500 miles, stopping at towns of all sorts along the way.

* * *

Such an excursion was, of course, a chance for a Russian to study his people, and it is not surprising that Stanislavsky, of the Russian Art Theatre, was a guest on one of these tours. Scriabine also, as aforestated, made the journey, and had the unique experience of observing his own modern music suddenly thrust upon an absolutely untutored and incredibly receptive people. Edward Risler, the French pianist, went along as soloist, playing the E flat ("Emperor"), and G major concertos of Beethoven. Koussevitzky gave them such symphonies as Beethoven's 3rd and 7th, Rachmaninoff's 2nd, Tschaikowsky's 5th, Liszt's "Mazeppa," Rimsky-Korsakoff's "Russian Easter" overture, etc. In a word, his programmes were such as are regularly heard by the musically sophisticated in any great metropolis.

* * *

Arthur M. Abell, the distinguished music correspondent, who was a guest on the last tour, thus described the effect which this music made:

"I was deeply interested," wrote Mr. Abell at the time, "in observing the effect that such music, magnificently played, made on those audiences. Although musically uncultured, they were very intelligent and highly receptive. They displayed an instinctive feeling for the lofty and the beautiful, and reacted to Koussevitzky's spirited readings as a high strung horse does to a master hand at the bridle. The enthusiasm was genuine and spontaneous, and the auditors listened with rapt attention. It was like watching the face of an unspoiled child while listening to a beautiful fairy tale, and, indeed, to those Russians on the remote Volga this was a veritable fairyland of beauty that Koussevitzky revealed to them. Before this advent they had never heard a symphony orchestra, and had never even seen many of the instruments. At Saratow a deputation of the citizens called on Koussevitzky at his hotel and requested that he place the harps at the front of the stage at the concert in order that the people could see and admire those beautiful instruments.

"A few hundred miles north of Astrakhan we visited a tribe of Kalmucks, a wild, nomadic people, living in tents something after the manner of our Indians. Strange to say, these half-savage people were worshipers of Buddha, and carried a Buddha temple about with them on their wanderings over the trackless steppes. When the tribe saw the big steamer approaching their shore, they thought that the Czar had come to make them a visit, and they turned out in full force to welcome us. The men proved to be very friendly, and I took some interesting snapshots of them, but the women were very shy and would not be photographed, believing that the camera was an instrument of the devil."

* * *

Nov. 23

THE WORLD: SUNDAY

PERA AND CONCE

SERGE KOUSSEVITSKY
Conductor, Boston Symphony Orchestra
who makes his New York Debut Thursday

THIS CLIPPING FROM

NEW YORK
Herald & Tribune

NOV 23 1924

Koussevitzky Makes Debut Thursday; Local Orchestras

Hadley Leads Philharmonic Saturday; Novelties on Damrosch Programs; Weston Gales With State Symphony November 30

Serge Koussevitzky will make his New York debut at the head of the Boston Symphony Orchestra at Carnegie Hall next Thursday evening, Thanksgiving Day, with a program including Siloti's arrangement of the Vivaldi organ concerto in D minor, Scriabini's "Póeme de l'Extase" and Honegger's "Pacific 231." On Saturday afternoon Brahms's Fourth Symphony will follow Russian numbers, including the first New York performance of Serge Prokofieff's "Scythian Suite." This work, written by Prokofieff at the age of twenty-three, has four movements with the following "program":

I. Invocation to Veles and Ala. The music describes an invocation to the sun, worshiped by the Scythians as their highest deity, named Veles. This invocation is followed by the sacrifice to the beloved idol, Ala, the daughter of Veles.

II. The Evil-God and dance of the pagan monsters. The Evil-God summons the seven pagan monsters from their subterranean realms and, surrounded by them, dances a delirious dance.

III. Night. The Evil-God comes to Ala in the darkness. Great harm befalls her. The moon rays fall upon Ala and the moon-maidens descend to bring her consolation.

IV. Lolli's pursuit of the Evil-God and the sunrise. Lolli, a Scythian hero, went forth to save Ala. He fights the Evil-God. In the uneven battle with the latter Lolli would have perished, but the Sun God rises with the passing of night and smites the evil deity. With the description of the sunrise the suite comes to an end.

THIS CLIPPING FROM

NEW YORK
WORLD

NOV 23 1924

Koussevitzky's Debut In Varied Program

Next Thursday evening and Saturday afternoon in Carnegie Hall, Serge Koussevitzky will make his New York debut as the new conductor of the Boston Symphony Orchestra. On Thursday the Russian conductor will be heard in Vidaldi's concerto in D minor (arranged by Siloti); Weber's overture to "Oberon"; Debussy's two nocturnes, "Clouds" and "Festivals"; Honegger's locomotive piece, the "Pacific 231," which this conductor introduced to Europe last spring and to America this autumn, and Scriabin's "Poem of Ecstasy."

On the matinee program there will be Glika's overture to "Rusian and Ludmilla"; Moussorgsky's prelude to "Khovantchina"; Rimsky-Korsakov's scherzo, "The Flight of the Bumble Bee," from "Tsar Saltan"; Prokofieff's Scythian suite (first New York performance), and the Fourth Symphony of Brahms in E minor.

THIS CLIPPING FROM

BROOKLYN, N. Y.
N. Y.
CITIZEN

NOV 23 1924

Koussevitzky Here Friday With the Boston Orchestra

Serge Koussevitzky, the new conductor of the Boston Symphony Orchestra, will be heard for the first time in Brooklyn next Friday evening, when this orchestra opens its season of Philharmonic concerts at the Academy of Music. The Russian conductor will be heard in the following program: Berlioz's overture, "The Roman Carnival"; Debussy's two nocturnes, "Clouds" and "Festivals"; Scriabine's "Poem of Ecstacy" and Beethoven's Fifth Symphony in C minor.

This conductor has long been famous in Europe for his sympathetic and revealing interpretations of the music of Scriabine, his compatriot and close friend The "Poem of Ecstacy" figured upon the program of Koussevitzky's American debut at the opening of the orchestra's season in Boston last month.

Beethoven's Fifth Symphony was the first classical symphony in which he was heard in Boston. Its performance was unanimously passed as a remarkably eloquent and inspired interpretation.

PORTLAND
ME.
TELEGRAM

NOV 23 1924

Owing to the presence in Boston of Rachmaninoff, the great Russian pianist, Mr. Koussevitsky, the new Boston Symphony leader, very appropriately placed on last week's symphony program his distinguished fellow countryman's tone-poem, The Island of the Dead (after the picture of Arnold Boecklin). Other works given at the Friday rehearsal and the Saturday concert were Mozart's Overture to Figaro; Boccherini's symphony in C major; Debussy's symphonic sketches, The Sea, and Straus' Till Eulenspiegel.

THIS CLIPPING FROM

ST. LOUIS,
MO.
GLOBE-DEMOCRAT

NOV 23 1924

Symphony Competition.

Conductors of the various symphony orchestras which carry on their schedules here are hard put to it in the matter of program material. At least they seem to be; for every little while there is a duplication of compositions which causes one to wonder if the choices made are necessary . . . in view of the extensive literature available for orchestras.

Although Beethoven, Brahms, Mozart and Hadyn have upheld the traditions of the classicists there seems a tendency towards utilizing as much ultra-modern material as hands can be laid on. Honegger's Pacific 231 is going the rounds, and presently the Boston Symphony is to do it here, with Kousevitsky leading. It will be interesting to discover just what his interpretation of that amazingly odd composition will be.

THIS CLIPPING FROM

WORCESTER, MASS.
TELEGRAM

NOV 23 1924

Symphony Competition

Conductors of the various symphony orchestras which carry on their schedules here are hard put to it in the matter of program material. At least they seem to be; for every little while there is a duplication of compositions which causes one to wonder if the choices made are necessary * * * in view of the extensive literature available for orchestras.

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THIS CLIPPING FROM

BOSTON, MASS.
HERALD

NOV 23 1924

If only the applause were discriminative, even at the afternoon concerts of the Boston Symphony Orchestra! The audience at these concerts in former years was, as a rule, icy cold when any new work was produced, unless it were by a local composer, when it was loudly applauded irrespective of its merit. Unfamiliar works were viewed with suspicion. The word for an unknown composer was: "'Eave 'arf a brick at him." Now the audience is palpitating and ecstatic. The hearers are as enthusiastic over an ultra-modern work as one by old man Brahms. Is it Mr. Koussevitzky's compelling personality and magnetism that worked this surprising somersault of attitude? He is certainly to be commended for not wishing disturbing applause between the movements of a symphony or suite.

THIS CLIPPING FROM

BROOKLYN, N. Y.
STANDARD UNION

NOV 23 1924

World of Music

RUSSIAN music and Russian artists dominate the week's music calendar in Brooklyn. A conspicuous event will be the debut on Friday night, at the Academy, of Serge Koussevitzky, as conductor of the Boston Symphony Orchestra. A feature number of Mr. Koussevitzky's programme will be Alexander Scriabine's "Poem of Ecstasy." On Saturday night, Feodor Chaliapin, greatest of Russian dramatic singers, makes his first Brooklyn appearance, with the Metropolitan Opera Company (at the Academy), in Moussorgsky's "Boris Godunoff." That this internationally famed artist, who has been before the American public for nearly twenty years, has never sung in Brooklyn is the more strange in view of the fact that the metropolitan critics, with one exception, failed to recognize his genius during the New York opera season of 1906-07, when Chaliapin first appeared at the Metropolitan—the lone critic being Helen Bartlett Bridgman, writing for the Brooklyn Standard Union. This reviewer alone then gave Chaliapin a glad critical hand.

* * *

Tel. C..

THIS CLIPPING FROM
BROOKLYN, N. Y.
TIMES
NOV 23 1924

KOUSSEVITZKY'S DEBUT

Serge Koussevitzy, the new conductor of the Boston Symphony Orchestra, will be heard for the first time in Brooklyn on Friday evening when this orchestra opens its season of Philharmonic concerts at the Academy of Music. The Russian conductor will be heard in the following program: Berlioz's overture, "The Roman Carnival"; Debussy's "Poem of Ecstasy"; Beethoven's Fifth Symphony in C Minor. Beethoven's Fifth Symphony was the first classical symphony in which he was heard in Boston. Its performance was unanimously passed as a remarkably eloquent and inspired interpretation.

THIS CLIPPING FROM
NEW YORK
TIMES
NOV 23 1924

Philip Hale of The Boston Herald published a letter from a subscriber of the Boston Symphony concerts who complained bitterly of the deadly perfume affected by one of her neighbors. Mr. Hale said: "What would this poor woman have done if she had seen the performance of 'The Song of Solomon' in Paris in 1891? There was an appeal to the nose as well as to the eye and ear. For the first device, the music was in D major, the color bright orange and the hall was perfumed with violet. Each scene had its particular perfume. And when 'A Trip to Japan in Sixteen Minutes' was performed at the Carnegie Lyceum in New York, Oct. 28, 1902, a newly invented apparatus spread perfumes in the hall. This was the first experimental perfume concert in America.

"Our correspondent should have called an usher, pointed out the offender and said: 'Sir, remove that smell.' Then she could have enjoyed de Falla's charming music and sat, untroubled, through the symphony.

THIS CLIPPING FROM
NEW YORK
TIMES
NOV 23 1924

BROOKLYN MUSIC.

"Boris Godunoff," with Chaliapin, Bourskaya, Tokatyan and Mardones, will be given by the Metropolitan company at the Brooklyn Academy next Saturday night.

Koussevitzky's program with the Boston Symphony at the Brooklyn Academy on Friday night includes Locatelli's "Funeral Symphony," Fauré's "Elegy" for cello, Ravel's "Alborada del Gracioso" and Scriabin's "Poem Divine."

THIS CLIPPING FROM
NEW YORK
Telegraph
NOV 23 1924

Next Thursday evening and Saturday afternoon in Carnegie Hall, Serge Koussevitzky will make his New York debut as the new conductor of the Boston Symphony Orchestra at the season's opening here.

THIS CLIPPING FROM
NEW YORK
TIMES
NOV 23 1924

The Boston Symphony Orchestra gave the first of its young people's concerts Nov. 4, Serge Koussevitzky conducting. The program included pieces by Stravinsky, Rimsky-Korsakoff and d'Indy.

THIS CLIPPING FROM
BROOKLYN, N. Y.
EAGLE
NOV 23 1924

Next Friday evening, Nov. 28, in the Academy of Music, Serge Koussewitzky will be heard for the first time in Brooklyn, when he presides at the Boston Symphony Orchestra's opening concert here, as the orchestra's new leader. The Russian conductor will be heard in the following program: Berlioz's Overture, "The Roman Carnival"; Debussy's Two Nocturnes, "Clouds" and "Festivals"; Scriabin's "Poem of Ecstacy"; Beethoven's Fifth Symphony in C minor.

Scriabin's score figured on Koussewitzky's opening Boston's program; while Beethoven's Fifth Symphony was included upon his second program there as the first classical symphony which he performed in America.

THIS CLIPPING FROM
LOUISVILLE, KY.
HERALD
NOV 23 1924

Symphony Competition.

Conductors of the various sym phony orchestras which carry o their schedules here are hard put t it in the matter of program material At least they seem to be; for every little while there is a duplication of compositions which causes one to wonder if the choices made are necessary in view of the extensive literature available for orchestras.

Altho Beethoven, Brahms, Mozart, and Haydn have upheld the traditions of the classicists there seems a tendency toward utilizing as much ultra-modern material as hands can be laid on. Honegger's Pacific 231 is going the rounds, and presently the Boston Symphony is to do it here, with Kousevitsky leading. It will be interesting to discover just what his interpretation of that amazingly odd composition will be.

THIS CLIPPING FROM
NEW YORK
TIMES
NOV 28 1924

A series of five extra Monday evening concerts will be given by the Boston Symphony Orchestra under Serge Koussevitzky Dec. 1, Jan. 12, Feb. 9, March 30, and April 27. The soloists will be Dusolina Giannini, Mieczyslaw Munz, John Charles Thomas, Myra Hess and Richard Burgin, concert master of the orchestra.

The Philadelphia Civic Opera

THIS CLIPPING FROM
BOSTON, MASS.
POST
NOV 23 1924

Mr. and Mrs. Serge Koussevitzky, the former the new leader of the Symphony Orchestra of Boston, were guests of honor at one of the most important receptions of the week last Wednesday afternoon at the Harvard Music Hall in Cambridge. In the receiving line was Mrs. A. Lawrence Lowell, wife of the president of Harvard University, with Mrs. Walter R. Spalding, Mrs. E. Burlingame Hill, wife of Professor Hill, Mrs. Paul Sachs, Mrs. Edward W. Forbes and others. The ladies presiding at the tea table included Mrs. Arthur Pope, Mrs. Wallace Goodrich, Mrs. Frederick S. Converse, Mrs. G. W. Chadwick, Mrs. E. C. Morre, Mrs. A. K. Porter, Mrs. George Edgell and Mrs. Philip Spalding.

THIS CLIPPING FROM
NEW YORK
TIMES
NOV 23 1924

Serge Koussevitzky makes his York début at the Boston Symph Orchestra's first concert in Carnegie Hall on Thursday night as follows:

Concerto, D minor ....Vivaldi-Siloti
"Oberon" overture ....Weber
"Nuages" and "Fetes" ....Debussy
"Pacific 231" ....Honegger
"Poem of Ecstasy" ....Scriabin

THIS CLIPPING FROM
ALBANY,
N. Y.
KNICKERBOCKER PRESS
NOV 23 1924

Symphony Competition.

CONDUCTORS of the various symphony orchestras which carry on their schedules here are hard put to it in the matter of program material. At least they seem to be; for every little while there is a duplication of compositions which causes one to wonder if the choices made are necessary . . . in view of the extensive literature available for orchestras.

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THIS CLIPPING FROM
BOSTON, MASS.
GLOBE
NOV 23 192

The reviewers of Buffalo and Pittsburg concerts were not unreservedly in favor of Koussevitzky's conducting of the Boston Symphony. Mary M. Howard in the Buffalo Express thought his version of Beethoven's Fifth Symphony conventional and ineffective. She objected to the unusual tempi. Harvey B. Gaul in the Pittsburg Post was far more drastic. He thought Koussevitzky unemotional and objected to his lack of tonal balance and euphony, especially in his management of the brass choirs in the orchestra. He did not at all like the readings of the pieces played except the Brahms Fourth Symphony.

THIS CLIPPING FROM
NEW YORK
TIMES
NOV 23 1924

Koussevitzky's program for the Boston Symphony matinee on Saturday in Carnegie Hall includes:

Overture, "Ruslan and Ludmilla"....Glinka
Prelude, "Khovantchina"........Tchaikovsky
Scherzo, "Tsar Saltan"..Rimsky-Korsakoff
Scythian suite, Op. 20 (new)......Prokofieff
Fourth symphony ....Brahms

THIS CLIPPING FROM
BOSTON, MASS.
GLOBE
NOV 23 1924

Koussevitzky has chosen an all-Tchaikovsky program for the first Boston Symphony pension fund concert of the season, Dec 14, at 3:30. Possibly he can make such an occasion interesting by the vividness of his interpretations, but one can imagine only one worse infliction, an all-Puccini program.

THIS CLIPPING FROM
NEW YORK
TIMES
NOV 23 1924

MUSIC NOTES.

The Boston Symphony Orchestra's program next Friday in Brooklyn, incorrectly announced elsewhere in THE TIMES today, will consist of Berlioz's "Roman Carnival" overture, Debussy's "Two Nocturnes," Scriabin's "Poem of Ecstasy" and Beethoven's Fifth Symphony conducted by Koussevitzky.

THIS CLIPPING FROM
BOSTON, MASS.
POST
NOV 23 1924

SYMPHONY IN NEW YORK

This week the Boston Symphony Orchestra goes to New York to give that metropolis its first hearing of Serge Koussevitzky as conductor. By report anticipation runs high.

THIS CLIPPING FROM
NEW YORK
AMERICAN
NOV 23 1924

THE first of the Boston Symphony's concerts will take place Thursday evening in Carnegie Hall. Serge Koussevitzky will conduct here for the first time Concerto, by Vivaldi; overture, "Oberon," by Weber; "Nuages" and "Fates," by Debussy; "Pacific 231," by Honneger; "Poem of Ecstasy," by Scriabin. At the Saturday afternoon concert Russian music by Glinka, Moussorgsky, Rimsky-Korsakoff and Prokofieff, and Brahms's Fourth Symphony will be presented.

* * *

Herald
Nov. 23

FOR NEXT CONCERT

There will be no Symphony concert this week in Boston for the Boston Symphony orchestra will open its season in New York. On the program of Friday afternoon and Saturday evening, Dec. 5 and 6, Mr. Koussevitzky will pay respect to Gabriel Faure, the French composer who recently died. He will play Faure's, Elegy for 'cello and orchestra, and overture to "Penelope"; a "Funeral Symphony" by Locatelli; Ravel's "Alborada del Gracioso," and Scriabin's Third Symphony, "The Divine Poem."

THIS CLIPPING FROM
BOSTON, MASS.
CHRISTIAN SCIENCE MONITOR
NOV 25 1924

New York Symphony Plays "The Poem of Ecstasy"

Special from Monitor Bureau

NEW YORK, Nov. 23—Scriabin's symphonic poem, "Ecstasy," furnishes material for discussion here just now, having been presented on the evening of Nov. 21 at Carnegie Hall by the New York Symphony Orchestra, and being announced for performance in a few days at the same place by the Boston Symphony. In the view of many persons, the work seems to represent the best in modernist achievement in Russia, and perhaps the best in modernist effort anywhere, after Debussy. Ask anybody what he thinks of this piece in comparison with Stravinsky's "Rite of Spring," and you can pretty certainly count on an answer favorable to Scriabin.

Really, the writings of Scriabin should not be thought of as either better or worse than those of Stravinsky. They should be regarded only in the light of their purpose; and in that case they will be desired because they complement, rather than because they displace, Stravinsky's. Give us the poem, "Ecstasy," for its sentimentalism; give us "Spring" for its satire. We want them both.

Externally, Scriabin is only another Tchaikowsky in a highly specialized romantic mood; or another Brahms, carrying the doctrine of thematic development to an untold extreme of refinement. And so, in spite of his strange system of chords and his extraordinary scheme of orchestral colorings, he is far from being the most original of modernists. Or, in other words, instead of making absolutely new experiments, he merely carries old ones to greater lengths. In "Ecstasy," he carefully prepares a double harmonic background, upper and lower, the first being of woodwind and the second of string instrument tone. This he builds out of his chief themes; and when it is done, he projects upon it a vast melody in brass tone, giving the effect of a song in strong timbres, accompanied by itself in the weaker. Into the whole organism he infuses an emotion that—well, that impresses some listeners profoundly and that disturbs others uncomfortably. The peal of the trumpet toward the close of the work is a veritable blast of Roland in the vale of Roncevaux. The New York Symphony audience, after hearing that eight-mile call on the occasion of this concert, showed uncertainty, to think whether it meant that Roland was jesting on the plain or was summoning the hosts of Charlemagne to the conflict. Let us wait and see what the B. S. O. audience does.

Included in the program of the concert was the Bach concerto in D minor for two violins, Messrs. Kochanski and Spalding, soloists. Enough to say that these artists were a perfect choice on the part of Mr. Damrosch, the conductor, as associates.

W. P. T.

THIS CLIPPING FROM
BOSTON, MASS.
HERALD
NOV 27 1924

Brahms's E minor symphony: "Sir Henry Wood always seems to take this composer by the sleeve and to ask him with a nudge not to be quite so solemn. Mr. Albert Coates makes him appear to express his sentiments more profusely than is his wont, and one has even known M. Koussevitzky to compel him to dance the zopak."—Manchester Guardian.

THIS CLIPPING FROM
SPRINGFIELD, MASS.
UNION
NOV 23 1924

Symphony Competition.

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Although Beethoven, Brahms, Mozart and Haydn have upheld the traditions of the classicists there seems a tendency towards utilizing as much ultramodern material as hands can be laid on. Honegger's Pacific 231 is going the rounds, and presently the Boston Symphony is to do it here, with Kousevitsky leading. It will be interesting to discover just what his interpretation of that amazingly odd composition will be.

THIS CLIPPING FROM
CINCINNATI,
OHIO
STAR
NOV 24 1924

Symphony Competition

Conductors of the various symphony orchestras which carry on their schedules here are hard put to it in the matter of programme material. At least they seem to be; for every little while there is a duplication of compositions, which causes one to wonder if the choices made are necessary . . . in view of the extensive literature available for or- stras.

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interpretations of that odd composition will be.

THIS CLIPPING FROM

BOSTON, MASS.

POST

NOV 24 1924

CONDUCTOR VINDICATED

To the Editor of the Post:

Sir—The music critics of the Boston papers are second to none in America, keen, cultured and competent in their calling and uniformly fair and kindly in their treatment of matters musical.

In Saturday's paper they were unanimous in finding that Koussevitzky's treatment of Rachmaninoff's "Island of the Dead" was exaggerated, over emphasized and too noisy. All were comparing Friday's performance with their memory of the poem's rendition at the hands of the composer in 1909. Although the programme book stated that the composer had revised and rewritten parts of it, they implied that Mr. Koussevitzky had taken liberties with it and overstressed the forte passages.

At the conclusion of the piece, Saturday night, the applause was tremendous and Mr. Koussevitzky pointed out a man clad in an ill-fitting gray business suit sitting at the left of the hall near the stage, applauding with continental enthusiasm. He liked the performance and approved Mr. Koussevitzky's version for he stepped to the stage and held up his hand to congratulate the conductor. It was Mr. Rachmaninoff.

MUSIC LOVER.

THIS CLIPPING FROM

BOSTON, MASS.

TRANSCRIPT

NOV 24 1924

In Character

Mr. Vladimir Dubinsky, a Russian violoncellist now resident in New York, tells The Times a tale of Mr. Koussevitzky's early days in Leningrad as player upon the double-bass. Little known and treated with condescension by the Scribes and Pharisees of the Conservatory, he entered a competition for a seat in the orchestra of the Imperial Opera.

Koussevitzky was the first one called to play. Before he began he explained to the judges that he always tuned his instrument one tone higher than the customary pitch for the sake of brilliancy and clarity. But while he was making ready one of the jurors, who happened to be professor in the bass department of the Conservatory, stopped him, objecting to this unusual tuning as a trick. By nature and habit Koussevitzky was very determined in his decisions. He immediately addressed the chairman of the jury, who overruled the objection, leaving to the artist the use of his instrument as he saw fit. When Koussevitzky had finished there was spontaneous applause, against all rules, from audience as well as jury. Half the contestants left the place, deciding not to compete at all. The position was awarded to Koussevitzky without much deliberation by every vote except, of course, the professor's.

Then came a surprise. Koussevitzky, having won the seat, refused to accept it. He had his reasons. Each desk in the orchestra of the Court Opera had a different salary, and some of the men used to play twice a week at the ballet performances for extra remuneration. It happened that the desk in question was not supposed to play for the ballet. On this ground Koussevitzky rejected it, to the amazement of the administration. It was an unheard-of thing for a musician to refuse a place in the Imperial Theater. However, Koussevitzky secured a similar position in the Moscow Court Theater, where his desk was also playing for the ballet performances. In a year or so he was advanced to the first desk, and from that time his fame began to grow.

Incidents and Prospects

By invitation of Mr. Koussevitzky, Mr. Rakhmaninov sat inconspicuously in the audience at the Symphony Concert on Saturday. At the end of the composer's tone-poem, "The Isle of the Dead," the conductor bade him to the stage. Mr. Rakhmaninov, however, went no farther than the gangway between the platform and the first row of seats. There he lifted a congratulatory hand to Mr. Koussevitzky and received the plaudits of the company.

Monsieur Rabaud, sometime conductor of the Boston Orchestra and now high-placed in officialdom at Paris, has written the music to an historical film, "The Miracle of the Wolves," screened under the auspices of the State.

It is in order to suggest that Mme. Landowska, mistress beyond all others in our time of music for the harpsichord, might make welcome return to Boston. She is in America again; she is giving concerts elsewhere; while last autumn she was heard here publicly but once—in the hampering circumstances of a supplementary Symphony Concert. The Division of Music at Harvard might reasonably invite her to a recital. It has done as much for talents less rare.

THIS CLIPPING FROM

BUFFALO,
N. Y.

COMMERCIAL

NOV 25 1924

friends and relatives he

Among those who attended the co cert of the Boston Symphony Orche tra in Buffalo last week were Mr. a Mrs. Earl W. Haviland, H. W. Smith, Oliver Willis Halsted, Mr. a Mrs. Frank Shearer, Miss Julia Hel Leonard, Miss Helen Roony, M Marguerite Waiste, Miss Woodw and Mrs. Harry Gardner.

Mrs. John M. Jack of Vandalia, Ill

(ORIGINAL)
106-110 SEVENTH AVE.
NEW YORK
ESTABLISHED 1881

From

Telegram
New York City

NOV 26 19

Coming Koussevitzky!

And now our town is awaiting Sergei Koussevitzky. It is no secret that the concerts of the Boston Symphony Orchestra which the sensational Russian (nobody has ever denied his being sensational) will lead in Carnegie Hall tomorrow night and Saturday afternoon are sold to ceiling and doors. After the well known turkey and the too well known mince pie, as many replenished diners as Carnegie Hall can hold will welcome the conductor from Moscow and Paris to Manhattan soil. We shall then see whether tomorrow's crowd will be affected as was the second Boston audience of the Russian batonist. The story is told by the expert observer of the Boston Transcript, who modestly signs himself "H. T. P." in the usually unheated pages of that highly esteemed journal:—

"In calm yesterday went the first part of the symphony concert. Mr. Koussevitzky, as it were, had been discovered. Matrons and maidens had looked upon him and found him good to behold. His 'stage deportment' was impeccable, and, by paradox, also interesting. His tranquil incomings and outgoings, quiet bows, poise between pieces, were all flawless. Yet when he flung up an arm to check ill-timed clapping, or with outspread and embracing gesture gathered the orchestra into better placed plaudits, there was no doubting the quick mind, the ready will.

"True, Mr. Koussevitzky, actually conducting, abounded in tense and energetic play of body. His countenance upon occasion reflected the fervors within. His eye, as well as hand, broadcast them. With his own lips he would now and then shape exacting measures. His down-beat could be electrically precise. His upper might sweep the air with curve and climax. Yet what were all these things but the draughts of his spirit blowing the flame of performance? The heat, the light, were inspiriting to feel. At a first concert our most decorous dowagers, our least sensitive demoiselles, had paid to Mr. Koussevitzky the homage of excitement. At the second what was there to do but await the return of that agreeable sensation?"

It seems safe to predict that a Carnegie Hallful of New Yorkers will pass the evening of Thanksgiving pleasurably.

P. S.

THIS CLIPPING FROM

N.Y. Telegraph

NOV 28 1924

Star Dust and Fiddlesticks

By THEODORE STEARNS.

The Bloodthirsty Lamb.

About Koussevitzky.

A very large and very enthusiastic audience officially welcomed Serge Koussevitsky to New York last night at the Boston Symphony Orchestra's first concert of the season at Carnegie Hall. That tells the story, but it would take pages to describe the interest and the excitement this distinguished visitor caused. Mr. Koussevitsky in one appearance has built up a considerable following, and has given musical conversationalists enough material for a year of discussions.

Koussevitsky clicks, to use a little Broadway slang; he gets over his stuff, and that's the final test. In a program that included Vivaldi's Concerto in D Minor, Weber's "Oberon" overture, Debussy's "Nuages" and "Fetes," Honegger's "Pacific 231," and Scriabin's "Poem of Ecstasy," he showed that the advance notices calling him a modernist were true—he is a modernist, and a serious one.

This conductor is student through and through. Every bit of music has been analyzed and carefully weighed before he allows it to be played, and when a score is sounded before an audience it becomes monumental, rather awing. Mr. Koussevitzky is a stickler for detail, and sometimes sacrifices joyous rhythm for a particular effect.

He plays the modern music every bit as well as he does standard works, which is unusual to say the least, in the light of some unsatisfactory "first times" heard in New York this season anl last. This is his most interesting point. "The Poem of Ecstasy" last night reached beautiful heights, and "Pacific 231" became a rare bit of musical pleasure.

In short, Mr. Koussevitzky is powerful but dignified; he does not lean toward romanticism. If in the New York series of concerts this season he plays the "Pathetic," there will be several surprised persons about.

H. J. P.

paused and looked back. There—emerging from the door of their cottage—came the old scold, riding on her broomstick. The lamb planted its feet firmly and showed its teeth.

"Baa!" it shrieked madly. The old witch turned in the air and in fright she sailed out of sight. The lamb tugged at its master's coat tail affectionately and looked at the taproom beyond where they stood.

"Baa," it said invitingly.

"The Barber of Seville."

ild not appear in this opera

THIS CLIPPING FROM

NEW YORK

AMERICAN

NOV 28 1924

KOUSSEVITZKY MAKES BATON DEBUT HERE

Boston Symphony Orchestra Introduces Leader—Banner Day at Opera with "Parsifal" and "Barber of Seville"

By LEONARD LIEBLING.

PROPERLY preceded by praiseful rumors from various European capitals and from Boston, Serge Koussevitzky came to Carnegie last evening with the Boston Symphony Orchestra and proved conclusively that all the enthusiastic advance reports had done him full justice.

Leonard Liebling.

The Hub orchestra has not played for years as it performed last night. Its former brilliancy, polish, and tonal beauty appear to have returned in large measure under Koussevitsky. He has firm grasp, keen appreciation of sound and color relations, and an incisive manner of revealing constructive details. He possesses, too, a flexible beat, love for sharp contrasts, and dramatic instinct.

He is of youthfully slim appearance and has a graceful but decisive way with his baton.

SERGE KOUSSEVITZKY

* * *

IT has been my duty several times in the past to set down impressions of "Parsifal." In each case they were unfavorable so far as my personal reaction to the work is concerned. That is not important, however. What really is important is the fact that many persons like "Parsifal," pay their money to hear it, and look upon the work as a deep and devotional sermon, to be attended especially on Thanksgiving Day and Good Friday. None shall gainsay such persons their earnest pleasure.

Yesterday afternoon's "Parsifal" hearing once more confirmed my ineradicable belief that Wagner not only did not feel this music or play, but wrote it chiefly because of the sure appeal of the subject and the opportunities it offered for the profitable monopoly which its composer created at Bayreuth.

MARGARET MATZENAUER

Aside from the fact that Huneker revealed Wagner's Jewish ancestry, he was not even a good Christian. If you don't believe it, and would know what manner of man this genius was in his private life, read Ernest Newman's "Richard Wagner." You might then agree with me that this composer could have felt no sincere religious stirrings and that his "Parsifal" is simply a grand opera masquerading in churchly garb and rituals.

Under Bodanzky's baton, "Parsifal" at the Metropolitan is atmospheric and interesting for those who like it. The able principals were the same as last year, Messrs. Laubenthal, Whitehill, Bender, Schuetzendorf and Mme. Matzenauer as Kundry. The lesser roles also were in capable hands. The scenic and lighting effects could not be improved upon.

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THIS CLIPPING FROM

NEW YORK

Herald & Tribune

NOV 28 1924

Honors Russian Conductor

In honor of Sergei Koussevitzky, conductor of the Boston Symphony Orchestra, there will be a supper at the Lido-Venice to-night. The committee includes Mrs. Daniel Menocal, Mrs. James Lowell Putnam, Mrs. Richard T. Wilson, Mrs. Minturn Pinchot, Mme. Marcella Sembrich, Mrs. Newbold Morris and Josef Stransky, conductor of the State Symphony Orchestra.

THIS CLIPPING FROM

SYRACUSE, N. Y.

JOURNAL

NOV 28 1924

Serge Koussevitsky, famous Russian conductor, made his first New York appearance with the Boston Symphony orchestra and Michael Mordkin is back at the Winter Garden after an absence of more than a decade.

Transcript
Nov 25

Surveying Skriabin

At Mr. Koussevitzky's first concerts in Boston, last October, his audiences heard Skriabin's "Poem of Ecstasy." At his concerts next week they will listen to Skriabin's "Divine Poem." For interlude, a paragraph by Mr. Gilman about this music may slip into reprint. It is quoted from the New York Herald-Tribune: "Forget, for a moment, the voluptuous and gorgeous instrumentation of the 'Poem of Ecstasy' and look at the musical ideas that it clothes so splendidly. They are almost as banal, as trite, as sweetly sentimental, as if they had sprung from the bonbon eroticism of Gounod at his worst—a Gounod who has become just a little drunk on Eau de Tristan. The biting hyenas and stinging, lovesick snakes that Skriabin saw in his lyrico-poetic hasheesh dreams have become merely pretty ladies from chocolate-box covers; but Skriabin, unaware of their frailty, has blown them up by the wind of his hysterical ecstasies to superhuman, to monstrous, size. They scream and rant in the pages of his finale with what their creator thought was mystic ecstasy, but which sounds to us pathetically like hifalutin' bombast. That portentous theme which Skriabin's trumpets blare out as if he thought it would lift him into the sensuous heaven of his dreams, sounds more and more like a sort of cosmic salon music every time we hear it."

Programs in Prospect

At the first of the supplementary concerts of the Symphony Orchestra in Symphony Hall next Monday evening, with Mr. Koussevitzky conducting and Miss Dusolina Gianinni assisting singer.

Overture to the Opera, "Oberon"	Weber
Air, "Ocean, Thou Mighty Monster," from "Oberon"	Weber
Suite from the Ballet, "Love the Sorcerer,"	de Falla
Orchestral Movement, "Pacific, 231"	Honegger
Symphony in C Minor, No. 5	Beethoven

At the third of the concerts by the Symphony Orchestra, in Sanders Theater, at Cambridge next Thursday evening, with Mr. Koussevitzky conducting:

Symphony in G minor (K. 550)	Mozart
Scythian Suite	Prokofiev
Nocturnes: "Clouds" and "Fêtes"	Debussy
Spanish Caprice	Rimsky-Korsakov

THIS CLIPPING FROM

NEW YORK

EVE. WORLD

NOV 28 1924

REALM OF MUSIC

By Frank H. Warren

SERGE KOUSSEVITZKY, the new Russian conductor of the Boston Symphony Orchestra, made his local debut last evening in Carnegie Hall where the Bostonians gave their first concert of the season. The big audience, bent on welcoming the stranger, was prodigal with its applause, venturing into complimentary demonstrations before and after every number played. Those who were looking for something sensational in conducting technique or in unconventional mannerisms lost, as the Russian was quite reserved and continent with his gestures. For a listener his beat is easy to follow and one may travel along with Koussevitzky and enjoy watching him carve a melodic line, polish a phrase or construct a climax. One feels this conductor's authority and one is drawn to him by virtue of the "magnetism" in his make-up, the quality concert goers seem to look for.

Every number on the program was interpreted and played with the minutest attention to detail—phrasing, tonal balance, polish, clarity, expression—and the enthusiasm of the audience increased as the concert proceeded. There were fine spun pianissimos, scarcely audible and conorous climaxes; there were "readings" that differed from those to which the ear has been accustomed; there were tempi that all would not agree with, but none would deny the conductor's sincerity. His interpretations were of music as he felt it.

The opening number, a concerto for orchestra in three movements by Vivaldi, and the "Oberon" overture showed M. Koussevitzky grasp of the classic and romantic schools. They were both treated with refined taste, breadth and flexibility. The Debussy "Nuages" and "Fetes" were, for us, the most satisfying performances. Never before have we heard them so perfectly done—the "Clouds" almost ethereal in their composition—the or-

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DENVER,
COLO.

EXPRESS

NOV 28 19

Serge Kouszevietsky, famous Russian conductor, made his first New York appearance with the Boston Symphony orchestra, and Michael Mordkin is back at the Winter Garden, after an absence of more than a decade.

THIS CLIPPING FROM
NEW YORK
EVENING SUN

NOV 28 1924

Boston Symphony Opens Season

Koussevitzky, New Conductor, Shows Virile Leadership—'Carmen' at Metropolitan.

By W. J. HENDERSON.

The thirty-ninth season in this city of the Boston Symphony Orchestra began with the concert of last evening in Carnegie Hall. The program consisted of the Vivaldi concerto in D minor for orchestra and organ (Siloti edition) Weber's "Oberon" overture, Debussy's nocturnes, "Nuages" and "Fetes," Arthur Honegger's "Pacific 231" and Scriabin's "Poem of Ecstasy." The interest of the audience inevitably centered itself on the conductor, Serge Koussevitzky, who made his first appearance here.

Serge Alexandrovitch Koussevitzky was born in 1874 in Vyshny Volotchk, Russia. He studied at the Moscow Conservatory and became a professor there. He developed first into a celebrated double bass virtuoso and afterward became a distinguished conductor. He has composed a concerto for double bass and founded a society for the promotion of Russian music in Berlin. He has conducted with great success in Paris and London as well as in other cities of Europe.

Further display of details does not seem essential to the peace of mind of the local music lover. What most of us wish to know is whether the Boston Symphony Orchestra, in the language of the curbstone, is going "to stage a come back." And let not Pierre Monteux lose such credit as he should receive. He inherited the orchestra in a lamentable condition and had a long uphill journey. He left it in an excellent state and Mr. Koussevitzky did not have to begin at the beginning.

A Real Commander.

But the best car in the world cannot give a good demonstration in the hands of an incompetent driver. Therefore the news this morning is that a real commander is once more at the head of the Boston forces. Mr. Koussevitzky will not be numbered among the prima donnas of the baton for the simple reason that he is a virile, forceful and withal an analytical conductor, whose interpretations last evening combined sweep and power with searching insight and broad musical imagination. The program gave him room for an exhibition of his command of styles. The Vivaldi concerto was superbly performed. The orchestra delivered it with breadth of tempi, illuminating clarity and nicely adjusted balance of polyphony and unfailingly beautiful phrasing. The whole composition breathed the breath of life, but never for an instant lost its dignity of progress or its architectural lines.

The "Oberon" overture is a work throbbing with the fervor and gallantry of the romantic movement. The conductor's reading was unquestionably more analytical than those to which this public is accustomed. He made his points openly; but when one had adjusted his mind to this he received the right impression of instrumental splendor and variety of moods. The contrasts of themes and movements were strongly marked, but the spirit of the work was published. And the tonal magnificence of the orchestra was revealed in all its glory.

The Debussy nocturnes served to illustrate the disposition of Mr. Koussevitzky toward the romanticism of modern France and the disclosure was far from being the least interesting contribution to the evening's pleasure. The clouds of Debussy are often gray and foggy. Under the newcomer's baton they resumed their proper character. They were pearly, delicate, gently floating, mysterious. The playing of this number was a masterpiece of gossamer transparency and exquisite finish. The fetes were splendidly festal. The cortege has never been played here with such a masterly development of the long crescendo.

The Locomotive Composition.

The much discussed locomotive composition assumed entirely novel virtue under the director of last night, who first gave it in this country. Mr. Koussevitzky, who had from the beginning shown himself an indefatigable pursuer of melodic line, uncovered thematic traits and pointed instrumental utterances hitherto unperceived, at any rate by this reporter. Mr. Honneger's conception is abjectively physical and baldly descriptive, but the new conductor of the Boston Symphony Orchestra revealed every jot of its meaning, thereby proving that there was more of it "than the casual spectator would imagine."

It is unnecessary to say more than that while the director's style is picturesque there was no evidence last evening that his pantomime was designed to astonish the public. He was apparently bent on giving his men their entrances and reminding them of the alterations of tempo and the dynamic points he had placed before

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NEW YORK
TIMES

NOV 28 192

MUSIC

By OLIN DOWNES.

The Boston Symphony.

Serge Koussevitzky made his first appearance in New York as conductor of the Boston Symphony Orchestra last night in Carnegie Hall. The reputation of the musician had preceded him. The hall was filled to capacity with an expectant audience. The orchestra, according to the new rule established by this conductor, tuned off-stage and filed in a few minutes before him. When he appeared Mr. Koussevitzky, who carries himself with uncommon dignity, took a thorough survey of the house before he turned about to begin the concert.

His command of the orchestra, though evidently modified last night by nervousness, has advanced since the writer heard his first concert of the season in Boston. The orchestra, then a splendidly developed organization, has gained materially in sensitiveness and elasticity, in edge and snap, in the capacity to respond instantaneously to the wishes of the leader. The leader himself is a commanding figure, immediately felt on the stage. Perhaps his methods surprised some who had leaped to the conclusion that as a virtuoso conductor Mr. Koussevitzky would rant and rave and gesticulate wildly. On the contrary he was poise and self-restraint personified. He made few, but expressive, at times dramatic gestures. He secured effects which had a fineness of quality that few orchestras under any leader achieve today—and this with a minimum of visible effort. He carries himself effectively. He has a good back. That is important for a successful conductor—a good back.

The program consisted of the Vivaldi concerto in D minor for orchestra and organ, as edited by Alexander Siloti; Weber's overture to "Oberon"; two of the Debussy nocturnes, "Nuages" and "Fetes"; Honegger's orchestral movement, "Pacific 231," and Scriabine's "Poème de l'Extase." The music permitted of a very wide range of expression and style. Mr. Koussevitzky utilized to the full his opportunities. Reading of the Vivaldi concerto was classicism itself. It was clear, unforced, unexaggerated. The strings in the slow movement played "piano" and "pianissimo," not with a tone suggestive of blotting paper, but with vibrancy and sing—with true quality. There was always the sense of proportion and reserve power, which proved one of the outstanding qualities of a concert with a conductor who—rather strangely, as the event proved—had for years been reported as one fond, even at heavy cost, of climaxes. The Vivaldi concerto, as an opening number, is a test for any orchestra, for any conductor. It was passed triumphantly.

A first concert is never one which gives a final estimate of a conductor's powers. He naturally chooses compositions for which he believes he has a particular flare, and which are likely to impress an audience. He is particularly on his metal, and the tension of the occasion, if it is not to his marked disadvantage, is likely to help him with his men and his public. Therefore, conclusive estimates of Mr. Koussevitsky are to be avoided. At the same time the evidence of his first concert in this city is extremely promising. He turned from the classicism of Vivaldi to give a very individual and romantic reading of the Weber overture, one which in its poetry and romanticism would, we believe, have delighted the composer. Not only the strings, but the horn of the opening, sounded magic from far away. There was unprecedented delicacy and diaphonous tone quality. The circus character that most conductors give to the fast movement was avoided, so that even the more theatrical measures of Weber had a beauty that was not of the world and the garish day. And how refreshing it was that this movement did not rush helter-skelter to its conclusion, that the lyrical theme was sung by the strings, and not turned off hand-organ fashion.

[illegible] really in two halves—sion. The clima[illegible] ity came with the music [illegible] and Scriabin, but before [illegible] Honegger Mr. Koussevi[illegible] demonstrate a finer scale of va[illegible] more subtle [illegible] elusive beauty tha[illegible] had yet attempted, in the Debussy [illegible] turnes. To play Debussy's orchestra music is not only to be a skilled, but a highly intuitive musician. There are certain colors, certain balances, that cannot be precisely indicated, even by the most careful indications in the score. A hundred times we have heard those extraordinary opening progressions of the wind instruments in the "Nuages"—certainly a very quintessence of the rare and incomparable genius of Debussy. Never before had they the precise surface, the clearness, but softness of timber that Mr. Koussevitsky, with the masterly aid of the wind players of the orchestra attained. There was similar

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THIS CLIPPING FROM
NEW YORK
Herald & Tribune

NOV 28 1924

Music—By Lawrence Gilman

Koussevitzky Comes to Town; The Famous Russian Leads the Boston Symphony

First subscription concert this season of the Boston Symphony Orchestra at Carnegie Hall.

PROGRAM

Vivaldi
Concerto in D minor for orchestra and organ.......(Edited by A. Siloti)
Weber ....Overture to "Oberon"
Debussy......Two nocturnes for orchestra
(a) "Nuages."
(b) "Fetes."
Honegger....................."Pacific, 231"
Intermission.
Sariabin...."Le Poeme de l'Extase," Op. 54

At twenty-one minutes past 8 last night the greatest doublebass player in the world walked rather listlessly onto the stage of Carnegie Hall and stood bowing gravely to an enormous audience stuffed to bursting with anticipatory excitement and cranberry sauce. But the object of all this attention carried neither bow nor viol. The virtuoso of other years, the Casals of the bull fiddle, had long since stored his doublebass and had become the most conspicuous conductor in Europe. For this reserved, distinguished, impeccably tailored figure, who looked as if he were about to plead a corporation case before the Supreme Court, instead of conducting an orchestra, was Serge Koussevitzky, come at last to New York.

* * *

It is known of all men hereabouts that Mr. Koussevitzky is the new leader of the Boston Symphony Orchestra—the admirable Monteux, its late director, having gone the way of all conductorial flesh that proves to be merely grass and does not permit the making of profitable hay by the box office. If the directorate of the Orchestra were at any time anxious as to the outcome of the change, they must long since have flung away their doubts upon the joyful winds of certitude. For Mr. Koussevitzky came to town last night trailing clouds of authentic Boston glory (to say nothing of his European nimbus), heralded by the pæans sung in his praise by the acute reviewers and the seasoned public of that sage and experienced community, which has known masters of the orchestra as variously gifted as Gericke and Nikisch and Muck and Monteux, and is not easily weaned from the milk of tradition. And the directorate must also have had their misgivings concerning our own benighted town set happily at rest: for it is said that Boston Symphony seats are now almost as scarce as they used ~~to be~~ in those fabulous pre-war days when the concerts of the Boston organization were the chief and shining events of our orchestral season.

* * *

Certainly the chairs and standing room at Carnegie Hall could not have been more completely filled than they were last night; and at every point where the polite inexorability of Mr. Koussevitzky would permit—at his entrances and exits and culminations (though not in the brief pauses between movements)—the audience made manifest its enthusiastic approval of the new conductor, who for three years has set musical Europe by the ears. At the end of the concert, after Mr. Koussevitzky had borne them up into Scriabin's perfumed paradise on the frenetically mounting tides of that "Poème de l'Extase" which he so dearly loves to set swirling about susceptible ears, they recalled him repeatedly to the stage. How often we cannot say; for when we left, the quiet, well-groomed, rather melancholy figure was still coming out and bowing gravely to his first New York audience.

* * *

Mr. Koussevitzky had built his program shrewdly. Of the five numbers on it, three were music of the type with which he deals most happily and with which he has won his principal triumphs as a conductor. That is to say, they were music of our own time, music of the last quarter century. Debussy, Scriabin and Honegger would doubtless, it is true, be strange bedfellows; yet Debussy's "Nocturnes," Scriabin's "Poème de l'Extase" and Honegger's "Pacific" are, in their different ways, music that is close to our contemporary habits of thinking and feeling; and it is with this music that Mr. Koussevitzky has shown himself to be most intimately sympathetic.

Oddly enough, he is also peculiarly responsive to music of an utterly different type—music such as Vivaldi's eighteenth century concerto, with its large simplicity of line and its serene ingenuousness of emotional content; music such as the concerti grossi of Handel and the B minor Suite of Bach which we heard him play last year in Paris with exquisite rightness of tone and felicity of exposition. Those who have raised their eyebrows over Mr. Koussevitzky's interpretations have generally had in mind his dealings with the romantic composers of the nineteenth century—the Beethoven of the Seventh Symphony, the Schubert of the "Unfinished," for example. But it could hardly have been more than a coincidence that Mr. Koussevitzky steered clear of such music last night, and came no nearer to Beethoven and Schubert than the "Oberon" overture of Weber; for he has already played Beethoven in Boston, and the Wise Men of the East have rebuked him not.

* * *

Mr. Koussevitzky has two outstanding traits that make for vividness: he has a dramatizing imagination, and he has a passion for accentuation. Often—very often, indeed—this vividness of conception and of treatment produces results of the most memorable sort. We have never, for example, heard that marvelous effect in the middle of Debussy's "Fetes," the sudden mysterious hushing of the music in preparation for the advance of the chimerical procession, more impressively achieved. And in moments like the incandescent climax of Scriabin's "Poème de l'Extase" Mr. Koussevitzky puts over superbly what the music invites him to accomplish.

But too often his passion for italicizing everything has unfortunate results. It seems difficult for Mr. Koussevitzky to allow the music to "breave natural," like the colored lady in the story. If the score calls for a piano passage, Mr. Koussevitzky turns it into a pianissimo that is barely audible. If Weber wishes us to hear the horns of Elfland faintly blowing, Mr. Koussevitzky is not content until the elves have vanished behind the farthest hill. If Weber writes "dolce" under the A major clarinet theme in the Allegro of his Overture, Mr. Koussevitzky has his player dawdle over the melody as if it were a languishing Andante. The voluptuous swoonings of Scriabin in his dreams of ecstasy become, under his sympathetic care, merely a series of relaxing naps, wherein the patient rests easily, while the waiting audience stirs restlessly and wonders when the eight horns are going to stand up and bring things to an issue.

* * *

intensity of the man. Even when he languishes unduly, as with Scriabin, he languishes through excess of sympathy, not because ~~his own vitality~~ is relaxed. Clarity of conception, quick sensibility, a comprehensive grasp of structure, a fusing and projecting imagination—these virtues are Mr. Koussevitzky's, beyond denial. There are no dead areas in his brain; the whole man is flamingly responsive and alive. Even when you are convinced that he is wrong—even when you are sure that the song was not meant to go that way—you are fain to listen, though you dissent and disapprove. His misconceptions are more engrossing than the accuracies of less fiery and headstrong spirits: for he has genius—misguided and wayward, at times; but unmistakable and authentic, and, at its best, magnificent.

BROOKLYN, N. Y.
EAGLE

NOV 28 1924

MUSIC OF THE DAY

THE Boston Symphony Orchestra, under the direction of its new conductor, Serge Koussewitsky, gave its first concert this season at Carnegie Hall last evening. For the program Mr. Koussewitsky had selected Vivaldi's Concerto for Orchestra with Organ in D minor (edited by Siloti), Weber's Overture to "Oberon," two Debussy orchestral Nocturnes, Honegger's "Pacific 231," and the "Poeme de l'Extase" of Scriabine.

Much has been heard in New York of this new conductor. His coming to the Boston orchestra has had wide publicity of a sort that could not be overlooked. The eminent position which Koussewitsky holds abroad, the success and fame of his in Paris and in London, have become matters of popular legend, as have the Russian's marked modernistic tendencies. Boston reports reflect the favorable attitude of Europe—Mr. Koussewitsky's success was well as-

uch a great climax was brought out
ith overpowering force and beauty.
he Debussy and the Scriabine we
hall hear again this evening, and
hall comment upon them in our re-
iew of the Academy concert.

* * *

THIS CLIPPING FROM
NEW YORK
WORLD

NOV 28 1924

MUSIC

By Deems Taylor

ENTER KOUSSEVITZKY.

The applause that greeted Serge Koussevitzky as he came upon the platform of Carnegie Hall last night to conduct the Boston Symphony Orchestra for the first time in New York was lengthy and cordial but, naturally, not significant. New York was glad to see at last in the flesh the hero of the famous "Concerts Koussevitzky" of Paris, the arch-expounder of Stravinsky and modern music in general, newly come over to take the musical helm in Boston, and New York was wishing him well. But as the evening wore on, Mr. Koussevitzky must have noticed a change in the character of the applause, an ever-quickening interest and enthusiasm that culminated in a torrent of handclaps and scattered cheers at the end of the concert.

Last night's audience had good reason to applaud and all other lovers of orchestral music may this morning take the President's Thanksgiving proclamation unreservedly, if a trifle belatedly, to heart. For the Boston Symphony Orchestra is in the hands of a musician of profound insight and extraordinary technical command, one who may cause it to equal, possibly surpass, its former legendary glories.

A few seasons of musical reviewing have taught this aging scribe that the archaeologist's interesting practice of describing a mastodon complete after seeing one bone will not do in the field of aesthetics. It is disconcerting to shout "Skylark!" after hearing one song, only to have the songster turn out to be a swan; and so, although the glimpse of Mr. Koussevitzky's powers revealed last night was extremely impressive, we shall endeavor to be reasonably cautious and avoid putting all our emotional eggs into one basket until, say, after next Saturday afternoon's concert.

The impression he made last night was all the more profound because he was not playing upon a perfect instrument. The Boston Orchestra, despite Mr. Monteux's heroic labors of the past few years, has not regained the wonderful plasticity and tonal beauty that it had under Karl Muck. The brasses are nicely balanced but a little wanting in richness, the other wind choirs, while they number famous artists in their ranks, lack complete homogeneity, and the strings, clear as they are, remain a little cold in quality.

Only an authen[illegible]cle, of course,

—romantic; Debussy's two nocturnes, "Nuages" and "Fetes"—modren, and Honegger's "Pacific 231"—ultra-modern. After the intermission, he played Skriabin's "Poeme d'Extase," a choice upon which speculation cautiously ceases.

Everything he played exhibited, above all, an impeccable sense of balance, proportion and style, and an exquisite sensitiveness to detail and subtle nuances. The Vivaldi concerto, admirably adapted to his rather cold strings, was clearly and sharply outlined, with strong contrasts—a study in black and white. The "Oberon" overture he made unmistakably a prelude to a drama, with the wonderful muted introduction a dreamy, almost soundless wonder, the sforzando chord leading into the body of the piece coming like a pistol-shot to break the spell. The remainder was unashamedly healthy, exuberant, full-blooded adventure.

His performance of the two Debussy pieces was the high point of the concert—the "Nuages," a marvel of pallid beauty, matching white against white with infinite delicacy of touch, while the "Fetes," more robustly colored, were still imbued with the other-world remoteness that is the essence of Debussy. His playing of the Honegger locomotive piece and the Skriabin poem was equally unerring in directness and polished in detail. The former, however, was almost too musical, and not quite brutal enough. One understood—even if not approving—why Honegger refers to a locomotive as "she."

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THIS CLIPPING FROM

NEW YORK
EVENING SUN

NOV 28 1924

Boston Symphony Opens Season

Koussevitzky, New Conductor, Shows Virile Leadership—'Carmen' at Metropolitan.

By W. J. HENDERSON.

The thirty-ninth season in this city of the Boston Symphony Orchestra began with the concert of last evening in Carnegie Hall. The program consisted of the Vivaldi concerto in D minor for orchestra and organ (Siloti edition) Weber's "Oberon" overture, Debussy's nocturnes, "Nuages" and "Fetes," Arthur Honegger's "Pacific 231" and Scriabin's "Poem of Ecstasy." The interest of the audience inevitably centered itself on the conductor, Serge Koussevitzky, who made his first appearance here.

Serge Alexandrovitch Koussevitzky was born in 1874 in Vyshny Volotchk, Russia. He studied at the Moscow Conservatory and became a professor there. He developed first into a celebrated double bass virtuoso and afterward became a distinguished conductor. He has composed a concerto for double bass and founded a society for the promotion of Russian music in Berlin. He has conducted with great success in Paris and London as well as in other cities of Europe.

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A Real Commander.

But the best car in the world cannot give a good demonstration in the hands of an incompetent driver. Therefore the news this morning is that a real commander is once more at the head of the Boston forces. Mr. Koussevitzky will not be numbered among the prima donnas of the baton for the simple reason that he is a virile, forceful and withal an analytical conductor, whose interpretations last evening combined sweep and power with searching insight and broad musical imagination. The program gave him room for an exhibition of his command of styles. The Vivaldi concerto was superbly performed. The orchestra delivered it with breadth of tempi, illuminating clarity and nicely adjusted balance of polyphony and unfailingly beautiful phrasing. The whole composition breathed the breath of life, but never for an instant lost its dignity of progress or its architectural lines.

The "Oberon" overture is a work throbbing with the fervor and gallantry of the romantic movement. The conductor's reading was unquestionably more analytical than those to which this public is accustomed. He made his points openly; but when one had adjusted his mind to this he received the right impression of instrumental splendor and variety of moods. The contrasts of themes and movements were strongly marked, but the spirit of the work was published. And the tonal magnificence of the orchestra was revealed in all its glory.

The Debussy nocturnes served to illustrate the disposition of Mr. Koussevitzky toward the romanticism of modern France and the disclosure was far from being the least interesting contribution to the evening's pleasure. The clouds of Debussy are often gray and foggy. Under the newcomer's baton they resumed their proper character. They were pearly, delicate, gently floating, mysterious. The playing of this number was a masterpiece of gossamer transparency and exquisite finish. The fetes were splendidly festal. The cortege has never been played here with such a masterly development of the long crescendo.

The Locomotive Composition.

The much discussed locomotive composition assumed entirely novel virtue under the director of last night, who first gave it in this country. Mr. Koussevitzky, who had from the beginning shown himself an indefatigable pursuer of melodic line, uncovered thematic traits and pointed instrumental utterances hitherto unperceived, at any rate by this reporter. Mr. Honegger's conception is abjectively physical and baldly descriptive, but the new conductor of the Boston Symphony Orchestra revealed every jot of its meaning, thereby proving that there was more of it "than the casual spectator would imagine."

It is unnecessary to say more than that while the director's style is picturesque there was no evidence last evening that his pantomime was designed to astonish the public. He was apparently bent on giving his men their entrances and reminding them of the alterations of tempo and the dynamic points he had placed before them at rehearsal. The large audience was unquestionably impressed very favorably by the debu[illegible]

NEW YORK
TIMES

NOV 28 192

MUSIC

By OLIN DOWNES.

The Boston Symphony.

Serge Koussevitsky made his first appearance in New York as conductor of the Boston Symphony Orchestra last night in Carnegie Hall. The reputation of the musician had preceded him. The hall was filled to capacity with an expectant audience. The orchestra, according to the new rule established by this conductor, tuned off-stage and filed in a few minutes before him. When he appeared Mr. Koussevitsky, who carries himself with uncommon dignity, took a thorough survey of the house before he turned about to begin the concert.

His command of the orchestra, though evidently modified last night by nervousness, has advanced since the writer heard his first concert of the season in Boston. The orchestra, then a splendidly developed organization, has gained materially in sensitiveness and elasticity, in edge and snap, in the capacity to respond instantaneously to the wishes of the leader. The leader himself is a commanding figure, immediately felt on the stage. Perhaps his methods surprised some who had leaped to the conclusion that as a virtuoso conductor Mr. Koussevitsky would rant and rave and gesticulate wildly. On the contrary he was poise and self-restraint personified. He made few, but expressive, at times dramatic gestures. He secured effects which had a fineness of quality that few orchestras under any leader achieve today—and this with a minimum of visible effort. He carries himself effectively. He has a good back. That is important for a successful conductor—a good back.

The program consisted of the Vivaldi concerto in D minor for orchestra and organ, as edited by Alexander Siloti; Weber's overture to "Oberon"; two of the Debussy nocturnes, "Nuages" and "Fetes"; Honegger's orchestral movement, "Pacific 231," and Scriabine's "Poème de l'Extase." The music permitted of a very wide range of expression and style. Mr. Koussevitsky utilized to the full his opportunities. Reading of the Vivaldi concerto was classicism itself. It was clear, unforced, unexaggerated. The strings in the slow movement played "piano" and "pianissimo," not with a tone suggestive of blotting paper, but with vibrancy and sing—with true quality. There was always the sense of proportion and reserve power, which proved one of the outstanding qualities of a concert with a conductor who—rather strangely, as the event proved—had for years been reported as one fond, even at heavy cost, of climaxes. The Vivaldi concerto, as an opening number, is a test for any orchestra, for any conductor. It was passed triumphantly.

A first concert is never one which gives a final estimate of a conductor's powers. He naturally chooses compositions for which he believes he has a particular flare, and which are likely to impress an audience. He is particularly on his metal, and the tension of the occasion, if it is not to his marked disadvantage, is likely to help him with his men and his public. Therefore, conclusive estimates of Mr. Koussevitsky are to be avoided. At the same time the evidence of his first concert in this city is extremely promising. He turned from the classicism of Vivaldi to give a very individual and romantic reading of the Weber overture, one which in its poetry and romanticism would, we believe, have delighted the composer. Not only the strings, but the horn of the opening, sounded magic from far away. There was unprecedented delicacy and diaphonous tone quality. The circus character that most conductors give to the fast movement was avoided, so that even the more theatrical measures of Weber had a beauty that was not of the world and the garish day. And how refreshing it was that this movement did not rush helter-skelter to its conclusion, that the lyrical theme was sung by the [illegible], and not turned off hand-organ fashion.

[illegible] on. The clim[illegible] ity came with the music o[illegible] and Scriabin, but before [illegible] Honegger Mr. Koussevit[illegible] demonstrate a finer scale of val[illegible] more subtle and elusive beauty than [illegible] yet attempted, in the Debussy N[illegible]urnes. To play Debussy's orchestra music is not only to be a skilled, but a highly intuitive musician. There are certain colors, certain balances, that cannot be precisely indicated, even by the most careful indications in the [illegible] times we have heard [illegible]ordinary opening progressions of the wind instruments in the "Nuages" [illegible] certainly a very quintessence of the rare and incomparable genius of Debussy. Never before had they the precise surface, the clearness, but softness of timber that Mr. Koussevitsky, with the masterly aid of the wind players of the orchestra attained. There was similar fineness of feeling in the English horn solo: it usually stands out, like a black charcoal stroke against a delicately shaded background. Last night this exquisite timber was sketched against [illegible]

THIS CLIPPING FROM

NEW YORK
Herald & Tribune

NOV 28 1924

Music—*By Lawrence Gilman*

Koussevitzky Comes to Town; The Famous Russian Leads the Boston Symphony

First subscription concert this season of the Boston Symphony Orchestra at Carnegie Hall.

PROGRAM.

Vivaldi,
Concerto in D minor for orchestra and organ.......(Edited by A. Siloti)
Weber ....Overture to "Oberon"
Debussy.....Two nocturnes for orchestra
(a) "Nuages."
(b) "Fetes."
Honegger....................."Pacific, 231"
Intermission.
Sariabin...."Le Poeme de l'Extase," Op. 54

At twenty-one minutes past 8 last night the greatest doublebass player in the world walked rather listlessly onto the stage of Carnegie Hall and stood bowing gravely to an enormous audience stuffed to bursting with anticipatory excitement and cranberry sauce. But the object of all this attention carried neither bow nor viol. The virtuoso of other years, the Casals of the bull fiddle, had long since stored his doublebass and had become the most conspicuous conductor in Europe. For this reserved, distinguished, impeccably tailored figure, who looked as if he were about to plead a corporation case before the Supreme Court instead of conducting an orchestra, was Serge Koussevitzky, come at last to New York.

* * *

It is known of all men hereabouts that Mr. Koussevitzky is the new leader of the Boston Symphony Orchestra—the admirable Monteux, its late director, having gone the way of all conductorial flesh that proves to be merely grass and does not permit the making of profitable hay by the box office. If the directorate of the Orchestra were at any time anxious as to the outcome of the change, they must long since have flung away their doubts upon the joyful winds of certitude. For Mr. Koussevitzky came to town last night trailing clouds of authentic Boston glory (to say nothing of his European nimbus), heralded by the pæans sung in his praise by the acute reviewers and the seasoned public of that sage and experienced community, which has known masters of the orchestra as variously gifted as Gericke and Nikisch and Muck and Monteux, and is not easily weaned from the milk of tradition. And the directorate must also have had their misgivings concerning our own benighted town set happily at rest: for it is said that Boston Symphony seats are now almost as scarce as they used ~~to be~~ in those fabulous pre-war days when the concerts of the Boston organization were the chief and shining events of our orchestral season.

* * *

Certainly the chairs and standing room at Carnegie Hall could not have been more completely filled than they were last night; and at every point where the polite inexorability of Mr. Koussevitzky would permit—at his entrances and exits and culminations (though not in the brief pauses between movements)—the audience made manifest its enthusiastic approval of the new conductor, who for three years has set musical Europe by the ears. At the end of the concert, after Mr. Koussevitzky had borne them up into Scriabin's perfumed paradise on the frenetically mounting tides of that "Poème de l'Extase" which he so dearly loves to set swirling about susceptible ears, they recalled him repeatedly to the stage. How often we cannot say; for when we left, the quiet, well-groomed, rather melancholy figure was still coming out and bowing gravely to his first New York audience.

* * *

Mr. Koussevitzky had built his program shrewdly. Of the five numbers on it, three were music of the type with which he deals most happily and with which he has won his principal triumphs as a conductor. That is to say, they were music of our own time, music of the last quarter century. Debussy, Scriabin and Honegger would doubtless, it is true, be strange bedfellows; yet Debussy's "Nocturnes," Scriabin's "Poème de l'Extase" and Honegger's "Pacific" are, in their different ways, music that is close to our contemporary habits of thinking and feeling; and it is with this music that Mr. Koussevitzky has shown himself to be most intimately sympathetic.

Oddly enough, he is also peculiarly responsive to music of an utterly different type—music such as Vivaldi's eighteenth century concerto, with its large simplicity of line and its serene ingenuousness of emotional content; music such as the concerti grossi of Handel and the B minor Suite of Bach which we heard him play last year in Paris with exquisite rightness of tone and felicity of exposition. Those who have raised their eyebrows over Mr. Koussevitzky's interpretations have generally had in mind his dealings with the romantic composers of the nineteenth century—the Beethoven of the Seventh Symphony, the Schubert of the "Unfinished," for example. But it could hardly have been more than a coincidence that Mr. Koussevitzky steered clear of such music last night, and came no nearer to Beethoven and Schubert than the "Oberon" overture of Weber; for he has already played Beethoven in Boston, and the Wise Men of the East have rebuked him not.

* * *

Mr. Koussevitzky has two outstanding traits that make for vividness: he has a dramatizing imagination, and he has a passion for accentuation. Often—very often, indeed—this vividness of conception and of treatment produces results of the most memorable sort. We have never, for example, heard that marvelous effect in the middle of Debussy's "Fetes," the sudden mysterious hushing of the music in preparation for the advance of the chimerical procession, more impressively achieved. And in moments like the incandescent climax of Scriabin's "Poème de l'Extase" Mr. Koussevitzky puts over superbly what the music invites him to accomplish.

But too often his passion for italicizing everything has unfortunate results. It seems difficult for Mr. Koussevitzky to allow the music to "breave natural," like the colored lady in the story. If the score calls for a piano passage, Mr. Koussevitzky turns it into a pianissimo that is barely audible. If Weber wishes us to hear the horns of Elfland faintly blowing, Mr. Koussevitzky is not content until the elves have vanished behind the farthest hill. If Weber writes "dolce" under the A major clarinet theme in the Allegro of his Overture, Mr. Koussevitzky has his player dawdle over the melody as if it were a languishing Andante. The voluptuous swoonings of Scriabin in his dreams of ecstasy become, under his sympathetic care, merely a series of relaxing naps, wherein the patient rests easily, while the waiting audience stirs restlessly and wonders when the eight horns are going to stand up and bring things to an issue.

* * *

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intensity of the man. Even when he languishes unduly, as with Scriabin, he languishes through excess of sympathy, not because ~~his own vitality~~ is relaxed. Clarity of conception, quick sensibility, a comprehensive grasp of structure, a fusing and projecting imagination—these virtues are Mr. Koussevitzky's, beyond denial. There are no dead areas in his brain; the whole man is flamingly responsive and alive. Even when you are convinced that he is wrong—even when you are sure that the song was not meant to go that way—you are fain to listen, though you dissent and disapprove. His misconceptions are more engrossing than the accuracies of less fiery and headstrong spirits: for he has genius—misguided and wayward, at times; but unmistakable and authentic, and at its best, magnificent.

THIS CLIPPING FROM

NEW YORK
WORLD

NOV 28 1924

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powers revealed last night was extremely impressive, we shall endeavor to be reasonably cautious and avoid putting all our emotional eggs into one basket until, say, after next Saturday afternoon's concert.

The impression he made last night was all the more profound because [illegible] instrument. The Boston Orchestra [illegible] Mr. Monteux's heroic labors [illegible] regained the wonderful plasticity and tonal beauty that it had under Karl Muck. The brasses are nicely balanced but a little wanting in richness, the other wind choirs, while they number famous artists in their ranks, lack complete homogeneity, and the strings, clear as they are, remain a little cold in quality.

Only an authentic miracle, of course, would have corrected these shortcomings in the few weeks Mr. Koussevitzky has been in Boston. What he has evidently done is to concentrate his energies upon getting the finest possible playing out of the [illegible] under his hand, [illegible] the instrument [illegible]

[illegible]

BROOKLYN, N. Y.
EAGLE

NOV 28 1924

MUSIC OF THE DAY

THE Boston Symphony Orchestra, under the direction of its new conductor, Serge Koussewitsky, gave its first concert this season at Carnegie Hall last evening. For the program Mr. Koussewitsky had selected Vivaldi's Concerto for Orchestra with Organ in D minor (edited by Siloti), Weber's Overture to "Oberon," two Debussy orchestral Nocturnes, Honegger's "Pacific 231," and the "Poeme de l'Extase" of Scriabine.

Much has been heard in New York of this new conductor. His coming to the Boston orchestra has had wide publicity of a sort that could not be overlooked. The eminent position which Koussewitsky holds abroad, the success and fame of his in Paris and in London, have become matters of popular legend, as have the Russian's marked modernistic tendencies. Boston reports reflect the favorable attitude of Europe—Mr. Koussewitsky's success was well assured long before he stepped on the platform of Carnegie Hall last evening at 8:15 o'clock.

No doubt he did fine things, far finer things than New York is accustomed to in an orchestral way. A conductor whose imagination has the quality of genius, he infuses into the performance of the orchestra more than an added dash of enthusiasm. His readings have an infinite elasticity, a new and surprising novelty, even in such a familiar concert piece as the "Oberon" overture. The band is in his hand; his authority is manifest in the spirit of the performance, in the quality of the playing, both in whole groups of instruments, and in individual cases. The Vivaldi Concerto revealed a balance and unity in the strings that the Boston Orchestra has not had since the days of Karl Muck—that quality which is referred to when the lady to one's right finds the twenty first violinists playing and sounding "like one great fiddle."

Mr. Koussewitsky and his band come to Brooklyn this evening, repeating several of the numbers on their initial program and adding other new ones. A more exhaustive analysis of his individuality as a conductor can then be made. The Vivaldi Concerto, however, was a thing of broad and majestic line in the first two movements and of sure vivacity in the finale. In Honegger's "Pacific" Mr. Koussewitsky's feeling for detail, his skill at bringing out the separate orchestral voices with clarity and transparency was strikingly evident. For the first time, we were made aware of the structural perfection of Honegger's music, its inevitable logic, its truly architectural mass. We also got from Koussewitsky a greater impression of rhythmic motion, and the song of the mechanical giant that wells up to such a great climax was brought out with overpowering force and beauty. The Debussy and the Scriabine we shall hear again this evening, and shall comment upon them in our review of the Academy concert.

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THIS CLIPPING FROM THE
NEW YORK
N. Y.
JOURNAL
ISSUE OF
NOV 28 1924

KOUSSEVITZKY IN DEBUT AS CONDUCTOR

Directs Boston Orchestra at Its First Concert of Season in Carnegie Hall.

For the first time in some seven years, people looked around at one another last night in Carnegie Hall with a new sort of expression in their faces. The affair was the opening concert of the Boston Symphony Orchestra. The resigned look of prospective boredom with which they had been greeting one another through the successive regimes of all the messieurs conductors since Herr Doktor Muck got so tangled up in The Star Spangled Banner, was gone. Taking its place was one of extremely lively expectancy. For the Frenchmen had departed and a Russian was in the saddle—or at least, on the podium. He is Serge Koussevitzky and enough tongue-wagging had been going on about him for the past year or so to have raised a pitiful subscription to a sold-out house. Pretty much every one who considers himself anyone was among those present.

And Mr. Koussevitzky was no disappointment. Whatever one is likely to say about him as a conductor in the course of the Winter (and probably for a number of Winters to come), comment will certainly exclude anything approaching a charge of ennui. He is, indeed, the kind of musical personality for whom the adjective galvanic should have been invented even if it wasn't. He is always electric in the way he does things, and whether you invariably agree with him or not, you very unstintedly admit that he is a vital personality.

Last night's great audience certainly thought so. It gave the conductor a graciously exuberant preliminary welcome when he first appeared before his men, and afterward doubled it or thereabouts when it had had this first evening's sample of his quality. Henceforth you are going to have about as much difficulty getting tickets for a Boston Orchestra concert as you have been having for those of Mr. Stokowski's band from Philadelphia. The slightly lamento look that has been lurking in the eyes of the amiable Mr. Brennan, who manages the Bostonians, was replaced last night by something completely trionfo.

Mr. Koussevitzky, both during the early season in Boston and in his concerts in Paris and London, has shown himself to have very firm convictions about the value of modernist music, and there was a considerable splash of it on this first programme of his. It included Debussy (who may, however, already be a neo-classic), Arthur Honegger and Scriabin—the two nocturnes, "Nuages" and "Fetes," of the first; Honegger's much talked about "Pacific 231," and the Russian's "Poeme de l'extase." These followed an unfamiliar, if not wholly unknown concerto by Vivaldi and the overture to Weber's "Oberon."

One's ruminations concerning a new orchestral conductor, at least a more or less compelling one, are likely on first acquaintance to be no more certain or definite than one's cogitations after meeting an alert and attractive woman. The conductor, like the lady, leaves certain impressions which may either shift colorfully back and forth, or simply deepen as time goes on.

Our first impression of Mr. Koussevitzky is this—that he is temperamentally a superbly literal interpreter of music. By that we don't mean in the least that either imagination or fancy are absent from what he does; quite the contrary—merely that his fancy and his imaginative impulses run to rather a precise, sometimes even neat, exposition of what he has in hand—or at least, what he had last night. His revelation of music is, so to say, sculpturesque; it is carved out with a marvelous and at times stunning clarity, it stands forth in the highest relief. But it nearly always remains a bit stony.

And yet the way he played the introduction to the "Oberon" overture confounds us here considerably. For it was as beautifully played as we have ever heard it done. It made you believe in fairies a thousand times more securely than the saccharine barrieism of "Peter Pan," for instance. It was the land of faery with the "e" instead of the "i." The rest of the piece was more forthright and brilliantly conventional, but stirring just the same. The house rose to it more than to anything else of the evening.

We may say that Koussevitsky's performance of the Honegger locomotive piece, "Pacific 231," was really its first performance here, although Mr. Walter Damrosch and his orchestra had already played it (Mr. Damrosch, in fact, has been snitching a good deal of the Koussevitzky programme thunder). But even as magnificently set forth as it was last night, it still finds us one of the dissenters concerning its effectiveness in the light of what it sets out to do. We still believe that it merely gives an adumbration of the romance in its subject, and makes its point through mere simulative suggestion and the association of ideas in noise and noise.

The conductor, it seemed to us, disclosed his weak spot in the Debussy nocturnes. The first of them, "Clouds," is one of the most beautiful things in music, and one of the subtlest. Debussy here is a companion of Monet. The floating cloud picture of an evening sky is given a soul. The music should flood senses and feeling with its flowing mood. And last night its revery and its flow were literalized, broken up, brought down to earth. Moreover, its companion piece, "Festivals," which also is a dream of such things was trumpeted about like a night of revelry on Montmartre.

Scriabin's "Poem of Ecstacy" was evidently Mr. Koussevitzky's intended third-act climax, and he made it as nearly convincing as we have ever heard it done. Albert Coates, who sat at the feet of Scriabin, alone has made it more impressive. But in spite of all Mr. Koussevitzky's gargantuan labors over it, he could not hide its essential poverty, its wholesale obsession with other men's ideas, its Straussian complex, and its aesthetic falsity—for ecstacy is something too wise to be lengthy and too intense to permit of longueurs.
—L. W.

NEW YORK
ESTABLISHED 1881
From
Telegram
New York City
NOV 28 1924

Koussevitzky Primo Uomo.

Serge Koussevitzky, the gentleman who "hypnotizes an audience and sometimes an orchestra," conducted his first local concert, which was likewise the first local concert of the Boston Symphony Orchestra for this season, in Carnegie Hall last evening. The appearance of the much-heralded Russian attracted such an audience as no Boston Symphony concert has drawn in our town for several years except when "Le Sacre du Printemps" was repeated last March.

Yesterday's program consisted of a concerto for orchestra and organ in D minor, composed by Vivaldi and edited by Alexander Siloti; Weber's "Oberon" overture, Debussy's nocturnes "Nuages" and "Fetes," Honegger's "Pacific 231" and Scriabin's "Poeme de l'extase."

Whether or not Mr. Koussevitzky deserves to be called a prima donna of the baton, this is distinctly a prima donna list. On no other ground could such a concatenation of heterogeneous pieces be explained. One thinks of a Melba with her "Sweet Bird," mad scene of Ophelie, "Se saran rose" waltz and "Home, Sweet Home." But let us not cavil at Mr. Koussevitzky's program for his first conducting in New York.

The performance of Vivaldi's fine concerto yesterday was characterized by clean playing and sharp rhythm—the former we naturally expect from the Boston Symphony and the latter has always been one of Mr. Koussevitzky's assets. But the performance was conspicuously without shading. One listened in vain for a real piano, for a controlled crescendo. The first violins, too, tended to overcrow the other strings in passages where their part called for no special prominence.

Doubtless the conductor was nervous in this number and determined to obliterate any shortcomings by treating the illimitably familiar overture to a "reading." There's no mistake about his achieving his end! The first faint horn call was an evocation that promised all things, but alas, after it came no elfland or Bagdad! The reading was undeniably dramatic, but it drained the music of all its buoyant romance. Clarinet or fiddles sang the theme of Huon's chivalric air as if it were the sappiest sob song of the music halls, and Rezia's answering melody was all done up in pink and blue ribbons like a mid-Victorian bon-bon box. The ending was as rowdy as a charivari.

The Debussy nocturnes were no less personal. Mr. Koussevitzky took "Nuages" (with its opening theft from "Boris") at a brisk and healthy pace which blew the film of mists far, far away, leaving a cloud picture as clear and precise as a steel engraving. You saw every individual drop of moisture; you almost knew each cloud by number and name. The "Fetes," on the other hand, Mr. Koussevitzky took slowly. The procession that crosses the festivities moved like a dirge, but with the clash and thunder of a battle.

Thereafter the visiting conductor trod ground that is more peculiarly his own. He led the original performance of Honegger's locomotive piece, and it is only natural that he should present it here in a peculiarly favorable light. The performance yesterday showed forth vividly and impressively the masterly structure of this piece. It brought eloquently to light the triumphant melos of the brasses, scarcely suspected in previous performances. The broadening of the tempo toward the end imparted a weight and majesty to the conclusion of the engine's run that its other spins through New York had lacked. Not great music, but extremely clever, and this time really played.

Scriabin is recognized as Mr. Koussevitzky's field of glory. Although the Boston orchestra at no time last evening played quite at the top of its form, I would, with that reservation, admit cheerfully that a more eloquent exposition of the "Poem of Ecstasy" were an impossibility, provided I never have to sit through its pretentious, empty bombast again, though conducted by Arch-Hierophant Koussevitzky or the god Apollo himself!

There is no doubt that Mr. Koussevitzky is an interesting and magnetic conductor. His treatment of detail shows insight and imagination even when his conception of a piece in its entirety may be, to the best of the hearer's belief, profoundly mistaken. There is no doubt that he can have his will with an orchestra and his way with an audience. But there seems to be no doubt also that "readings" are the very core of his art. Despite a torch-like upward thrust of his left arm and hand, supplementing his decisive right, Mr. Koussevitzky is sparing of gesture, as conductors go these days. Still, one could hardly imagine him standing motionless throughout the scherzo of Beethoven's Seventh Symphony, letting the band conduct itself, as Dr. Muck did once.

THIS CLIPPING FROM
NEW YORK
POST
NOV 28 1924

Music

Ernest Newman's Daily Column

The Boston Symphony Orchestra

MR. KOUSSEVITZKY'S program last night may possibly have been designed to destroy at once the absurd legend that has somehow got about that he is only a sensational conductor. He began with a piece of the purest classicism,—a Vivaldi concerto in D minor—and played it in a style that nobody could deny was of classical purity. It was a trying opening, for the great, serene lines of the work demand from the conductor not only a perfect plastic sense but the most absolute control. As it happens, control, which the merely sensational conductor always lacks, is one of Mr. Koussevitzky's strongest points; and no one who heard the strings of the orchestra phrase the long-drawn-out melody of the adagio could doubt that here was a conductor who, however deeply he may feel a piece of music, however thoroughly he may be immersed in it, yet paradoxically stands right outside it, seeing it as a sculptor sees a statue, and modelling it as a sculptor models.

In the "Oberon" overture and the "Nuages" and "Fetes" of Debussy we had another Koussevitzky,—a water color painter, a lover of soft lines and delicate washes. He tuned the orchestra down, in the prelude to the "Oberon," to the finest pianissimo imaginable, yet within the pianissimo were a dozen degrees of depth of tint. In his phrasing of the clarinet melody some of his listeners may have felt their first impulse to disagree with him. The pace may have been rather slow for some tastes; it was certainly slower than most conductors allow themselves at this point. But here, as on other similar occasions, Mr. Koussevitzky plays the operatic overture with his mind intent on the opera itself. The clarinet melody he fills with all the emotion of the scene in which it appears; and his slow tempo has the advantage that in the later stages of the overture the theme and what grows out of it can be made to express a very dramatic acceleration of the pulse. Granting Mr. Koussevitzky's premises, every later stage of the argument follows with an irresistible logic.

The "Nuages" always leaves one a little unsatisfied, partly, no doubt, because it is so like Moussorgsky that one feels it is not out-and-out Debussy. But the color sense of it is consummate. Unfortunately the performance of it, that was equally consummate, was in large part spoiled by an attack of bronchial catarrh all over the house. The psychologist, rather than the physiologist, must be left to explain why it is that a delicate pianissimo always brings on this kind of thing, while a prolonged fortissimo leaves the human throat unrasped. It was in the "Fetes"—the high-water mark of Debussy's genius—that we had the most exquisite playing of the evening. Here, if anywhere in music, a composer has managed to get what painters call aerial perspective; and in last night's superb performance this was realized with a delicacy and certainty that left one amazed. It was not alone that the curious centerpiece that Debussy himself described as a procession passing through the main texture of the fete and being at once distinct from it and blended with it was shown so clearly as a sort of pictorial "inset"—for, after all, Debussy's cunning orchestration has provided for that—but that the whole work really suggested that "luminous dust" that the composer aimed at painting in tones.

Honegger's "Pacific 231" formed an amusing interlude between the more serious things. Mr. Koussevitzky's keen sense of orchestral values enabled him to put a delicious realism into what are the best parts of the work,—indeed, the only parts that one wants to hear very often—the first dozen or twenty bars and the last. The cleverness of the scoring here is diabolical. Art, as usual, has gone one better than nature; no locomotive that ever lived could come near Honegger's orchestra in suggesting the starting of a huge engine, the grinding and whistling of axles slowly settling down to their work, the gradual coming of the feeling of its mighty strength into the limbs of the [illegible] is effect he becomes com-

Scriabine's "Poem of Ecstasy" has always been one of the works in which Mr. Koussevitzky has excelled. In few works can we study so completely his union of perfection of detail with a steady, unrelaxing grasp of the whole. But his performance of the "Poem of Ecstasy" is unconsciously cruel to the work. It shows it up for what it is,—a long aphrodisiac convulsion. I know that Scriabine regarded it as an essay in pantheist-theosophist philosophy; but the true sub-title for it would be "Confessions of an Erotic Flapper." To analyze it psychologically as it ought to be analyzed is impossible in a respectable newspaper; it could be done only in a

chestra was a constant joy for its understanding and precision.

The only other purely orchestral work was Rachmaninov's "Isle of the Dead,"—a fine conception, admirably worked out, though I cannot quite reconcile myself to the treatment of the "Dies Iræ"; it is tantalizing to have only a fragment of the great, gaunt melody given us time after time. Here again the performance set the work in the best possible light.

Medtner's playing in the fourth piano concerto of Beethoven was of the kind I should have expected from my knowledge of him as a composer. Its powerful intellectuality, its disdain of all softness of line and of accent, might not please every one, but I personally felt the same mingled liking and respect for it that I do for Medtner's music. I must confess, however, to an almost irresistible longing for his blood during the cadenza in the first movement; it was so completely out of keeping not only with Beethoven but with the style of Beethoven's period that it was difficult to understand how so fine an artist could bring himself to play it.

ERNEST NEWMAN.

THIS CLIPPING FROM
BOSTON, MASS.
TRANSCRIPT
NOV 28 1924

Surveying Skriabin

At Mr. Koussevitzky's first concerts in Boston, last October, his audiences heard Skriabin's "Poem of Ecstasy." At his concerts next week they will listen to Skriabin's "Divine Poem." For interlude, a paragraph by Mr. Gilman about this music may slip into reprint. It is quoted from the New York Herald-Tribune: "Forget, for a moment, the voluptuous and gorgeous instrumentation of the 'Poem of Ecstasy' and look at the musical ideas that it clothes so splendidly. They are almost as banal, as trite, as sweetly sentimental, as if they had sprung from the bonbon eroticism of Gounod at his worst—a Gounod who has become just a little drunk on Eau de Tristan. The biting hyenas and stinging, lovesick snakes that Skriabin saw in his lyrico-poetic hasheesh dreams have become merely pretty ladies from chocolate-box covers; but Skriabin, unaware of their frailty, has blown them up by the wind of his hysterical ecstasies to superhuman, to monstrous, size. They scream and rant in the pages of his finale with what their creator thought was mystic ecstasy, but which sounds to us pathetically like hifalutin' bombast. That portentous theme which Skriabin's trumpets blare out as if he thought it would lift him into the sensuous heaven of his dreams, sounds more and more like a sort of cosmic salon music every time we hear it."

Programs in Prospect

At the first of the supplementary concerts of the Symphony Orchestra in Symphony Hall next Monday evening, with Mr. Koussevitzky conducting and Miss Dusolina Gianinni assisting singer.

Overture to the Opera, "Oberon"	Weber
Air, "Ocean, Thou Mighty Monster," from "Oberon"	Weber
Suite from the Ballet, "Love the Sorcerer,"	de Falla
Orchestral Movement, "Pacific, 231"	Honegger
Symphony in C Minor, No. 5	Beethoven

At the third of the concerts by the Symphony Orchestra, in Sanders Theater, at Cambridge next Thursday evening, with Mr. Koussevitzky conducting:

Symphony in G minor (K. 550)	Mozart
Scythian Suite	Prokofiev
Nocturnes: "Clouds" and "Fêtes"	Debussy

NEW YORK HEARS BOSTON'S NEW CONDUCTOR

Another "Ball-Room" Series—Finck's "Musical Laughs"—Plaza Matinees Popular—Lowell Sherman Talks at Musicale

Emilie Frances Bauer, 310 W. 94th Street. Phone: 4048 Riverside.

The excitement of the week was caused by the first New York appearance of Serge Koussevitzky heading the Boston Symphony Orchestra. The Russian conductor arrived at the psychological moment, just as a few years ago the Philadelphia organization stepped into the breach made by the debacle of the old Boston Symphony. The orchestra has had a strenuous pull since that time, and the admirable body of players which Koussevitzky found upon his arrival was the creation of Pierre Monteux. The brilliancy, resiliency and plasticity of the orchestra were the result of the driving force of the man at the helm, plus the virtuosity of the orchestra to which he fell heir. He made his entrance before a capacity audience at Carnegie Hall. The new conductor revels in strong contrasts, and he loves to start a great sweep in a pianissimo almost inaudible. America has been awaiting a modernist of strong colors, but when the program was concluded few would have disputed that the finest thing he did was the concerto for orchestra with organ by Vivaldi. The classicality of the number in his virile hands was delightful. This was followed by the overture to Weber's "Oberon," filmy, lace-like, but at times very deliberate. Debussy's "Nuages" and "Fetes" led him into the present, for there is enough that is still fresh in Debussy to call him modern even in a day of Honegger's "Pacific." The modern Frenchman was perhaps the more interesting for the several hearings that this "231" engine has had. Certain it is that the new conductor brought the engine straight from the front and the energy with which it seemed to tear along was almost exhausting. He gave one the sense of the monster bearing down upon one helplessly. It was received with great cheers and Koussevitzky found himself established in the musical life of New York with his first program. His closing number was the Scriabin "Poeme de l'extase," which is no longer forbidding as it was a few years ago. It seemed almost genial writing, perhaps for some—simple. It sounded simple as read by the Russian.

But for the closing number, the Brahms fourth symphony, the Saturday afternoon program was devoted entirely to the countrymen of Koussevitzky; perhaps because he knew them well enough to want his audiences to share his appreciation, or perhaps because he thought it was expected of him. It goes without saying that Koussevitzky finds all the glow of the semi-Oriental coloring, all the weird effects and all the opportunities for expansion that most of these numbers offered. Most of the numbers which only now are coming into their own had been presented in New York, some of them long ago by Modest Altschuler and the Russian Symphony Orchestra. Glinka's overture to "Russlan and Ludmilla" is an old friend, none the less welcome as played by the band from Boston. Moussorgsky's prelude to "Khowantchina" is, as most of this composer's music, strongly tinged with folk tunes and it showed to admirable advantage the fine woodwind and reed choir of the orchestra. Another excerpt from a Russian opera based, as is most of the literature of this type on a fairy tale, was "Flight of the Bumble Bee" from Rimsky-Korsakoff's "Fairy Tale of Tsar Saltan." Prokofieff's "Scythian Suite" was new in New York but it had been played by the Chicago Symphony Orchestra under Frederick Stock in 1918. The demonstrations for the new conductor were long and loud. At the Saturday afternoon concert, Jan. 3, Rachmaninoff will be the soloist. It was with Rachmaninoff in London some twenty-four or six years ago that Koussevitzky emerged from the light of contrabass soloist to that of conductor in a program devoted to Tschaikowsky and Rachmaninoff and his success then was emphatic.

* * *

Many ne

THIS CLIPPING FROM
NEW YORK
EVE. WORLD
NOV 29 192

The big conductor contest is on. The Philadelphia Orchestra already sells out here with Mr. Stokowsky as drawing card; the Boston Symphony, offering as leader Serge Koussevitzky, one of Europe's favorites, sees the local populace storming the walls, a return to the fruitful period of a decade ago; the New York Symphony will bring back Bruno Walter presently, further to arouse its patrons, while the Philharmonic, not content with promising us this year Wilhelm Furtwaengler, eminent German leader, and the renowned Stravinsky himself, in addition to the fully competent and masterful Mengelberg, upsets the entire conductor cosmos by announcing that the temperamental Toscanini will again be among us in January, 1926. Somebody will have to write some new music to accommodate this array of talent. With so much conducting genius loose people cannot be expected to rest content with Brahms and Beethoven symphonies, a few Strauss tone poems, a limited supply of old classics and the New Russians.

After but one session of Mr. Koussevitzky we feel sure he is a likely member of the conductor squad and he will eventually make the team. Indeed he may become its Captain. The dormant musical muse, stirred by what the Boston leader found in the somewhat empty Scriabine "Poem of Extasy," leaped itself in ecstacy to this extent:

The Russian conduc, Koussevitzky,
He out for America litzky;
His art was not lost on
The folks up in Boston,
And now in New York he's a hitsky.

THIS CLIPPING FROM
BROOKLYN, N. Y.
TIMES
NOV 29 1924

BOSTON SYMPHONY

Serge Koussevitzky won prolonged ovations last evening as conductor of the Boston Symphony Orchestra, in the opera house at the Academy of Music. Hailed as the greatest European conductor when he recently came to this country, he immediately gained the confidence and enthusiastic welcome of an audience that packed the famous hall, an audience that is usually seen there at operatic performances.

Not only did Brooklyn society pay tribute to the man who will undoubtedly gain increased renown as the season continues, but, representatives of Brooklyn's music and art world were heard to express glowing commendations of the conductor. Among the prominent musicians seen in the opera house were: Conductor Willem Von Hoogstraten, Professor Hall, manager of the "Messiah," which will soon be presented in the same house, and R. Huntington Woodman, famous organist.

Frank L. Babbott, president of the Brooklyn Institute of Arts and Sciences, was there. Arthur S. Somers, president of the Brooklyn Chamber of Commerce, heartily approved of the leadership of the conductor.

What perhaps is most striking in Mr. Koussevitzky's skilful guidance of the baton, is his unusual ease, showing that he clearly understands each theme, has confidence in himself and in his players. He did not make many dramatic gestures, but those that he occasionally did make were expressive and unusually forceful. Throughout the four selections he was calm, passive, and quick in his movements, but, assuredly, he drew music from his orchestra, as, it may well be said, one of the grandest concerts that ever resounded through that grand hall was heard last evening. Throughout the concert he was reserved and straight like a stalwart leader who guides his men to certain victory.

The program, containing four selections, was varied. Two of them were played Thursday evening when Mr. Koussevitzky for the first time conducted the Boston Symphony Orchestra at Carnegie Hall.

Beginninig with Berlioz' overture, "The Roman Carnival," opus 9, the master of the baton showed his audience the fire and gusto he could produce from his players.

Debussy's "Two Nosturnes" came next. "Nuages" and "Fetts," the former noted for its softness of tone, its mellow sweetness, and the latter for its spirit of brilliancy and joyous effervescence. Then the exquisiteness of the music of Debussy, the touching melody of "Nuages" were at their best. It was after this part of the program that Mr. Koussevitzky was so warmly applauded, and it then became a recognized fact that the conductor had indeed made himself truly acceptable to the Brooklyn lovers of good music.

"Le Poeme de l'Extase," Scriabin's marvelous tone poem of rhapsody, came next. Applause after applause greeted the conductor after this selection.

The last number was Beethoven's "Symphony No. 5 in C Minor, Opus 67." The "Andante con mote" was the most impressive part of this symphony. It was a selection of beauteaus sweetness filled with delightful pianissimos.

This was the first in a series of five philharmonic concerts by the Boston Symphony Orchestra under the direction of Mr. Koussevitzky, and, if the reception by such a representative Brooklyn audience is to be taken as a criterion, it may well be said that the European conductor will continue gaining his laurels here.

NEW YORK
POST
NOV 29 1924

Boston Symphony Concert Today

The Boston Symphony Orchestra, Serge Koussevitzky conducting, will play in Carnegie Hall at 2:30 o'clock this afternoon. An error in the advertising columns gave the time as tomorrow afternoon.

THIS CLIPPING FROM
BROOKLYN, N. Y.
EAGLE
NOV 29 19

THE BOSTON SYMPHONY

SERGE KOUSSEWITSKY, the new conductor of the Boston Symphony, made his bow to Brooklyn at the Academy of Music last evening. It was, according to prophecy, a bow quite as successful as that which he made to Manhattan's public on Thursday. For the program, he had selected to repeat the Overture to "Oberon," the Debussy Nocturnes, Scriabin's "Poeme de l'Extase" and to substitute Beethoven's Fifth Symphony for the Vivaldi Con certo and Honegger's "Pacific 231."

It is a deserved success that Koussewitsky enjoys, for he is undoubtedly the most dynamic personality to preside over an orchestra in New York for many years. His command of the players is immediately evident in the quiet, yet forceful manner in which he directs, in the dignity of his bearing, and in the extraordinary results which he obtains. The opinion somehow got about—it was a matter of newspaper report and musical gossip—that Koussewitsky was in his way a sort of Strawinsky of the baton, a conscienceless modernist, a dramatic Zeus of orchestral destiny, whose only weapons were thunderbolt. In Paris last spring he conducted a concert of Strawinsky's works, "Sacre du Printemps," the Piano Concerto, "Petrouschka," and other pieces, and from this much was deduced. Yet Koussewitsky is also devoted to the classics, a master of them.

He is not a melodramatic conductor—his originality consists only of a sensitive temperament, which compels him to interpret works rather than merely to read them. And his interpretations, while different from any with which we are familiar, do not arrest by reason of eccentricity, for they possess a compelling logic, a new freshness which adds to our enjoyment of music long familiar.

It was last evening as if we were hearing the "Oberon" Overture for the first time. It is hard to recall so delicate a pianissimo as that which Koussewitsky achieved in the opening bars. The tone of the horn was hardly above a whisper, yet it was smooth, round and penetrated the house. The answer in the strings was replete with elfin suggestion, delicate and spirited. Koussewitsky moulds his phrases with nothing short of genius—the performance was detailed, yet a compact whole.

Debussy's two Nocturnes were the climax of the evening. The first, "Nuage," had exactly the right quality of bleakness—it reminded one of certain paintings by Nicholas Roerich with their cold cloud-covered skies. Not only was the balance maintained with perfection in the wind groups, but the timbre of the English horn, of the oboe and the flutes seemed to acquire a magic suggestiveness. The whole was a delicate painting in tones probably very close to what Debussy attempted to suggest in his notes: "a grey agony, tinged with white."

In the phantasmal procession that moves through the distance in "Fetes" Koussewitsky achieved extraordinary effects. The first distant fanfare of trumpets actually did have the suggestion of something unreal and far off. The climax, as the procession draws nearer, was less fine—it was too loud, in great contrast to the fine pianissimo preceding it. The entire Nocturne was perhaps a bit emphatic in its outlines, lacking some of the shimmer, the dreamlike quality which it has had under other conductors.

For his reading of Scriabin's "Poeme de l'Extase," Koussewitsky has won much applause. Certainly if anything could be done to make this music sound like more than a theosophical Liszt, he has done it. The phrases are moulded in voluptuous waves, the music comes from the orchestra in ever increasing billows of sound—it has even a certain majesty, and the climax is truly terrific. The component parts of Scriabin's poem are merged into a plastic, inevitable whole under Koussewitsky's hands. However, this hardly compensates for the platitudes that it contains. Its ecstasy is cheap, tasteless, and Scriabin as we come to know him better seems orchestrally to have been the composer of one representative work, the "Prometheus, a Poem of Fire."

The Beethoven Symphony was a remarkable piece of work. Koussewitsky sees it as a thing of classic line, full of dramatic portent, at times threatening, at times, as in the Andante, consoling. He gives it to us in large, Beethovian masses, but masses in which the detail is endless and exquisitely done. The Scherzo, with its awesome pianis s'mo entrance into the Finale, has never had quite the effect that it had last evening. It can do longer be said, after Thursday's Vivaldi and last evening's Beethoven, that Koussewitsky is unsympathetic to classics, for he expends upon them the same care and intelligence that he brings to the modern music he has placed before us.

EDWARD CUSHING.

THIS CLIPPING FROM
LOS ANGELES,
CAL.
RECORD
NOV 29 192

George Arliss Back

Serge Koussevietsky, famous sian conductor, made his first York appearance with the Bo Symphony orchestra, and Mic Mordkin is back at the Wi Garden after an absence of n than a decade.

THIS CLIPPING FROM
BROOKLYN, N. Y.
N. Y.
CITIZEN
NOV 29 1924

Serge Koussevitzky Makes Boro Debut at Academy

Serge Koussevitsky, new conductor of the Boston Symphony Orchestra, made his Brooklyn debut last night at the Academy of Music before a capacity house of representative Brooklynites. Man ymusicians wehre also in the audience to hear what the newcomer had to give in the way of innocations and interpretations.

What Mr. Koussevitsky did was to repeat his success of the previous evening, when he made his debut at Carneige Hall. He played at least three of the same numbers last night. The symphony of the program was, however, Symphony No. 5 in C minor, Op. 67, by Beethoven, which he rendered, as the word got about, as though it were written yesterday. That is true of all Mr. Koussevitzky's work. He conducts in an entirely individual way. From the moment he walks containedl yand slowly from the wings and acknowledges the applause of his audience with careful dignity to the moment he drops his arms after the last great chord one is conscious that a new personality is before one from whom to expect new things.

The first four numbers on the program could hardly be said to be blood cousins, for they were "The Roman Carnival," overture, by Berlioz; two nocturnes, "Nuages" and "Fetes," by Debussy, and "Le Poème de l'Extase," by Scriabin. But in the handling o feach the characteristics of Koussevitzky's readings and his personality could be felt. Mr. Koussevitzky is not a "jumpy" conductor. His movements seem to have taken on some of the easy river swing of the Russian river on which he is said to have gone from town to town giving chance concerts. His tempo is slowed up to that of an unhurried river between wide banks that seeks the sea in a gradual way. And the scope, quietness and underlying power of the music he brings from his musicians is easily a part of this river symbol.

In all, Mr. Koussevitzky has brought the Boston Symphony Orchestra to a new period of greatness an dto new interest in the public eye. More than that, he has brought an added store of interpretation to the music of the symphony orchestra.

THIS CLIPPING FROM

NEW YORK
EVENING SUN

NOV 29 1924

Society Honors Leader Of Boston Symphony

Representatives of the dramatic and operatic stages and of society attended a supper last night at the Lido-Venice for Serge Alexandrovitch Koussevitzky, leader of the Boston Symphony Orchestra. Mrs. Richard T. Wilson, Mrs. James Lowell Putnam, Mrs. Newbold Morris, Mme. Marcella Sembrich, Mrs. Daniel de Monocal of Boston and Josef Stransky formed the reception committee.

Among those attending the supper were Mr. and Mrs. Charles H. Thieriot, Mrs. Stanley P. Gifford, Charles E. Sampson, Justice and Mrs. Norman S. Dike, Col. and Mrs. William Hayward, Mr. and Mrs. Lewis Stuyvesant Chanler, Mr. and Mrs. S. Stanwood Menken, Louis Wiley, Mme. Frances Alda, Mr. and Mrs. Willard S. Brown, Mr. and Mrs. Leon Rothier, Mr. and Mrs. Giovanni Martinelli, Dr. and Mrs. Frank E. Adair, Mrs. Moses Taylor Campbell and Cecil Barret.

Also Mr. and Mrs. John Peltz, Giulio Setti, Mr. and Mrs. Lawrence Tibbet, Lawrence Butler, William Matheus Sullivan, Edward Seidle, Carl Schlegel, Miss Queena Mario, Miss Helena Marsh, Mr. and Mrs. Morin S. Hare, Mrs. Oliver Harriman, Col. G. Creighton Webb, Mrs. Madelein Mackay, Edmund Burke, Capt. Francesco M. Guardabassi, Dr. and Mrs. Walter P. Anderson, Mrs. Charles Hopper, Mr. and Mrs. Griswold A. Thompson, Miss Louisa Wilson, James O'Gorman, Henry Corse, Jr., Miss Marie Dressler and Miss Kathleen Hayward.

THIS CLIPPING FROM

PROVIDENCE, R. I.
JOURNAL

NOV 30 1924

Symphony's Next Concert

Almost on the heels of its opening concert, the Boston Symphony returns for its second appearance a week from this Tuesday, Philip Emanuel Bach's Concerto for Orchestra in D-major, arranged by Maximilian Steinberg, and Weber's "Oberon" overture will be the opening selections. Wagner will be represented by three excerpts from his music drama, the Bacchanale from "Tannhauser," the "Funeral Music" of Siegfried from the last act of "The Dusk of the Gods," and the Prelude to "The Mastersingers of Nuremberg." A novelty that has aroused much interest in Boston is "El Amor Brujo" ("Love the Sorcerer") by de Falla, said to be music of characteristic Spanish flavor.

With the exception of the Bach concerto, all the music for the concert is in the Providence Public Library. This concerto was given in Symphony Hall, Boston, on Oct. 24 and 25, and an account of it is in the concert programmes on file in the library.

The Symphony programmes here print an announcement that the music it plays is available at the library. This means, of course, the music that may be secured. "Pacific 231," for instance, is not published for general distribution. The library's custom is to send an order for music lacking from its files as soon as word it received it is to be played here, and instances are rare when copies do not arrive in season.

The Tschaikowski concerto, whose first movement Mr. Besekirsky is to play today, and Dvorak's "Slavonic Dance" are at the library.

Two additions last week are the piano arrangements of the "Hindu Prayer," by Berge, and "Czardas," from "Coppelia," by Delibes, which completes the music in the library in connection with the programme of the concert to be given by the Providence Orchestral Association.

Among its music literature the library has the "Common Sense of Music," by Spaeth, to be reviewed at the next meeting of the Schubert Club on Dec. 8.

In connection with the recital of Rachmaninoff an account of him in "Contemporary Russian Composers," by Montagu-Nathan; "Musical Portraits," by Rosenfeld, and a chapter called "Rakhmaninov the Puritan," in "Eighth Notes," by Parker, will be of interest. These, together with the programme of the concert of the Boston Symphony Orchestra in Infantry Hall on Jan. 27, 1920, when he was the soloist, have been placed on a table in the Music Library, for the coming week.

THIS CLIPPING FROM

NEW YORK
WORLD

NOV 29 1924

should be

KOUSSEVITZKY ARRIVES.

The consensus seems to be that Serge Alexandrovitch Koussevitzky, new conductor of the Boston Symphony Orchestra, is as great as he had been declared to be. For this we may be thankful. The leadership of the Boston Orchestra, or any of our great orchestras, is in many ways more important than the Presidency of one of our universities. Too often we have seen great orchestras fall into the hands of some absurd little fellow more fit for matinée acting than interpretation of music. The new conductor was evidently at some pains to correct an impression that he was sensational, and in this he was wise, if he has ever had a leaning in that direction. The American public has acquired a keen eye for the musical grandstander, and theatricality is no longer a virtue. The Boston Orchestra has suffered lamentable vicissitudes since the departure of Muck, although Monteux did heroic service toward rebuilding it. If the new conductor can pick up the reins where Monteux left off and attain to still higher ground he will have done us an inestimable service.

THIS CLIPPING FROM

NEW YORK
TIMES

NOV 30 1924

At Symphony Hall, Boston, Friday afternoon, Dec. 5, and Saturday evening, Dec 6, the Boston Symphony Orchestra, under Serge Koussevitzky, will dedicate the seventh concert of the season to the memory of Gabriel Fauré, the great French composer, who departed this life Nov. 4 at the age of 79. He was born at Pamiers in 1845.

The following is the program:

Locatelli ....Funeral Symphony
Faure ...Elegy for Violoncello and Orchestra
(Violoncello solo—Jean Bedetti.)
Faure ....Overture to "Penelope"
Ravel ...."Alborada del Gracioso"
(First time at these concerts.)
Scriabin ......Third Symphony, "The Divine Poem," Op. 43.
Lento: Luttes—Allegro; Voluptes—Lento: Jeu Divin—Allegro.

The programme of this concert is posted on the bulletin board in this department.

* * *

The books for use in Prof. Wier's extension course at Brown University, called "The Violin Family," have been placed on reserve on a table in the music library. They are "Die Geigen und Lautenmacher von Mittelalter bis zur Gegenwart," by Lutgendorff; "The Violin, Its Construction," by Broadhouse; "British Violin Makers," by Morris; "Hawley Collection of Violins," "The Violin, Its Famous Makers and Their Imitators," by Hart; "Old Violins," by Haweis; "Violin Making, As It Was and Is," by Herron-Allen, and "Antonio Stradivari, His Life and Work," by Hill.

* * *

Providence
Journal
Nov. 30

Symphony's Next Concert

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THIS CLIPPING FROM

NEW YORK
TIMES

NOV 29 192

SUPPER TO KOUSSEVITZKY.

Conductor of Boston Symphony Orchestra Entertained at Lido-Venice.

Prominent persons in artistic and social life attended the supper last night at the Lido-Venice in honor of Serge Alexandrovitch Koussevitzky, conductor of the Boston Symphony Orchestra, which began its thirty-ninth season in this city on Thanksgiving night at Carnegie Hall. Mrs. Richard T. Wilson, Mrs. James Lowell Putnam, Mrs. Newbold Morris, Mme. Marcella Sembrich, Mrs. Daniel de Menocal of Boston and Josef Stransky were members of the Reception Committee.

Among those present were Mme. Frances Alda, Miss Queena Mario, Miss Marie Dressler, Mr. and Mrs. Giovanni Martinelli, Mr. and Mrs. Leon Rothier, Giulio Setti, Edward Seidle, Carl Schlegel, Miss Janet Adamson and Edmund Burke. Also Mr. and Mrs. Charles H. Thieriot, Mrs. Stanley Gifford, Mr. and Mrs. Willard S. Brown, Mr. and Mrs. Griswold A. Thompson, Mr. and Mrs. John Peltz, Mrs. Oliver Harriman and Mr. and Mrs. Morin S. Hare.

THIS CLIPPING FROM

PROVIDENCE, R. I.
JOURNAL

NOV 30 1924

Jean Bedetti

Boston Symphony 'cellist, is soloist with University Glee Club next Friday night at Memorial Hall.

BROOKLYN, N. Y.
STANDARD UNI

NOV 29 192

Boston Symphony

The Boston Symphony Orchestra, Serge Koussevitzky, conductor, gave the first of its annual five Brooklyn concerts, under auspices of the Institute of Arts and Sciences, in the opera house of the Academy of Music, last night, before a capacity audience. The programme was:

Berlioz's "The Roman Carnival" overture, Debussy's "Nuages" and "Fetes," Beethoven's Fifth Symphony and Scriabine's "Poem of Ecstasy."

The event, which marked Mr. Koussevitzky's first Brooklyn appearance, will be reviewed at length in the music columns of to-morrow's Standard Union.

THIS CLIPPING FROM

BROOKLYN, N. Y.
STANDARD UNIO

NOV 30 192

Koussevitzky Conducts

The pomp of a gala night was manifested Friday evening, in the opera house of the Academy of Music, in honor of the Russian conductor, Serge Koussevitzky, successor to Pierre Monteux as leader of the Boston Symphony Orchestra, making his Brooklyn debut under the auspices of the Institute of Arts and Sciences.

Koussevitzky's continental fame, Petrograd, Paris and London, spiced with many stories of heated disputations of which he was the centre, had cast their spell upon the interest awaiting his advent to American shores, and, lastly, the acclaim of Boston and Thanksgiving night's New York triumph in Carnegie Hall had whetted the anticipation of his first appearance in Brooklyn. In consequence, the regular habitues of the Academy, reinforced by most of Brooklyn's musically elect, filled it to the point of overflow. And what impression has he left?

There can be no doubt that it was a strong one, nor gainsaid the superfineness of his work, his imposing personality and something of an originality not dreamed of heretofore in other conductors' philosophies and readings. The expectation which was pitched for "surprises" was not disappointed, though nothing whatsoever of a sensational turn transpired.

The programme was Berlioz's "The Roman Carnival" overture, Debussy's "Nuages" and "Fetes," Scriabine's "Le Poeme de l'Extase" and Beethoven's Fifth Symphony.

The Berlioz opening held the audience's attention closely, offering palatable food for contemplation and appetizing zest for the following Debussy nocturnes, wherein lay much delight along their way's length. Mr. Koussevitzky professes nonpartiality for the schools; his catholicity embracing all with equal ardor, countries and periods irrespective.

In the overlong Scriabine Poeme, while there are a number of exalted pages and moments of ecstasy, there are also moments of seemingly aimless wanderings, as if inspiration were at a stop. Some substantial cuts could be made without injustice to this Scriabine score, which at its best is akin to glorified salon music. The climax is an unusual piece of virtuosity for both orchestra and conductor, with the organ lending the swell of its vibrations to the thrill intensive ecstasy.

No doubt could exist of the original force brought to bear on Beethoven's symphony, in the complete and permanent contour in which its presentation was conceived. It was a version cast in perfect art form, without attempting to uncover startlingly new effects. And yet there were evidences, here and there, of Debussy-like ilk—a frequent reversion to what is Mr. Koussevitzky's habitual love of cloudy pianissimi, foreign soil, indeed, it might seem to some supercritics, for the sturdy German Beethoven, whose softest passages or sections were never meant for such smotherings. But it was a beautifully proportioned interpretation, and one a privilege to have heard, a satisfactory reading of this great myriad-minded work, whose composer's genius, so expansive and generous, is destined for many conceptions along the line in Time's corridor. In retrospect such a version as Koussevitzky's stands out as cyclopean, revealing a massively unmatched Beethoven, towering grimly and terrifically beautiful.

As conductor Mr. Koussevitzky is engrossing; physically the eye watches his every movement, none of which go to waste, each of which is eloquent of intent and illuminative to his co-operators as to the will of his aesthetic imagination. A study in conservation of outward gesture, contained as a pent-up volcano with its eruptive powers at command. His back is grace personified. His control is colossal in its inner strength. His is an overpowering, superior, individualized presence, and an ego that completely envelops and dominates all.

THIS CLIPPING FROM THE

LOS ANGELES
CAL.
HERALD

NOV 29 1924

Serge Koussevietsky, a Russian conductor of distinction, made his first New York appearance this week with the Boston symphony, and

Mikhail Mordkin, the dancer, who first came to our shores with Pavlowa in the far-off days before the war, is back at the Winter Garden after a ten years' absence.

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THIS CLIPPING FROM
NEW YORK
TIMES
NOV 30 1924

A NEW MUSICAL WAR OPENS BRILLIANTLY

Koussevitsky and Stokowski Strive to Win the Favor of New York With Their Batons

A NEW musical rivalry, one of the kind that always fascinates the public, has begun in New York City, the best of battlegrounds for such conflicts. It opposes two brilliant and extraordinarily picturesque music generals, Serge Koussevitsky, who made his bow to New Yorkers last week as conductor of the Boston Symphony, and Leopold Stokowski, conductor of the Philadelphia Orchestra.

The intense interest in the initial appearance hereabouts of Koussevitsky is evident in that infallible index of popular sentiment, the box office. One series of the Boston Symphony has been completely subscribed for weeks. The other series is virtually disposed of.

All this marks an astonishing change in the fortunes of the Boston Symphony since Dr. Karl Muck went to Fort Oglethorpe under the Espionage act in 1917. Since that day patronage of the New York concerts of the Boston orchestra, though it was rapidly improving in the last season, has languished. There were many causes for the decline and they operated in spite of the admirable work done in bringing the organization back to pre-war excellence by Pierre Monteux, whose star was just becoming ascendant when he was replaced in Boston by Koussevitsky. The New York public, say the supporters of Monteux, was only learning to appreciate his greatness at the time he left America.

The great fact of the moment, however, is that Koussevitsky has restored, in the eyes of the local public, the old fascination that the concerts of the Boston Symphony once had, and that, by the same token, he is making a fresh and threatening attack on the position of undisputed orchestral supremacy that Stokowski has held in this city in late years.

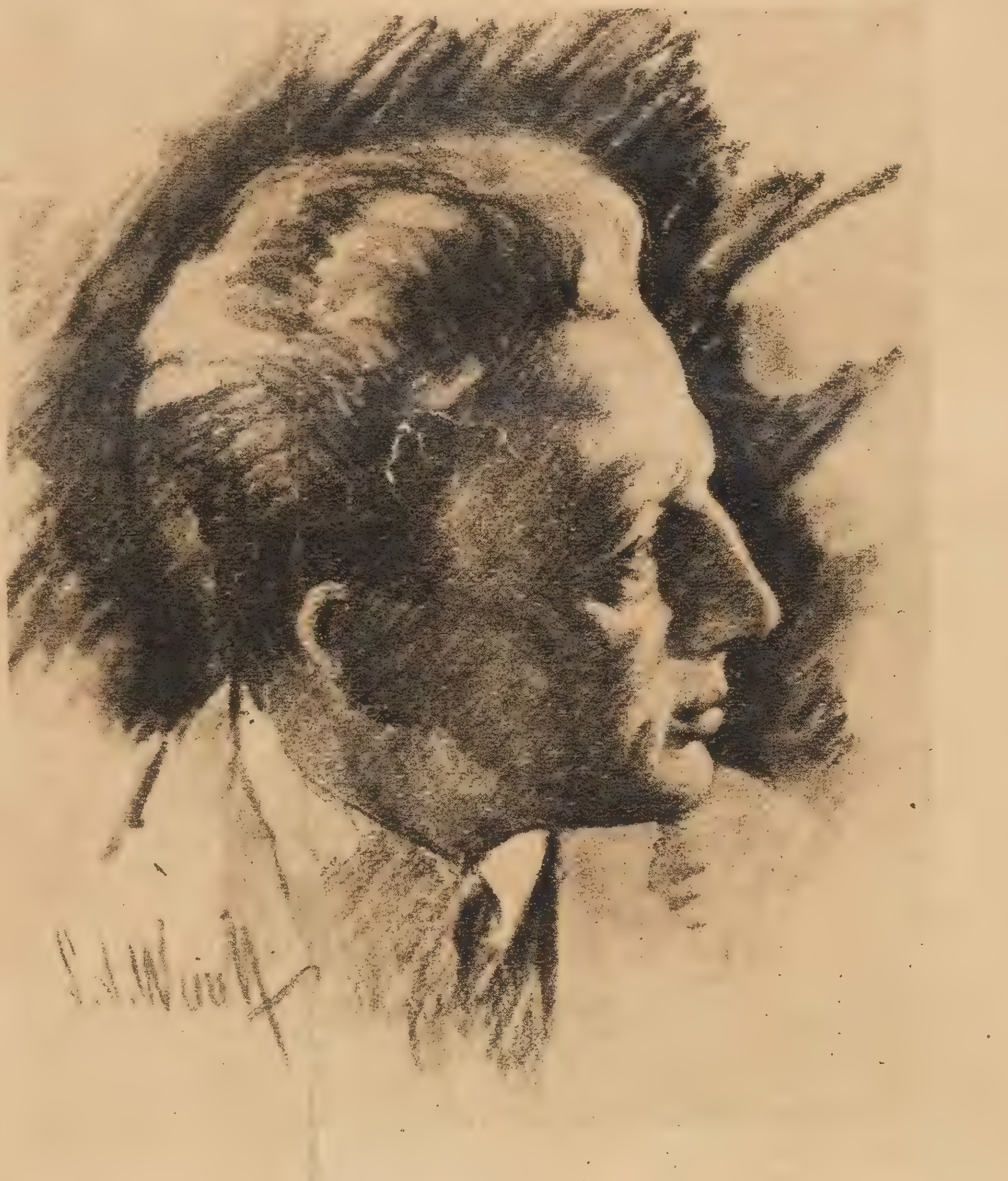
Stokowski's remarkable rise to his present position is still living history. He started his career as conductor in Cincinnati. He soon left to become head of the Philadelphia orchestra. He was, and is, a remarkable musician, but remarkable musicians, as such, have not always been successful. Stokowski subjugated the public of his city. He was handsome and slim. He had a tailor. These things are mentioned in the order of their importance in a conductor's career.

Gifted and Ambitious

The things of secondary importance also followed. Stokowski proved himself, with stern critics as well as with adoring denizens of the tea-table, to be one of the most gifted leaders of the day. His personality was felt from the platform. He had the flair for effect that the nervous American public loves. A very ambitious man and one by no means a dullard in practical affairs, he took advantage in masterly fashion of the havoc that the war and unionism had made of the Boston Symphony Orchestra and he won over the finest elements of its New York public. Since the departure of Karl Muck, Stokowski has assumed more and more a leading position among American conductors.

Mengelberg has come and has been prodigiously acclaimed. He has not unseated Stokowski. This year the Philharmonic Society of New York offers five conductors to its patrons, Van Hoogstraten, Hadley, Mengelberg, Furtwangler and, as the most sensational offering of all, the composer-conductor, Igor Stravinsky. The New York Symphony, in addition to Walter Damrosch, offers as guests Bruno Walter, who made an excellent impression last season, and Vladimir Golschman, whose success when he conducted a single concert of Mr. Damrosch's orchestra last Winter, was exceptional.

These things have not affected in the slightest degree the allegiance of Stokowski's supporters. The concerts of the Philadelphia Orchestra were over-subscribed months before the opening concerts of this Fall and there is said to be a waiting list that assures over-subscription for three years to come. But now, it is whispered, a change is coming. It is believed to be imminent in the person of Koussevitsky and the orchestra which his name, by some odd magic, has already restored to New York's favor.



Leopold Stokowski.

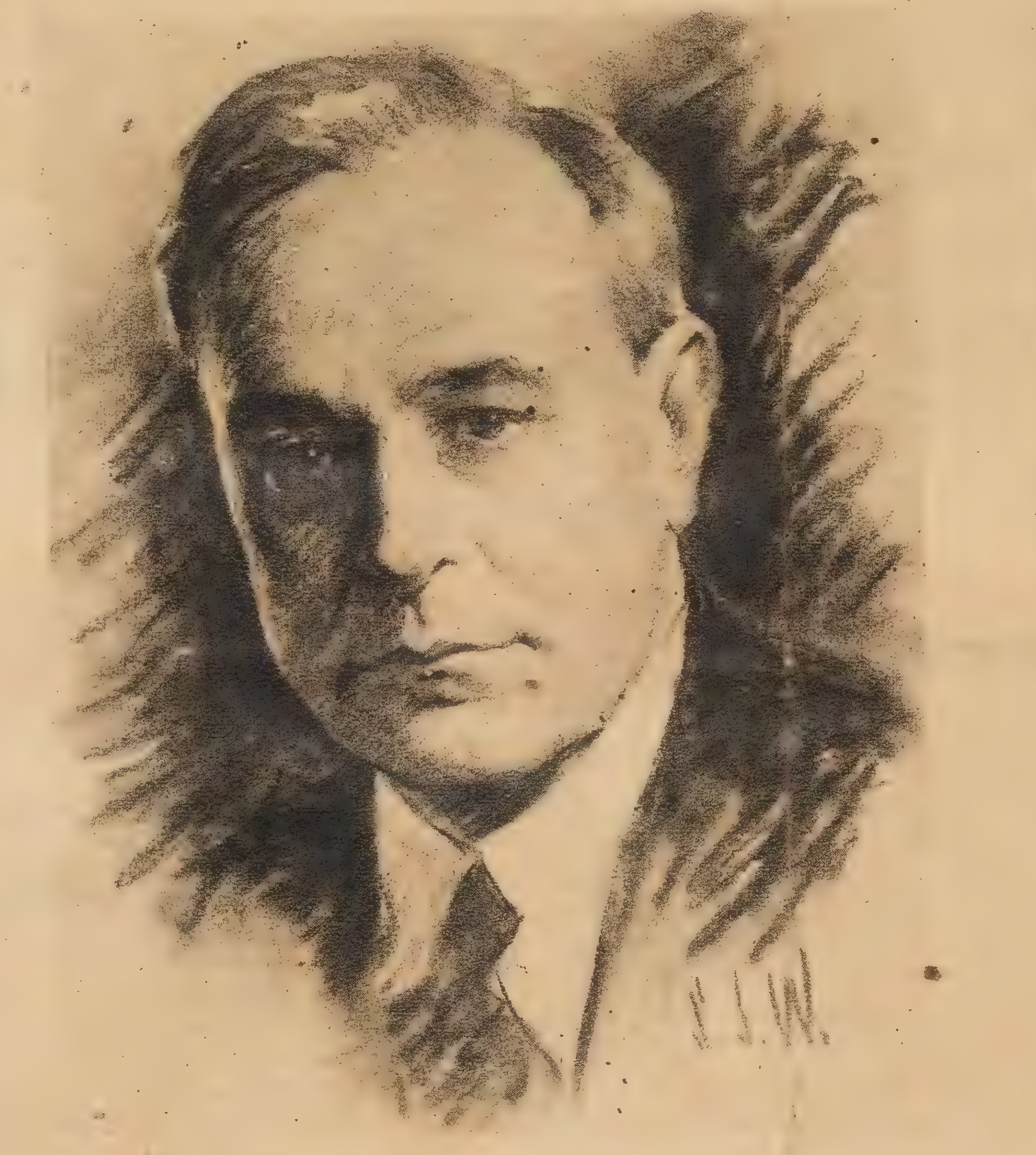
For Koussevitsky, to pursue again the order of the qualifications required for a successful conductor, has also a figure, a trifle taller, a little broader and, notwithstanding his 50 years, a very little fuller than that of Stokowski. He has a tailor, too, and wears his clothes as a man of the world who can take his place in any society. Koussevitsky, with remarkable interpretive abilities, is also a master of virtuoso effects, not merely by attainment and cultivation, but by inborn temperament.

Your virtuoso is not necessarily a superficial musician or charlatan, as some interpret the word today. As the American composer MacDowell once put it, he has in him something of the tight-rope dancer. The crowd awakens from him a certain response which cannot be aroused in any other way. The virtuoso instinctively feels his audience and reacts to it. Koussevitsky and Stokowski have equally these qualities. Koussevitsky, particularly in modern works, can whip an orchestra and an audience to the top pitch of excitement, and this with the background of a rich, impulsive and genuinely musical nature.

Stokowski's Methods at Rehearsal

But there are many differences of character and of musical style. The personality of Stokowski is a little sharper of outline and perhaps harder of substance than that of his colleague. He is more of the martinet, it is said, with his men; they nevertheless admire him. In rehearsal Stokowski goes relentlessly and impersonally for what he wants. He usually sits on a high stool, with a carafe of water by his side, and works persistently, unromantically, with the most impersonal ardor for his artistic ends. He is oblivious to anything but the fact that there is a human machine before him that can, must, and will carry out his designs.

This does not mean that he lacks emotional quality, or that, in performance, he fails to pour out nervous force and expend physical energy in a manner that might dumfound an iron-jawed business man or an athlete if they could go through a similar experience. Quite the contrary. It is the question of preparedness that is here discussed. Stokowski looks far ahead in his music and other affairs, and woe be to the person who gets between him and his objectives.



Serge Koussevitsky.

He appears on the platform with an effect that is native to him, yet also, without doubt, well calculated for its impression on the audience. That is, he emerges quite suddenly from the wings, walks quickly to the conductor's stand, where the orchestra is completely prepared for him, raises his baton and begins almost before his audience has caught its breath. In New York he conducts everything from memory. In Philadelphia he plays certain works from score. Interpreting music, his slender and erect figure, the decision of his gestures and the generally electrical quality of the man are familiar. They never fail to evoke results.

And Stokowski grows. He has not stood still as a musician for a single season. Those who watch matters musical have commented publicly and privately on this. No one who takes the palm from Stokowski is going to do so easily.

Koussevitsky's methods are, in a certain large way, a little less precise and intensive. He is a man of boiling enthusiasms, of much sensibility and of generous and buoyant disposition. He has always done things in a big way. It is known that in early days he was poor, as most musicians are; that he had an extraordinary talent; that it was hard for him to secure entrance to his conservatory, because it was full and there were rules against the number of applicants who could be admitted. He gained admission by promising to study the double bass, an instrument that happened to be much needed at that time in the conservatory orchestra.

An Invisible Orchestra

He played the double bass as no man born in Russia—or perhaps anywhere else—had made it sound before. Marrying for the second time, he acquired generous means. Another would have relaxed under these improved material conditions. Koussevitsky pressed forward the more eagerly. The story is told that when he decided to pursue the conductor's career he first modified his amateurishness by rehearsing with an invisible orchestra. He had groups of chairs and music desks placed before him in positions that the players would occupy in actual performance; he raised his baton, gave all the cues to the imaginary players and went through all the motions of a public interpretation.

After rehearsing with real orchestras, he summoned the best manager in Berlin and said, "I wish you to advertise my concert. Advertise it thoroughly. Advertise, that everyone may know about it."

The manager, a friend, replied: "Mr. Koussevitsky, I shall advertise as much as you like, but I ought to tell you that you are wasting money. You are not known as a conductor. I doubt if many people will even read your advertisements."

"That needn't trouble you," was Koussevitsky's answer. "Do your part and leave me to do mine. I promise you this: if no one else reads my advertisements I will read them. I will go out every morning at 8 o'clock and read every one of them. Put up the advertisements."

Koussevitsky, the conductor, is acutely the master of himself when he leads the orchestra. His blood seems to run hot and cold at once. He will stir the men to a frenzy of enthusiasm and keep them at a white heat for hours. All the time he is watching the smallest details and he will stop the whole excited band at any second, for any number of times, to analyze in the most frigid and deliberate manner a technical detail or a shading that is not precisely what he wishes. He will at times exhort his men and give them some little illustrations of what he wants.

He treats them as companions and colleagues, but not too much as colleagues, retaining control, causing not only respect but even trepidation from those who do not exactly obey him. Before his first American concert, after a grueling rehearsal, he turned to the orchestra with a disarming smile, saying "Now, we understand one another. Tomorrow you will do your best and I will do my best, and all will."

It is said that the Boston Orchestra has never tried more wholeheartedly than it has tried with Koussevitsky to carry out the wishes of a leader the men like as much as they esteem. He did not flatter the men when he first met them. He did not tell them, as another previous conductor had, that they composed the greatest orchestra in the world. He had quite other comment. "You can do anything you wish," he said, "but do it more freely. Don't be afraid. The principal thing that I need from you is response and elasticity." He will not tolerate laxness in any respect and shows it in ways great and small. One of them concerns the tuning of instruments in public. It has hitherto been the habit for the Boston Symphony players to lounge on the stage ten or more minutes before the concert and tune and scrape until the time that the conductor appears. Yet Symphony Hall has always had a tuning room. Now the orchestra members use it and enter the concert hall quietly and in readiness for the conductor.

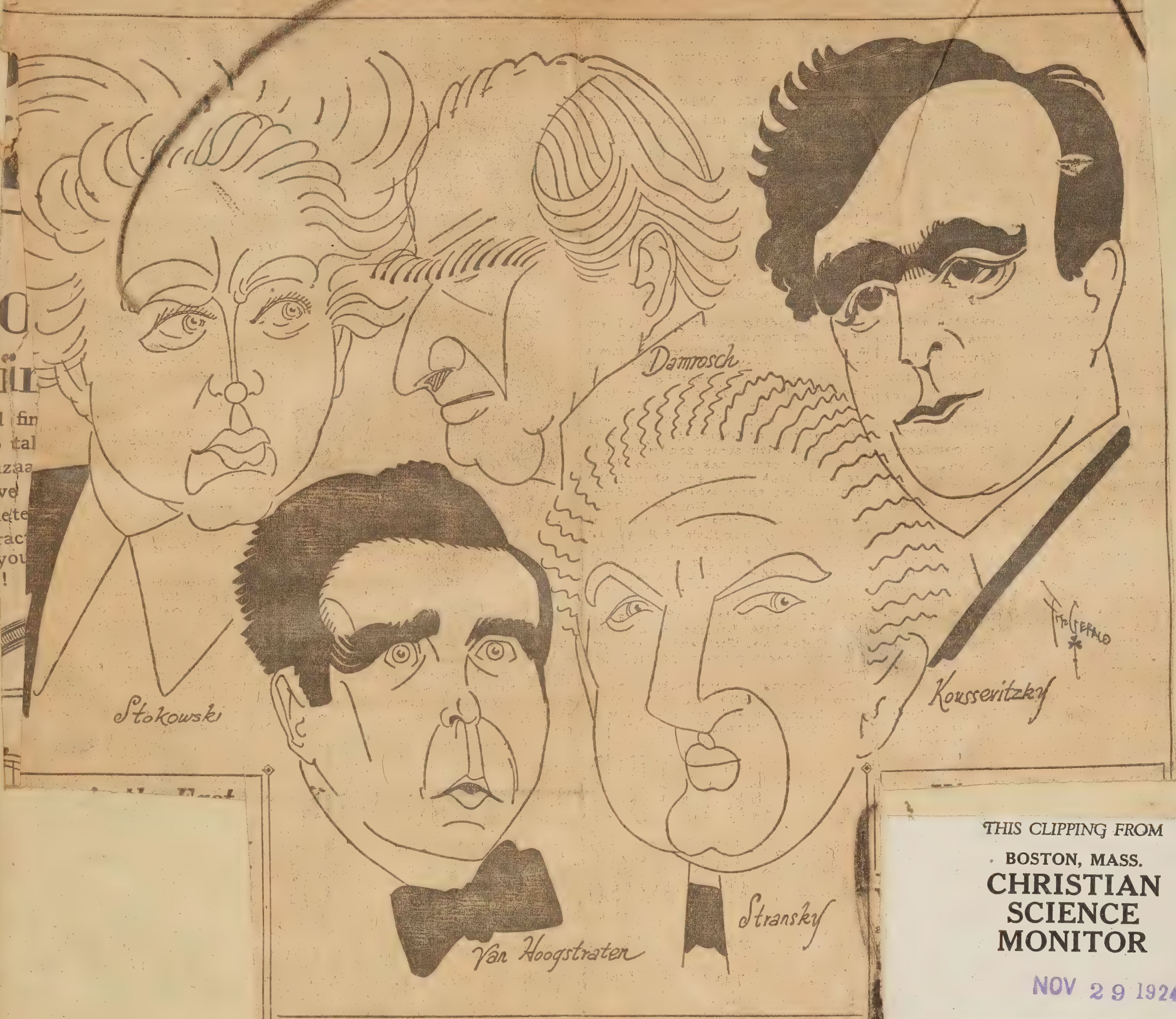
As Seen by His Audience

On the platform Koussevitsky is an interesting figure. He has an air of complete confidence, ease and quiet command. There is a distinction in his bearing that is "intriguing," as the young ladies say. His graying hair, his very mobile features, the sparkling eye and the sensitive hands carry out the effect. He often conducts without score and usually with but the scantest attention to the score when it is before him. His gestures are conspicuoulsy expressive but not superfluous. An effect is made on orchestra and on audience, too, but is is not an unnecessary or a manufactured effect. It is the felicitous visualization of what Koussevitsky wants from his men and it is valuable to the conductor, to whose interest it is to present a picture as well as a score to the audience.

Koussevitsky, and Stokowski, too, have seen much of life and fought many battles, each in his own way. Even if they were not musicians they would be figures in the world. They alone would be sufficient to give new impetus and excitement to New York's musical season.

THE DETROIT NEWS, SUNDAY, NOVEMBER 30, 1924.

FIVE WISE MEN OF THE EAST



at his gestures or how high sical passions, he loses not a beauty nor a touch of grace hout a long and exacting pro-

Koussevitzky strides on the m and his very gait envel- admirably conventional ap- e with an aura of import- As he confronts his audience he most conventional of men, tailor-wise, to the acme of picuous niceness. He parts his the left, as many a good oes; his collar is rather low gh, but not too low; his tie mal; he retains his cuffs out the performance; there thing outwardly contributing extravagant personality ex- his strong and not unhand- features, his svelte figure and superlative toilet.

He conducts from his heels, standing bolt upright; perhaps to make the most of his medium ht. On his heels he pivots rely to left, to right, to center; m his heel he brings the sole of his foot sharply down to emphasize tempo or incite crisis. His conduct- as you may observe, posi- most positive of any con- before the American public. positiveness seems akin to the sciolist; he has no time depths, but can give a daz- regnancy to superficialities. nake this clear by saying not want to be there when cts a Beethoven symphony, shall be unwilling, for a ne to come, to hear any nduct the "Bacchanale."

ACTOR.

voluptuous excitement of was so much on the sur- be entirely and immod- le; Richard Wagner did n his grave those two oston, he went on his gave praise.

ky is not only a con- an actor; and he does m when his interest is ed. He crouches and n his hips or from ees, and then shoots his heels for a smart y or that, and all in manner. Undoubted- type become popular ry, and elsewhere; es, I imagine the re- the same, reams of ervent acclaim, even d among his Boston who are withholding is, for the moment, rd of Oz"; he is a make music throb amaze, but not en- is an adventurer, as ng initial proclama- he recited the new first produced at con- Music needs a per- onvincing adventurer Providence supplies Boston

ising, and so forth—there was a grain or two of truth and a grain or two of the whispering belittlement which is launched against every prominent conductor. But Stokowski, the golden idol of the podium, was also a musician, and, as events showed, a wise man.

Chiefly he has been wise enough to live down the blight of popularity, modifying those things which were obviously superficial in their bid for esteem, and developing his musicianship by hard and sincere work. The art of program-making I believe to be his weakest point as the art of music-making is his highest. But he who enters a discussion on program-making sets foot in a labyrinth of despair and desolation. The art of music-making, on the contrary, is a fairly well-marked road, its landscapes visible, its horizons suggestive, its borders rich with sustaining elements.

DOWN FROM OLYMPUS.

Stokowski is great, then, both for the things he has abandoned and for the things he has achieved. I wonder if there is any additional secret to his amazing results other than prodigious energy and psychological insight?

He is much more a part of his orchestra than formerly. It is as if he had marched heroically down from the Olympus of the Koussevitzkies—an Olympus shared these days by movie stars, base ball heroes and football coaches—toward the less conspicuous solid rock where stands Walter Damrosch and, halting midway, has found the happy eminence between advertisement and self-effacement. He is, it is true, still the deus ex machina, for his appearance alone condemns him to a demi-godship on any platform; but the human side of him has found its place and has brought to his orchestral medium a sympathetic imagination which some years ago neither did nor could exist.

For those who care about such things, the Philadelphia Orchestra is seated differently from any of the others I have seen. The orchestra forms a keystone, with the broad end at the front, slightly curved in front of the podium. All the musicians face the audience or at the least are three-quarter face to the front, with a somewhat piled-up effect. The arrangement is immediately noticeable, although I can not say what if any advantage it possesses; nor can I think of any reason against it.

SORRY FOR STRANSKY.

There remains Josef Stransky. And what can I say about Mr. Stransky? Very little. From my celestial perch in Carnegie Hall Mr. Stransky seemed a remote, lonely and diminished figure, going through cold and formal motions. Perhaps this was optical illusion and, seen from the more intimate parquet his motions enlarged themselves to an ecstacy of passion; I can't say. But I feel sorry for Mr. Stransky, without knowing exactly why. Even at such a vasty depth from me he was, obviously, a goodly man, well-fashioned and handsome as ever. Yet the little figure seemed, at that distance, to march Beethoven's "Eroica" dully and with disenchantment, and inspiration seemed buried in a tomb of remembrance. I make no doubt Stransky remains a great conductor. It is a relative term. How relative was tragically symbolized by the trick of vision which overcast him with the shadow of his own orchestra.

Five great men. Vowed to eschew superlatives, we may confess to discovering no rich and brilliant personality; no quintessence of leadership. Yet—five great men, ranging from the margin of Parnassus to the middle lands of comparative genius which stretch their lengthy miles toward the commonplace where you, dear reader, and I, sit, wonder, and admire.

THIS CLIPPING FROM
NEW YORK
AMERICAN
NOV 30 1924

Russian Leader Thrills Hearers for Second Time

Koussevitzky Carries Boston Orchestra to Triumph at Its Matinee.

By LEONARD LIEBLING.

CARNEGIE HALL held an audience yesterday afternoon which had been made expectant by the good reports that followed the local debut here on Thursday evening of Serge Koussevitzky, new conductor of the Boston Symphony Orchestra.

The matinee listeners encountered a somewhat unusual programme, consisting of Glinka's "Ruslan and Ludmilla" overture, the prelude to Moussorgsky's "Khovantchina"; Rimsky-Korsakoff's "The Flight of the Bumble Bee" (scherzo from "Tsar Sultan"); Prokokieff's "Scythian Suite," and Brahms's Fourth symphony.

Koussevitzky again demonstrated his fine skill with the baton and artistic manner of communicating the musical contents of the scores he and his players interpreted.

He is keen for details, but in their minute exposition loses nothing of the larger lines or meanings.

He leans to sharp contrasts and highly colored dramatizations. The lyrical, however, also is within his grasp. He makes his men give of their best.

You will find no dull moments in a Koussevitzky reading. He is an interesting and arresting leader.

The Rimsky-Korsakoff piece, a dainty bit of orchestral tomfoolery, had to be

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THIS CLIPPING FROM
BOSTON, MASS.
CHRISTIAN
SCIENCE
MONITOR
NOV 29 1924

Koussevitzky in New York

By WINTHROP P. TRYON

New York, Nov. 27

PEOPLE who attended the opening concert of the Boston Symphony Orchestra, Serge Koussevitzky, conductor, at Carnegie Hall, this evening, showed signs of disappointment. Not that they had anything to complain of in the new man holding the baton, or any fault to find with the men, familiar names in good part, performing on the instruments. Indeed, they applauded Mr. Koussevitzky and his artists warmly at the close of every number on the program. But they gave unmistakable signs of having lost a world of fine illusionment with regard to modern music. Debussy, Scriabin, and Honegger they perceived to be, after all, in no essential respect different from Vivaldi and Weber. This loud, bustling, and pretentious today, they found, is the very same matter as calm, classic, reticent and uninvidious yesterday.

Or, to think of the case in terms of objective criticism, the Boston Symphony conductor took all the modernist nonsense out of Debussy's two nocturnes, "Nuages" and "Fêtes," Scriabin's poem, "Ecstasy," and Honegger's piece, "Pacific 231," and disclosed their true content. He presented them precisely as he presented Vivaldi's concerto in D. minor and Weber's overture to "Oberon," with obvious aim to bring out every detail of melodic line and orchestral color, every contrast of mood and every emphasis that the composer has put into his score. So doing, he gave the impression of setting before the public not, forsooth, examples of old-time music and recent music, but meditations and communications in tones that speak independently of place and period.

Koussevitzky is another Nikisch, with a stout red fist, instead of a small white hand. And when he undoubles and opens out that left fist of his, he shows such spread of fingers as never before signaled diminuendo to violins and such crook of index as never before summoned sigh from flute. That is saying nothing of his right hand and its vast range of movements, from the merest shiver to the complete triangular swing of down, out and up.

Koussevitzky is another Toscanini, in that he knows his scores by heart, backward and forward. And yet, he shows the good judgment to keep the book before him on the desk and to turn the pages as studiously as in rehearsal. He is a conservative musician, in that he tends to moderate tempi. Which means that he is a conscientious one, making every element in the composer's structure clear to the listener.

Francis Macmillen, the violinist,

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ROANOKE, VA.
TIMES
NOV 30 1924

MORE ABOUT KOUSSEVITZKY AS A DOUBLE BASS PLAYER

Several times since it was announced that the Russian, Koussevitzky, was to conduct the Boston orchestra reference has been made in these columns that he was a double bass soloist before he took up the baton. The more one hears along this line the more anxious one becomes to hear the conductor as a soloist on his favorite instrument. Bass viol soloists are rare specimens in the musical world and a lot of people think there wouldn't be much to a program of such solos. But, if all they say of Koussevitzky is true, he must be a wizard. A reminder is brought in a letter from Valdimir Dubinsky, a 'cellist and teacher, of New York, who knew Koussevitzky in his student days, in which among other things he says that when Koussevitzky plays a double bass in solo it becomes another instrument entirely and one that gives music of extreme beauty. Other conductors play concerts as soloists, perhaps Koussevitzky will before he has been in America many years.

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AMERICAN

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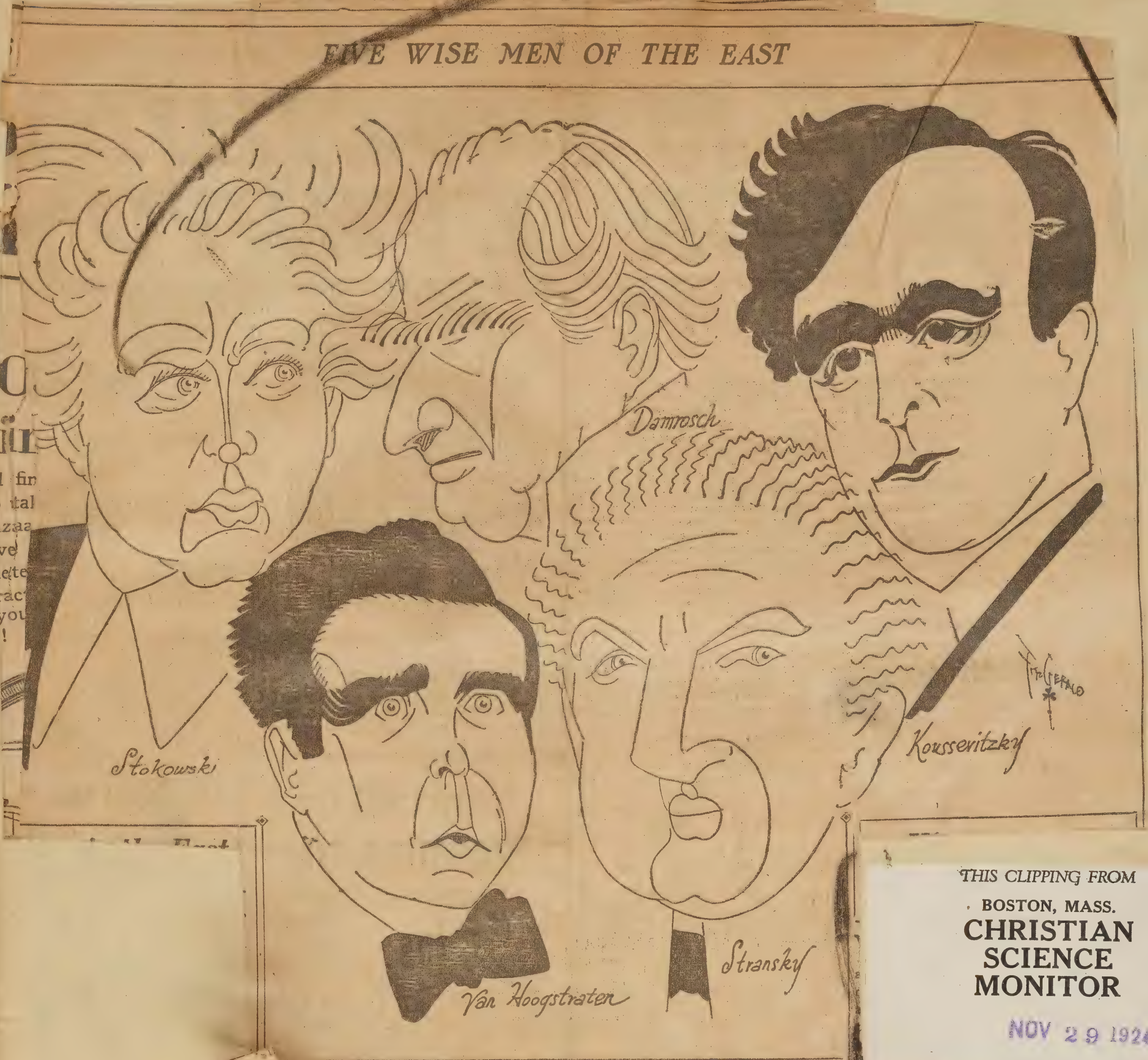

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For those who care about such things, the Philadelphia Orchestra is seated differently from any of the others I have seen. The orchestra forms a keystone, with the broad end at the front, slightly curved in front of the podium. All the musicians face the audience or at the least are three-quarter face to the front, with a somewhat piled-up effect. The arrangement is immediately noticeable, although I can not say what if any advantage it possesses; nor can I think of any reason against it.

SORRY FOR STRANSKY.

There remains Josef Stransky. And what can I say about Mr. Stransky? Very little. From my lestial perch in Carnegie Hall Mr. nsky seemed a remote, lonely diminished figure, going cold and formal motions. his was optical illusion om the more intimate motions enlarged ecstacy of passion; I feel sorry for M ut knowing exact such a vasty depth , obviously, a good ioned and handsom he little figure seen nce, to march Beet dully and with dis inspiration seeme of remembrance. Stransky remains ductor. It is a relat relative was tragicall by the trick of vision cast him with the shado own orchestra.

Five great men. Vowe eschew superlatives, we may fess to discovering no rich and brilliant personality; no quintessence of leadership. Yet—five great men, ranging from the margin of Parnassus to the middle lands of comparative genius which stretch their lengthy miles toward the commonplace where you, dear reader, and I, sit, wonder, and admire.

THIS CLIPPING FROM
BOSTON, MASS.
CHRISTIAN
SCIENCE
MONITOR

NOV 2 9 1924

Koussevitzky in New York

By WINTHROP P. TRYON

New York, Nov. 27

PEOPLE who attended the opening concert of the Boston Symphony Orchestra, Serge Koussevitzky, conductor, at Carnegie Hall, this evening, showed signs of disappointment. Not that they had anything to complain of in the new man holding the baton, or any fault to find with the men, familiar names in good part, performing on the instruments. Indeed, they applauded Mr. Koussevitzky and his artists warmly at the close of every number on the program. But they gave unmistakable signs of having lost a world of fine illusionment with regard to modern music. Debussy, Scriabin, and Honegger they perceived to be, after all, in no essential respect different from Vivaldi and Weber. This loud, bustling, and pretentious today, they found, is the very same matter as calm, classic, reticent and uninvidious yesterday.

Or, to think of the case in terms of objective criticism, the Boston Symphony conductor took all the modernist nonsense out of Debussy's two nocturnes, "Nuages" and "Fêtes," Scriabin's poem, "Ecstasy," and Honegger's piece, "Pacific 231," and disclosed their true content. He presented them precisely as he presented Vivaldi's concerto in D. minor and Weber's overture to "Oberon," with obvious aim to bring out every detail of melodic line and orchestral color, every contrast of mood and every emphasis that the composer has put into his score. So doing, he gave the impression of setting before the public not, forsooth, examples of old-time music and recent music, but meditations and communications in tones that speak independently of place and period.

Koussevitzky is another Nikisch, with a stout red fist, instead of a small white hand. And when he undoubles and opens out that left fist of his, he shows such spread of fingers as never before signaled diminuendo to violins and such crook of index as never before summoned sigh from flute. That is saying nothing of his right hand and its vast range of movements, from the merest shiver to the complete triangular swing of down, out and up.

Koussevitzky is another Toscanini, in that he knows his scores by heart, backward and forward. And yet, he shows the good judgment to keep the book before him on the desk and to turn the pages as studiously as in rehearsal. He is a conservative musician, in that he tends to moderate tempi. Which means that he is a conscientious one, making every element in the composer's structure clear to the listener.

Francis Macmillen, the violinist,

ning of Nov. the piano. which she voice and th were the "Fa "Apaisement "Dansons la Wagnerian flowery mea seemed a litt evident deli she greatly therewithal.

ROANOKE, VA.
TIMES

NOV 3 0 1924

MORE ABOUT KOUSSEVITZKY AS A DOUBLE BASS PLAYER

Several times since it was announced that the Russian, Koussevitzky, was to conduct the Boston orchestra reference has been made in these columns that he was a double bass soloist before he took up the baton. The more one hears along this line the more anxious one becomes to hear the conductor as a soloist on his favorite instrument. Bass viol soloists are rare specimens in the musical world and a lot of people think there wouldn't be much to a program of such solos. But, if all they say of Koussevitzky is true, e must be a wizard. A reminder is ught in a letter from Valdimir nsky, a 'cellist and teacher, of York, who knew Koussevitzky student days, in which among hings he says that when Kousky plays a double bass in solo omes another instrument entirend one that gives music of extreme beauty Other conductors play concerts as soloists, perhaps Koussevitzky will before he has been in America many years.

BOSTON, MASS.
GLOBE

NOV 3 0 1924

It is officially announced by Clarence H. Mackay, chairman of the board of directors of the New York Philharmonic Orchestra that Toscanini has consented to conduct a series of concerts beginning in January, 1926. Mengelberg has been reengaged as conductor for portions of three more seasons. Toscanini has refused many offers from American musical organizations, including if rumor speaks truth the conductorship of the Boston Symphony. One wonders whether the announcement from the Philharmonic Orchestra was timed consciously to be published on the day before Koussevitzky's New York debut.

◆

This department of the Sunday Globe goes to press too early for it to be possible to include this week details about Koussevitzky's New York appearances. Comment on them is therefore reserved until the returns are all in.

◆

The Tchaikovsky program for the Pension Fund concert Dec 14 as now set by Koussevitzky includes the fantasy "Francesca da Rimini," the serenade string orchestra, and the E minor h Symphony.

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THIS CLIPPING FROM
BOSTON, MASS.
POST

NOV 30 1924

Boston Symphony to Honor Great Composer Who Died in Dire Need

BY WARREN STOREY SMITH

At the Symphony Concerts of this week Mr. Koussevitzky will pay his meed of homage to Gabriel Faure, French composer of long and wide renown who died recently in Paris with a bare six months of his 80th year before him.

Since Faure contributed neither abundantly nor with especial significance to the symphonic repertory Mr. Koussevitzky's commemorative programme is, however, not wholly or even largely made from the composer's own music: on it stands only the Prelude to Faure's austere music-drama "Penelope" and, appropriately, the Elegy for Violoncello and Orchestra. As fitting preface to the whole, then, has been set the "Funeral Symphony" of Locatelli; and since Faure was teacher as well as composer, place is found for the "Alborada del Gracioso" of Maurice Ravel, most distinguished of his many pupils; while Scriabins' "Divine Poem," which brings the end, was chosen by Mr. Koussevitzky as eloquent expression in music of the struggles and aspirations of the creative spirit.

Faure Appraised

In all likelihood "Penelope," Faure's most ambitious if not his most successful achievement, will never find its way to an American stage. Even by the composer's most ardent admirers it is admitted that this opera is wanting, not only in action, but also in essential dramatic feeling in the music itself. Lyric beauty and grave ecstasy it does possess; but the lack of more superficial appeal must ever bar its way to popular favor.

For most music-lovers Faure is primarily the composer of a host of songs remarkable for their restrained yet expressive lyricism, for the close union in them of words and music, for their fineness of texture, and for their exquisite and subtle harmonic foundation. And although he had not the depth and the fervor of Duparc nor the rare imaginativeness and the conquering individualty of Debussy, Faure is by many esteemed the greatest songwriter among French composers.

As composer for the piano, on the other hand, Faure receives scarcely the attention that is his due. A few among his keyboard pieces are undoubtedly slight, and some are but the echoes of Chopin, yet there remains a considerable quantity of music beautiful and deeply personal that should be often heard in the concert hall.

Among modern makers of chamber-music Faure holds an enviable place. His first violin Sonata, undeservedly neglected of late, is one of the most ingratiating pieces of its kind; his first piano Quintet, written at the instigation of the late Gustav Schirmer of New York and published by the Schirmer house, is a work of beauty, originality and importance; his Piano Quartet in G Minor wholly deserves its wide popularity.

It is sad then to relate that, although his country bestowed upon him the Cross of the Legion of Honor and elected him to membership in the Academy, and although his colleagues and disciples deeply reverenced him, Faure's final years were saddened by poverty. From the sale of his compositions he received no substantial return; and his proud nature shunned financial assistance.

This is hardly the time to point out in detail Faure's limitations as composer; the occasional faults of construction in his larger works, his lack of the highest originality, or the absence in his music of passion and vigor—the latter being qualities less esteemed by French musicians than by those of other countries. Better as concluding estimate this paragraph by Emile Vuillermoz, quoted in Edward Burlingame Hill's recent volume "Modern French Music," the latest as well as the most complete and most discriminating study of this engrossing subject, by the way, that has appeared in our language.

"Faure," writes M. Vuillermoz, "was not a simple precursor, a pioneer whose path was enlarged by better equipped explorers. He was a musician who, a quarter of a century in advance of the other composers, spoke freely a prophetic language with an ease, a virtuosity and an elegance which have never been surpassed. He possesses so strong a personality, in spite of his discretion, that he could escape all the influences from which his contemporaries did not always succeed in freeing themselves. In the midst of the Wagnerian epidemic, when Saint-Saens, Franck, Massenet, d'Indy, Chabrier and Duparc did not actually succumb, but were all affected by the contagion, he remained refractory toward the virulent romantic microbe and preserved all his intellectual independence and all his racial sanity. During the epoch when the pupils of Cesar Franck, notwithstanding their demonstrative nationalism, were ingenuously Teutonizing our art, Gabriel Faure, without professions of faith, without dogmas and without a catechism of industry, was the veritable guardian of our national traditions."

And for a final word, this from Jean Aubry's "French Music of Today": "His works are one of the clearest and most precious of the mirrors in which may be seen reflected the varied and touching features of French music."

Modern French Music, by Edward Burlingame Hill. Houghton, Mifflin Co., Boston and New York.

THIS CLIPPING FROM
BOSTON, MASS.
ADVERTISER

NOV 30 1924

Boston Showing in New York

SERGI KOUSSEVITZKY, Boston's new Symphony Orchestra conductor, was the guest of honor at a supper given at the Lido-Venice in New York last Friday night. Mesdames Richard T. Wilson, James Lowell Putnam, and Newbold Morris and Mme. Sembrich were of the committee arranging for what proved to be one of the most successful and enjoyable occasions of the week.

THIS CLIPPING FROM
NEW YORK
WORLD

DEC 1 1924

MUSIC

By Deems Taylor

TWO RUSSIANS.

The Boston Symphony's first matinee concert on Saturday afternoon offered a second interesting program and threw increased light on the artistic personality of Serge Koussevitzky, its new conductor. The first half of his list was all Russian, comprising the overture to "Ruslan and Liudmila," the prelude to Moussorgsky's "Khovanchtchina," "The Flight of the Bee," from Rimsky's "Tsar Sultan," and a new "Scythian Suite" by Serge Prokofieff. The last named, in form and intent not unlike Stravinsky's "L'Oiseau de Feu" suite, received a marvelously detailed and brilliant performance; but the more eloquently Mr. Koussevitzky argued the weaker seemed his client's case. The "Scythian" suite contains some diabolically clever instrumentation, some that is not so clever, and hardly a vestige of vitality or individuality. It is Stravinsky sans ideas. For the second half of his program Mr. Koussevitzky chose Brahms's fourth symphony, a work in which he appeared to less advantage than in anything else he played. The passacaglia movement he handled brilliantly and sonorously, but he played the symphony in general as if it bored him just the least little bit, giving it a scrupulously just, academic performance that was surprisingly uninteresting.

THIS CLIPPING FROM
NEW YORK
TIMES

NOV 30 1924

MUSIC

By OLIN DOWNES.

Boston Symphony Orchestra.

The second concert given by the Boston Symphony Orchestra, Serge Koussevitzky conductor, yesterday afternoon in Carnegie Hall was additional testimony to the present excellent technical status of the band and to the temperament and individuality of the conductor. Mr. Koussevitzky had a better grip of the situation than on Thursday night; he worked his will more completely in interpretation. The performances, barring an occasional attack which gave evidence, more than anything else, of an almost excessive desire on the part of the men to carry out the wishes of the conductor, were of a very brilliant nature, and the reception of the orchestra and its director by the public was unmistakable endorsement.

The program, with the exception of Brahm's Fourth symphony, consisted of Russian music, most of it of inferior quality. There were four compositions by Mr. Koussevitzky's countrymen. The first was Glinka's overture to "Russlan and Ludmilla," an overture with conventional measures, but always delightful by reason of its zest and sparkle and the joyous lilt of the second theme. This overture could hardly have been played with more kindling spirit and virtuosity by the men.

The overture was followed by the prelude to Moussorgsky's "Khovantchina," the scherzo "Flight of the Bumblebee," from Rimsky-Korsakoff's "Tsar Saltan," and Prokofieff's "Scythian" suite, performed for the first time here. The prelude to "Khovantchina" is poor and impotent music. Its best measures suggest what is done in "Boris Godunoff" twice as well. The instrumentation is thin, but the musical thought is thinner. Mr. Koussevitzky made all that could be made of the work, and the concluding measures furnished a pianissimo such as the patrons of Boston Symphony concerts have not heard since the days of Wilhelm Gericke.

Much had been said in advance of the "Scythian" suite of Prokofieff. The suite is in four movements, "The Adoration of Veles and Ala," "The Enemy God and the Dance of the Black Spirits," "Night," "The Glorious Departure of Lolly and the Procession of the Sun." The music is inspired by a conception of a primitive people, their passions, superstitions, ceremonies. Thus the opening movement is an invocation to the Sun-God and a sacrifice to his daughter, the idol Ala; in the second movement the Evil-God summons seven monsters from their realms, and they dance; in the third number the Evil-God comes to Ala in the darkness, and "great harm befalls her." In the final movement Lolly, the hero, pursues the Evil-God to save Ala. He is near to defeat when the Sun-God rises and smites the black spirit.

The finest moment in this suite, as it seems at a first hearing, is the last fifty measures, more or less—the depiction of sunrise. This passage has a certain harshness of outline and a shrill vividness that are not soon forgotten. Sustained tones of trumpets, a pedal point about which there revolve high-clashing sonorities, make the effect. Tone is refracted from one group of instruments to the other. This sun is a barbarian's sun. It rises grimly: it hurls sheaves of light like spears that shatter. The composer in this place hit upon a genuine idea, which he develops masterfully with bold and inexorable logic.

In the section "Night," there are curious colors, momentary softness of shadow, but withal something, again, that is harsh and even macabre. But these are effects rather than ideas, and could embody quite different conceptions. The best elements of this music are elements of color. As a whole it seems to us poor stuff. at best an invention and not an inspiration. This "Scythian" suite was composed in 1914. It followed all of the earlier Stravinsky. it followed "Sacré du printemps" by two years. Twenty years ago it would have been astounding. Today it is principally imitative, and it does not escape the suspicion of sensationalism. Twenty measures of "Sacré du printemps" are more primitive and terrible. Did the thought that primitiveness was fashionable cross the mind of the young and fertile Mr. Prokofieff? He uses an enormous orchestra, he is polytonal when he feels like it, which is much of the time, but he very seldom rings deep and true. There is a certain vigor and bounce in the writing, a youthful impetuousness, but the work is more manufactured than imagined, and we do not believe it ever could have appeared had it not been for Stravinsky.

A more toothsome morsel for the majority seemed the scherzo of the Bumblebee. Not only is this one of the cheapest and most ordinary compositions of Rimsky-Korsakoff's that we know, but it is not music worthy of performance on a symphony program. A man wrote a piece for violin, "L'Abeille," much like this one in figuration and, on the whole, only a little worse. Yet Mr. Koussvitzky put on this catch-trap for applause, and, what is more, repeated it. Neither the applause after the first performance nor the character of the music itself warranted any such procedure, to say nothing of the fact that encores are wholly out of place in a symphonic concert. An episode of this kind should be relegated to "pop" concerts in the Summer time.

The performance of the Brahms symphony was the musical capstone of the concert. Certain details of interpretation, such as the dragging of the tempi in the chorale passage of the passacaglia, invite discussion of the academic kind which need not at this moment detain us. The essential thing is that in breadth, in virility and also beauty of color this was a reading that did admirable justice to the spirit, the form, the classic workmanship of the symphony. It was not a purist's interpretation, but it was a living one, which revealed the beauties of the work and did them no fundamental violence.

The audience remained to the very end of the concert, overcrowding the hall, exhibiting enthusiasm which Mr. Koussevitzky did not permit to expand between the movements of the symphony.

SPRINGFIELD, MASS.
REGISTER

NOV 30 1924

First Appearance.

Serge Koussevitsky, famous Russian conductor, made his first New York appearance with the Boston symphony orchestra, and Michael Mordkin is back at the winter garden, after an absence of more than a decade. George Arliss is back from London and is rehearsing a Galsworthy play "Old English."

THIS CLIPPING FROM
NEW YORK
EVENING SUN

DEC 1 1924

There was less matter for serious consideration in the matinee concert of the Boston Symphony Orchestra in Carnegie Hall on Saturday afternoon than in the entertainment of Thursday evening. Serge Koussevitky, the conductor, was no longer a great unknown, and the music proffered for appreciation opened no new realm of speculation. The Russians possessed the first half of the program, with Glinka's overture to "Ruslan and Ludamilla," Moussorgsky's prelude to "Khovantchina," the "Flight of the Bumble Bee" from Rimsky-Korsakov's "Tsar Saltan" and Prokofieff's "Scythian Suite." After the intermission came the fourth symphony of Brahms.

Bumble bees, fairies and other little folk of music travel always in the same class ever since Weber built them an orchestral road and Mendelssohn relaid it. The chief merit of Rimsky-Korsakov's scherzo seemed to be the opportunity it gave the clarinetist to show that he could play a perfect scale. The number was short enough to be repeated, and it was.

The music of Prokofieff, composer of the "Love for Three Oranges," is not entirely unknown here. The Scythian suite shows no variation of style. The ancient barbarians were described by Herodotus and seem to have resembled savage peoples of various other parts of the world. Prokofieff wasted no effort in searching for spiritual subtleties among such persons. A confessed realist, he set out to make an orchestral noise like barbarians celebrating their religious rites.

He needed many instruments, including the now essential stopped trumpet, the celesta, xylophone, piano and harps to paint his picture. Still more did he need the aid of the polytonal system which enabled his four trumpets to screech in several keys at once while other parts of the orchestra were engaged in disseminating entirely independent discords. It was a great disturbance and there was no question that the Scythians were a race of savages who did dire things around their altars. And when the composition had been completed nothing had been published that was new and nothing that was worth while.

Mr. Koussevitky's interpretation of the Brahms symphony—or rather that portion of it which we heard—disclosed no attempt at sacrifice of the composer to the conductor. It was straightforward and honest, clear and intelligent. Possibly the Russian director is less enthusiastic about Brahms than he is about some other masters, but he presented the symphony with respect and with musical insight.

THIS CLIPPING FROM
NEW YORK
WORLD

NOV 30 1924

ENQUIRER

DEC 1 1924

* * *

Serge Koussevitsky, famous Russ conductor, made his first New Y appearance with the Boston Sy phony orchestra and Michael Mord is back at the Winter Garden, after absence of more than a decade.

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WORDS and MUSIC

By DEEMS TAYLOR

ONE concert does not make a conductor, but the concert of the Boston Symphony Orchestra conducted by Serge Koussevitzky last Thursday night was enough to show that America is richer by the presencse of a musician of superlative attainments. Mr. Koussevitzky had a European reputation of almost legendary magnitude to live up to, and the fact that he exceeded the expectations of most of his hearers is the highest possible tribute to his gifts. He brings to the Boston Orchestra a broad catholicity of taste, an extraordinary insight into whatever music he conducts, and a complete mastery of the technique of handling an orchestra. The results are bound to be of absorbing interest and artistic profit not only to Boston but to American music in general. He is welcome!

* * *

THIS CLIPPING FROM
NEW YORK
POST

DEC 1 1924

Dinner to Koussevitzky

After the Boston Symphony Orchestra's concert Thanksgiving night, its new conductor, Serge Koussevitzky, was given a dinner by sixty of his Russian colleagues with whom he had played the double bass at one time or another. They came from orchestras all over the city and in speech and attitude, the greatest conductors and the smallest fiddlers all paid their tribute to the great artist and they all called him by his given name as a sign of love and respect.

THIS CLIPPING FROM
BOSTON
MASSACHUSETTS
AMERICAN

DEC 1 1924

A group of notable Gotham folk gave a supper the other evening at the Lido-Venice in honor of Serge Koussevitsky, conductor of the Boston Symphony, following the New York performance of the orchestra. Mrs. James Lowell Putnam and Mrs. Richard T. Wilson, both former Bostonians, were of the group giving the affair.

THIS CLIPPING FROM
BOSTON, MASS.
TRANSCRIPT

DEC 1 1924

IN TWO CONCERTS NEW YORK HEARS MR. KOUSSEVITZKY

STIRRED AUDIENCES: PRAISEFUL REVIEWERS

Insight, Imagination, Control and Logic—The Temptation to Overdo—From Vivaldi to Skriabin—Weber, Debussy, Brahms as They Emerge from the Conductor's Hand—The Orchestra as He Uses It—The Bee Buzzes Anew

CONDUCTING at two concerts of the Boston Symphony Orchestra in New York, Mr. Koussevitzky was warmly received and favorably judged by both audiences and reviewers. Alike on Thursday evening and on Saturday afternoon last, the audience filled Carnegie Hall to the last seat and the last foothold of standing room; while on either occasion it teemed with applause. Furthermore, if The Herald-Tribune is believable, "Boston Symphony seats are now almost as scarce as they used to be in those fabulous pre-war days when the concerts of the Boston organization were the chief and shining events of our orchestral season." As for the reviewers, each and every one of them gave testimony according to his lights, as shall appear hereunder. For final clearing of the ground, be it written that Mr. Koussevitzky's program on Thursday composed Vivaldi's Concerto in D minor; the Overture to Weber's "Oberon"; Debussy's "Clouds" and "Fetes"; Honegger's "Pacific, 231"; Skriabin's "Poem of Ecstasy." On Saturday he ranged through the Overture to Glinka's opera, "Ruslan and Ludmilla"; the prelude to Musorgsky's opera, "Khovantschina"; the "Scherzo of the Bee" from Rimsky-Korsakov's opera "Tsar Saltan"; Prokofiev's "Scythian Suite" and the Fourth Symphony of Brahms.

Briefly and Firmly

One concert does not make a conductor, but the concert of the Boston Symphony Orchestra conducted by Serge Koussevitzky last Thursday was enough to show that America is richer by the presence of a musician of superlative attainments. Mr. Koussevitzky had a European reputation of almost legendary magnitude to live up to, and the fact that he exceeded the expectations of most of his hearers is the highest possible tribute to his gifts. He brings to the Boston Orchestra a broad catholicity of taste, an extraordinary insight into whatever music he conducts, and a complete mastery of the technique of handling an orchestra. The results are bound to be of absorbing interest and artistic profit not only to Boston but to American music in general. [The World

An Imperfect Instrument

The impression Mr. Koussevitzky made was all the more profound because he was not playing upon a perfect instrument. The Boston Orchestra, despite Mr. Monteux's heroic labors of the past few years, has not regained the wonderful plasticity and tonal beauty that it had under Karl Muck. The brasses are nicely balanced but a little wanting in richness, the other wind choirs, while they number famous artists in their ranks, lack complete homogeneity, and the strings, clear as they are, remain a little cold in quality. Only an authentic miracle, of course, would have corrected these shortcomings in the few weeks Mr. Koussevitzky has been in Boston. What he has evidently done is to concentrate his énergies upon getting the finest possible playing out of the orchestra under his hand, reserving radical efforts to refine the instrument itself for a time of greater leisure. [The World

In Survey

Mr. Koussevitzky will not be numbered among "the prima donnas of the baton" for the simple reason that he is a virile, forceful and withal an analytical conductor. whose interpretations combined sweep and power with searching insight and broad musical imagination. The program gave him room for an exhibition of his command of styles. Vivaldi's Concerto was superbly perfomed. The orchestra delivered it with breadth of tempi, illuminating clarity and nicely adjusted balance of polyphony and unfailingly beautiful phrasing. The whoe composition breathed the breath of life, but never for an instant lost dignity of progress or architectural lines.

The overture to Oberon is music throbbing with the fervor and gallantry of the romantic movement. The conductor's reading was unquestionably more analytical than those to which this public is accustomed. He made his points openly; but when one had adjusted his mind to this one received the right impression of instrumental splendor and variety of moods. The contrasts of themes and movements were strongly marked, but the spirit of the piece was published. And the tonal magnificence of the orchestra was revealed in all its glory.

Debussy's Nocturnes served to illustrate the disposition of Mr. Koussevitzky toward the romanticism of modern France and the disclosure was far from being the least interesting contribution to the evening's pleasure. The clouds of Debussy are often gray and foggy. Under the newcomer's baton they resumed their proper character. They were pearly, delicate, gently floating, mysterious. The playing of this number was a masterpiece of gossamer transparency and exquisite finish. "Fêtes" was splendidly festal. The aerial procession has never been played here with such a masterly development of the long crescendo. [The Sun

Checks and Balances

Mr. Koussevitzky has two outstanding traits that make for vividness: he has a dramatizing imagination, and he has a passion for accentuation. Often—very often, indeed—this vividness of conception and of treatment produces results of the most memorable sort. We have never, for example, heard that marvelous effect in the middle of Debussy's "Fêtes," the sudden mysterious hushing of the music in preparation for the advance of the chimerical procession, more impressively achieved. And in moments like the incandescent climax of Skriabin's "Poem of Ecstasy" Mr. Koussevitzky puts over superbly what the music invites him to accomplish. But too often his passion for italicizing everything has unfortunate results. It seems difficult for Mr. Koussevitzky to allow the music to "breave natural," like the colored lady in the story. If the score calls for a piano passage, Mr. Koussevitzky turns it into a pianissimo that is barely audible. If Weber wishes us to hear the horns of Elfland faintly blowing, Mr. Koussevitzky is not content until the elves have vanished behind the farthest hill. If Weber writes "dolce" under the A-major clarinet theme in the Allegro of his Overture, Mr. Koussevitzky has his player dawdle over the melody as if it were a languishing Andante. The voluptuous swoonings of Skriabin in his dreams of ecstasy become, under his sympathetic care, merely a series of relaxing naps, wherein the patient rests easily, while the waiting audience stirs restlessly and wonders when the eight horns are going to stand up and bring things to an issue.

Yet there is no resisting the burning intensity of the man. Even when he languishes unduly, as with Scriabin, he languishes through excess of sympathy, not because his own vitality is relaxed. Clarity of conception, quick sensibility, a comprehensive grasp of structure, a fusing and projecting imagination—these virtues are Mr. Koussevitzky's, beyond denial. There are no dead areas in his brain; the whole man is flamingly responsive and alive. Even when you are convinced that he is wrong—even when you are sure that the song was not meant to go that way—you are fain to listen, though you dissent and disapprove. His misconceptions are more engrossing than the accuracies of less fiery and headstrong spirits: for he has genius—misguided and wayward, at times; but unmistakable and authentic, and, at its best, magnificent. [The Herald-Tribune

Control and Logic

Control, which the merely sensational conductor always lacks, is one of Mr. Koussevitzky's strongest points; and no one who heard the strings of the orchestra phrase the long-drawn-out melody of the adagio [in Vivaldi's Concerto] could doubt that here was a conductor who, however deeply he may feel a piece of music, however thoroughly he may be immersed in it, yet paradoxically stands outside it, seeing it as a sculptor sees a statue, and modelling it as a sculptor models.

In the Overture to "Oberon" and the "Clouds" and "Fêtes" of Debussy we had another seeker of soft lines and delicate washes. He tuned the orchestra down, in the prelude to "Oberon," to the finest pianissimo imaginable, yet within the pianissimo were a dozen degrees of depth of tint. In his phrasing of the clarinet-melody some listeners may have felt a first impulse to disagree with him. The pace may have been rather slow for some tastes; it was certainly slower than most conductors allow themselves at this point. But here, as on other similar occasions, Mr. Koussevitzky plays the operatic overture with his mind intent on the opera itself. The clarinet-melody he fills with all the emotion of the scene in which it appears; and his slow tempo has the advantage that in the later stages of the overture the theme and what grows out of it can be made to express a very dramatic acceleration of the pulse. Granting Mr. Koussevitzky's premises, every later stage of the argument follows with an irresistible logic.

Skriabin's "Poem of Ecstasy" has always been one of the pieces in which Mr. Koussevitzky has excelled. In few other pages can we study so completely his union of perfection of detail with a steady, unrelaxing grasp of the whole. . . . The music makes its effect by an endless series of harmonic startings that are always checked just on the verge of realization. It is this that makes the work so hard a problem for the conductor; he has to convey to the hearer the sense of still pressing on and on through each of these momentary setbacks. Mr. Koussevitzky makes us conscious of the one big line embracing it all. [The Evening Post

Spirit and Truth

A hundred times (sic) we have heard those extraordinary opening progressions of the wind instruments in the "Clouds"—certainly a very quintessence of the genius of Debussy. Never before had they the precise surface, the clearness, but softness of timbre that Mr. Koussevitsky, with the masterly aid of the wind players of the orchestra, attained. There was similar fineness of feeling in the solo for English horn. It usually stands out like a black charcoal stroke against a delicately shaded background. Now this exquisite timbre was sketched against the gray of the other instruments as only a deeper intensity that sometimes emerged from and sometimes mingled with them. And this, too, was fortunate: the movement was not dragged, and it was never heavy.

The performance of Brahms's symphony was the musical capstone of the second concert. Certain details of interpretation, such as the dragging of the tempi in the chorale passage of the passacaglia, invite discussion of the academic kind which need not at this moment detain us. The essential thing is that in breadth, in virility and also beauty of color this was a reading that did admirable justice to the spirit, the form, the classic workmanship of the symphony. It was not a purist's interpretation, but it was a living one, which revealed the beauties of the music and did them no fundamental violence. [The Times

Bow Wow, Wow!

A more toothsome morsel for the majority seemed the "Scherzo of the Bee." Not only is this one of the cheapest and most ordinary compositions of Rimsky-Korsakov that we know, but it is not music worthy of performance on a symphony programme. A man wrote a piece for violin, "L'Abeille," much like this one in figuration and, on the whole, only a little worse. Yet Mr. Koussevitzky put on this catch-trap for applause, and, what is more, repeated it, neither the applause after the first performance nor the character of the music itself warranted any such procedure, to say nothing of the fact that encores are wholly out of place in a symphonic concert. An episode of this kind should be relegated to "Pop" concerts in the summer time. [The Times.

NEW YORK
ESTABLISHED 1881
From
Telegram
New York City

DEC 1 1924

Koussevitzky Again.

In the way of telltale music the program which Serge Koussevitzky undertook Saturday afternoon at the second Boston Symphony concert in Carnegie Hall offered only the fourth symphony of Brahms. This the newcomer chose to reserve for the last, leaving open the first half of the bill to four specimens of assorted Russian handicraft ranging from fairly good to very, very bad, and hardly calculated to search the recesses of a conductor's mind and spirit. The overture to Glinka's "Ruslan and Ludmilla" began the ceremonies, followed by Moussorgsky's "Khovantchina" prelude, and an orchestral scherzo called "The Flight of the Bumble Bee," from Rimsky-Korsakoff's "Tsar Saltan," paved the way for the "Scythian Suite" of that contemporary young flibbertigibbet, Sergei Prokofieff, which has taken its time to reach this city. In Paris they hissed it a long while ago.

There was no indication this time that Mr. Koussevitzky endured at any moment the ravages of nerves. Always he appeared completely master of the situation, to say nothing of himself. He went about his business urbanely, very deliberately and managed all his effects with imperturbable shrewdness. He knew there was an audience in back of him as surely as he knew there was an orchestra in front of him. He has plenty, outwardly, to engage the attention of impressionable beholders and he neglected at no time to engage it. In the blithe overture of Glinka he even permitted himself Dr. Muck's little piece of swank in ceasing to beat time altogether and letting the orchestra go it a few dozen bars all alone.

And it was a fine performance he gave this pleasant, spirited, inexacting piece—admirably buoyant and mettlesome. Likewise he made much of the "Khovantchina" prelude which, though one of the better pages of that highly uneven and torpid opera, leans heavily on the conductor's skill to make itself effectively felt. In Mr. Koussevitzky's very sympathetic hands it achieved a presentation that combined rare clarity of perspective with a finely wrought scheme of detail. Nevertheless the conductor's trick of anxiously refining away pianissimi to the vanishing point assumed more than once the aspect of a highly sophisticated mannerism. To what purpose a pianissimo that nobody can hear?

Rimsky-Korsakoff's scherzo, with its muted strings and purling clarinets, is an unashamedly catch-penny affair of infallible, predigested effects that do not require a conductor of Mr. Koussevitzky's technical equipment or an orchestra like the Boston Symphony to carry them to sensational issue. Nevertheless, the audience had much joy of the piece. Mr. Koussevitzky made the players rise and then, judging this distinction insufficient, repeated the trifle. Prokofieff was nothing so inoffensive. This gentleman, probably the supreme false alarm among modernists, has aimed in his "Scythian" savageries at a species of "Sacre du Printemps" of his own. But the outstanding idea propagated by the dreary affair is rather of Mendelssohn pretending to be Edgar Varese.

The symphony of Brahms took the measure of Serge Koussevitzky more ruthlessly, perhaps, than anything he had essayed here up to that moment. The interpretation, for all it had of breadth, clarity and technical command,

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THIS CLIPPING FROM
NEW YORK
POST

DEC 1 1924

Music Ernest Newman's Daily Column

Boston Symphony Second Concert

AT SATURDAY'S CONCERT of the Boston Symphony Orchestra, Mr. Koussevitzky again seemed to be bent on proving that his sympathies embraced the most widely different styles. He gave us a performance of Brahms's fourth symphony that was vital throughout,—broad, massive and lucid, with some exquisite playing in the andante, and, in the curious, sardonic scherzo, a jocosity that was rough but never clumsy. Some minor Russian things—the overture to "Rousslan and Lindmilla," the prelude to Khovantchina," and Rimsky-Korsakoff's dainty little "Flight of the Bumble Bee"—served principally to reveal the extraordinary variety of nuance that Mr. Koussevitzky can draw from his orchestra.

The performance—a vivid and stirring one—of Prokoviev's "Scythian Suite" was apparently the first in New York. The work shows that singular young man at something like his best. There is a lack of fundamental brain power in Prokoviev that sometimes takes the form of downright silliness, as in some of his piano pieces and in the ballet "Chout," and sometimes of a childlikeness that is quite charming, as in some of his piano concertos. But he is not to be summed up in a phrase. He has humor, and every now and then he will write a page or two that is genuinely big.

But always we come back to the lack of subsoil, so to speak, in his thinking. When we take away from the "Scythian Suite" the skill of the scoring and the occasional energy of the rhythm, we are left with a mind of the type with which Russian music of a certain kind has made us rather too familiar. The mentality is a narrow one, from the Western point of view. We feel, as we sometimes do with Stravinsky, that here is a barbarian using the latest technique of the modern orchestra to express the most rudimentary concepts. Prokoviev, as is the way with minds of this kind, relies overmuch on mere repetition of phrases, figures, or even single tones. Stravinsky, in the "Sacre du Printemps," has shown us what nervous excitement can be generated by this method. But the effects are too purely physical to last with us.

Prokoviev is not an imitator of Stravinsky. He has a genuine individuality; but the racial method is much the same in both men's music. This new and almost savage energy cannot be forced into the veins of our over-intellectualized European music without rejuvenating it; but the older organism will instinctively reject what is of no use to it in it. The Western ideal is continuous organic thought. It has taken centuries to develop something of this kind in our music, and we may depend upon it that we are not going back now to the helpless reiteration of fragments that is the sure sign of all primitive music. But the "Scythian Suite" is profoundly interesting, as the "Sacre" is, not so much for what it achieves as for what it stands for and strives after.

The League of Composers' Concert

At the Klaw Theatre, on Sunday night, the League of Composers gave us a concert of modern works that turned out to be a very mixed grill. Some of it was chamber music; the rest was lethal chamber music. Head and shoulders above everything else in the program stood Stravinsky's concertino for string quartet. He has succeeded no better here than in some others of his later works in getting a perfect fusion of all the elements of his style. When he abandons himself to that desire for convulsive rhythmical effects that is a general obsession with him, his writing becomes angular and disjointed, and his harmony, in particular, acquires an arthritic stiffness. When he is not so self-conscious, he writes with admirable ease, fluency and roundness.

The sonata for violin and piano of the younger Tcherepnine is rather an infantile piece of work for that very clever young man; he has done much better things. Few of the other works amounted to very much; one can only record that there were a couple of "Assyrian Prayers" for tenor (Mr. Judson House) and chamber orchestra by Mr. Frederick Jacobi, a couple of Stravinsky songs, three songs by Castelnuovo-Tedesco (Mme. Delaunois), and a new work by one Fritz Klein, "Die Maschine" (for chamber orchestra), that was described as a satire on polytonality and dynamism. It proved to be as dull-witted an attempt at humor as Germany has ever sent us. It was not merely that one could not laugh with Herr Klein; one could not even laugh at him. There are at least a million students at the conservatoires who could do better than this.

Two "Fragments for Chamber Orchestra" by Honegger were interesting. The first, "L'Ombre," an expressive piece of writing, shows us the Honegger who is at heart a classic. The other piece added to the usual string and wind instruments four wine bottles, upon which a gentleman with a couple of little drumsticks did some fascinating things. It was the first time, for instance, that I have heard a bottle glissando. In the later stages of the composition, the player kept up a loud continuous tintinnabulation on his bottles. No explanation was given us of the title of the piece, "L'Homme et la Mer"; but it seemed to me the musical description of a scene in a restaurant. The band was playing quite nicely; but at one of the tables was a bibulous gentleman who, after emptying his four bottles, was still thirsty. The waitress,—probably her name was Lemare—was a long time answering his call; but he was determined to get another drink even if he had to keep on ringing that damn bell all night.

ERNEST NEWMAN.

THIS CLIPPING FROM

BOSTON, MASS.
TRANSCRIPT

DEC 1 1924

IN TWO CONCERTS NEW YORK HEARS MR. KOUSSEVITZKY

STIRRED AUDIENCES: PRAISEFUL REVIEWERS

Insight, Imagination, Control and Logic—The Temptation to Overdo—From Vivaldi to Skriabin—Weber, Debussy, Brahms as They Emerge from the Conductor's Hand—The Orchestra as He Uses It—The Bee Buzzes Anew

CONDUCTING at two concerts of the ~~Boston Symphony~~ Orchestra in New York, Mr. Koussevitzky was warmly received and favorably

was splendidly festal. The aerial procession has never been played here with such a masterly development of the long crescendo. [The Sun

Checks and Balances

Mr. Koussevitzky has two outstanding traits that make for vividness: he has a dramatizing imagination, and he has a passion for accentuation. Often—very often, indeed—this vividness of conception and of treatment produces results of the most memorable sort. We have never, for example, heard that marvelous effect in the middle of Debussy's "Fêtes," the sudden mysterious hushing of the music in preparation for the advance of the chimerical procession, more impressively achieved. And in moments like the incandescent climax of Skriabin's "Poem of Ecstasy" Mr. Koussevitzky puts over superbly what the music invites him to accomplish. But too often his passion for italicizing everything has unfortunate results. It seems difficult for Mr. Koussevitzky to allow the music to "breave natural," like the colored lady in the story. If the score calls for a piano passage, Mr. Koussevitzky turns it into a pianissimo that is barely audible. If Weber wishes us to hear the horns of Elfland faintly blowing, Mr. Koussevitzky

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ESTABLISHED 1881
From
Telegram
New York City

DEC 1 1924

Koussevitzky Again.

In the way of telltale music the program which ~~Serge Koussevitzky~~ undertook Saturday afternoon at the second Boston Symphony concert in Carnegie Hall offered only the fourth symphony of Brahms. This the newcomer chose to reserve for the last, leaving open the first half of the bill to four specimens of assorted Russian handicraft ranging from fairly good to very, very bad, and hardly calculated to search the recesses of a conductor's mind and spirit. The overture to Glinka's "Ruslan and Ludmilla" began the ceremonies, followed by Moussorgsky's "Khovantchina" prelude, and an orchestral scherzo called "The Flight of the Bumble Bee," from Rimsky-Korsakoff's "Tsar Saltan," paved the way for the "Scythian Suite" of that contemporary young flibbertigibbet, ~~Sergei Prokofieff~~, which has taken its time to reach this city. In Paris they hissed it a long while ago.

There was no indication this time that Mr. Koussevitzky endured at any moment the ravages of nerves. Always he appeared completely master of the situation, to say nothing of himself. He went about his business urbanely, very deliberately and managed all his effects with imperturbable shrewdness. He knew there was an audience in back of him as surely as he knew there was an orchestra in front of him. He has plenty, outwardly, to engage the

New York Telegram
Dec 1, 1924
"Koussevitzky Again
Continued.

fell grievously short in authenticity style and the poetry native to this music. It suffered from the conductor's disposition to stretch out phrase after phrase beyond the limits of its elasticity. It revealed unsparingly his lack of a perfectly graduated dynamic range, as well as his predilection for extremities of nuance. The passacaglia, most of all, Mr. Koussevitzky treated to a "reading" extraordinarily perverse and arbitrary, which not only diminished the potent drama of its pages, but, by its indefensible elongations of tempo, menaced the very continuity of its texture. In fine, the performance may have been essential Koussevitzky, but was assuredly not essentially Brahms. H. F. P.

THIS CLIPPING FROM
NEW YORK
POST

DEC 1 1924

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I cannot in the least explain,
  Nor do I hope to solve it.
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Why is it that my spirit hath
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Composers' Concert

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(Other Romeikes May Disappoint)

THIS CLIPPING FROM THE
NEW YORK
N. Y.
JOURNAL
ISSUE OF
DEC 1 1924

KOUSSEVITZKY AGAIN; THREE PIANISTS

Rachmaninoff, Bauer and Adela Verne Heard in Concerts Over the Week-End.

A little compendium of the development of Russian music, with Brahms as a kind of immense afterpiece, was the scheme of Serge Koussevitzky's second concert of the Boston Symphony Orchestra in Carnegie Hall. The audience on Saturday, as at this new conductor's debut, was as large as the place would hold and quite as indubitably impressed. He has now unmistakably convinced the musical element of the town that he is an intensely interesting batonier—an exceptionally spirited and composedly alert orchestra leader, a virile personality.

It may seem a bit supererogatory, after noting that much, to add that Mr. Koussevitzky is also a provocatively intelligent programme-builder; but the importance of this matter ought to be patent enough not to have it appear at all superfluous.

The programme of this second concert took one from Glinka through Moussorgsky, Rimsky-Korsakov and Serge Prokofieff, and whilst there was no great amount of the music of any of them except Mr. Prokofieff, there was enough to suggest the seed and efflorescence of that astonishing nineteenth century renaissance in Russian music and its tendencies to-day. Thereupon Mr. Koussevitzky turned to the German music of Brahms and, as we happen to believe, the finest and most completely representative Brahms—the passacaglia symphony, otherwise the Fourth.

Practically all of the Russian music was unfamiliar here, although it had already been played in Boston. (Thank the lord Mr. Koussevitzky believes in novelty). Glinka was represented by the well-known overture to "Rouslan and Ludmilla," but Moussorgsky, by the hitherto unplayed prelude to "Khovantchina," Rimsky by "The Flight of the Bee" from his opera, "Tzar Saltan," and Prokofieff, by his "Scythian" suite.

AN ORCHESTRAL ENCORE.

The Moussorgsky piece, which is intended to suggest sunrise brightening upon the Kremlin Square in Moscow, and does so with an astounding economy of means, is unmistakable Moussorgsky, and just as unmistakably a testimony to the help Rimsky-Korsakov's orchestrating hand was to him. Mr. Koussevitzky gave a lovely atmospheric performance of the prelude, as he did of the more obvious piece of Rimsky. The latter lasts but a couple of minutes, and is the sort of thing that a man like Rimsky could toss off without the least trouble in the world. It is a muted-string piece of suggestion, prettily conventional. Mr. Koussevitzky repeated it on what seemed to us very little persuasion.

Mr. Prokofieff received vastly more at Mr. Koussevitzky's hands than we think he deserved. For this "Scythian" suite of his seems to us fifth-rate or worse. Like some of the rest of his output, it sets up pretensions to a certain esoteric significance—a part of it, indeed, is supposed to be touched with a bit of extravagant eroticism—but this young composer has about as much subtlety in his musical make-up as a fried egg, so his "Scythian" suite is both superficial and utterly harmless. As a fact, this music, like everything else of Prokofieff's we have ever listened to, is nine-tenths imitation and one-tenth blah. In the present instance (and in spite of all Mr. Koussevitzky's efforts) the nine-tenths was a worn and dull copy of Stravinsky and the one-tenth was childish.

After the conductor left the Russians and plunged into the Brahms symphony we rather lost our enthusiasm. Not that it wasn't quite orthodox Brahms; it was—and that was the trouble with it. It was too orthodox. Its tempi were pretty much always correct and nearly always too evenly literal. Its accents were always impeccably in the right place and the music as a whole moved more or less impressively from beginning to end. But this is Brahms's song of exultant well-being, his triumphant but conservative credo, and unless exultance trembles on its lips, the thing remains superb but a little smug, and afflicts you with dissent, if not disbelief.

It seemed to us that Mr. Koussevitzky substituted, or in any case, offered sonority instead of fervor, meticulous plan instead of urge and surge: in short, fire without heat. So we didn't quite believe in his Brahms. We await his Beethoven—preferably the Seventh Symphony—with a good deal of curiosity.—
L. W.

THIS CLIPPING FROM
HARTFORD, CONN.
COURANT
DEC 1 1924

KOUSSEVITZSKY.

Pierre Monteux, French conductor of the Boston Symphony Orchestra has gone and the Russian, Serge Koussevitzsky rules in his stead: and the critical reviews of the orchestra's work under the new conductor pretty generally agree in according the crown of genius to him. That he has not yet had enough time with the orchestra to develop its powers along his own lines of interpretation is conceded, but an orchestra of the quality of the Boston organization can give any capable conductor good opportunity to show his powers even with comparatively few rehearsals. It may naturally be expected that as conductor and players get better acquainted finer playing and more delicate shades of interpretation will follow. In the meantime it is good to feel that the new conductor is likely to prove a most important figure in America's musical life.

It goes without saying that orchestral conductors ordinarily have been players in orchestras before taking up the responsibilities of conducting, although there are some outstanding exceptions to the rule. Walter Damrosch, dean of conductors in America, began as a conductor of opera full-fledged because of the death of his father; he was a thoroughly grounded musician, of course, and a pianist of marked attainments. And another pianist, Ossip Gabrilowitsch, has taken to conducting without actual experience in playing in an orchestra although of course he has had very long and ardous experience playing with orchestras under many different conductors. These are mere passing examples of the exceptions to the general rule of players in orchestras qualifying through that work for conductorships. Most of the men now lifting batons over orchestras the world over are players themselves —many of them violinists, some flutists, some 'cellists, but so far as any record at hand goes to show the new conductor of the Boston Symphony is the first double-bass virtuouso to become a leader.

There have been very few players of the unwieldy double-bass who have qualified in the ranks of the virtuousi, although of necessity — great orchestras demanding fine artists — there have been many not only capable but splended players of the largest of the viols. But in musical history few very outstanding players of the bass-viol have been known and it is said that Mr. Koussevitzsky belongs in this select company. He comes to America now, however, to do something greater and finer than playing on any one instrument however large and however and unusually difficult. He comes to play on many instruments as one; to make the minds and genius of many men interpret in the wonders of sound the genius of many other men, dead and living, as he is able to read their thoughts expressed on the printed scores. If he has genius himself (and it may safely be assumed that he has else he could not have reached his present position in the world of music) with the aid of his many players he will wonderfully sound, for those who can understand, the glorious music of one great instrument, the orchestra; his own ideas will go into the interpretations of the music he plays; his own deep studies will have their fruit in the renditions of the classics that he will offer.

Mr. Koussevitzsky has been made welcome; he has an orchestra of splendid history, of brilliant qualities, of great possibilities, at his command. He will find a people making up his audiences eager for the best that he and his men can give and expecting the best because they feel that the Boston Symphony Orchestra stands for the best in music.

THIS CLIPPING FROM
NEW YORK
Tribune
DEC 1 1924

Music—*By Lawrence Gilman*

New Music at the Boston Symphony Matinee and Elsewhere; Week-End Diversions

Mr. Koussevitzky put on his Saturday program, among other pieces, a work composed in 1914 and a work composed in 1884-'85. Most of the younger work had aged incredibly, but the older, which predated it by a generation, seemed lustier and more virile than ever—a thing superbly contemptuous of the passing of the years. This phenomenon, of course—this divine agelessness of the greatest art—is a familiar thing, and its profound mysteriousness and inexplicable wonder come upon us with renewed conviction only when they are set off against the pathetic mortality of those lesser works which, contemporaneous in quality as they may seem at their emergence, begin to die as soon as they are born.

* * *

The music of our own time to which we listened at Saturday's concert, and to which we owe these apparently melancholy but really heartening observations, was Prokofieff's "Scythian Suite." This work by the Russian ultra-modernist was composed in the first year of the war, and was produced in 1916 at Petrograd.

It is a pity that we have had to wait so long before knowing it; for, except for a few remarkable pages of the suite to which we shall refer later, this music has faded deplorably. We ourselves heard Mr. Koussevitzky play it in Paris in the spring of 1923, and it then sounded fresh, audacious, exhilaratingly original. We are now half older than we were "Scythian Suite" sounded urday at least twenty yea it did on that May eveni vitzky's concert in the House. Pages that at firs seemed daringly imagin didly wild and barbaric a musical transcript of times of that ancient rac who dwelt along the north Black Sea, sounded yester conventional.

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We have said above th most important qualific made in discussing th Suite." It should really two separate compositi quarters of it (the first, third movements) are the exceedingly clever young m whose audacities have now mere amenities of contemp cal intercourse. But one- —the fourth and last m the work of a youngster of genius. This finale of th Suite," in which Prokofie portray "The Glorious D the hero Lolly and the P the Sun," is an evocation sunrise—the miracle of through the savagely ecsta frenzied brains of sun-wor barians. It swept us off o we first heard it a year an and Saturday it took us o by its imaginative power and its blazing magnificence as music. Those piercing, exultant, hieratical trumpets, that cumulative radiance of the whole orchestra as the wild men chant their hymn to the dazzling god and the

tion of the cherished work. But Mr. Koussevitzky did nothing of the sort. He gave the symphony a reading which can fairly be called a "sane" one. That adjective is occasionally a synonym for "dull." It was not so in this case.

E, MONDAY, DECEMB

nother primitive impulse, sex, not because he was preoccupied with it, but because he needed it to explain abnormalities. I do not understand why he as been criticized for that. We all now there is a sex life."

Frankness for Inhibitions

Miss Grace Potter, a pupil of Freud n Vienna, later referred to the same spect. All culture and civilizations ave been built on repressions, she aid, and psycho-analysis has no quarel with repression, provided inhibions are understood and treated ankly.

Asserting a thesis that are is a renerative agency, Miss Potter said at all art is a striving to "reinstate e harmony the artist knew before rth." Consciousness breaks up preatal harmonies, she added. Artists do ot know what they are doing, said iss Potter.

In closing his argument for Freud-

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BURGIN CONDUCTS SYMPHONY CONCERT

Koussevitzky Ill With Severe Cold

Serge Koussevitzky is suffering from a hard cold caught in New York, so Richard Burgin, concertmaster of the Boston Symphony, conducted the first of the five extra Monday evening Symphony concerts, last night.

The soloist, Dusolina Giannini, who sang for the first time in Boston, proved the most admirable new singer heard here in many years. Wary reviewers whose swans in the past have sometimes turned out to be geese usually avoid prophecies, yet one ventures the assertion that Miss Giannini will be numbered among the two or three greatest singers of her generation. She has a marvellous voice, and, what is more remarkable, she uses it like a great musician.

Mr Koussevitzky's illness is not regarded as serious. He felt ill during the Saturday concert in New York, so delayed his return to Boston until Sunday night. Yesterday morning he hoped to take the rehearsal for last night's concert, but was unable to do so. Up until 5 in the afternoon he expected to conduct last night, but his physician advised against it. Unless unexpected complications develop, Koussevitsky will conduct the regular concerts this week Friday and Saturday.

Last night's audience was, of course, greatly disappointed at not hearing Koussevitzky. Mr Burgin's capable conducting and the competent response to it by the orchestra made some amends. It would be unfair to judge Mr Burgin as a conductor under the circumstances. He naturally carried through Koussevitzky's interpretations of the music on the program, all of it recently played more than once under Koussevitzky. There was evidence, especially in Beethoven's C minor Symphony, that Mr Burgin would prove a conductor with individuality and energy if heard when he had had the usual time for rehearsal and preparation.

Honegger's locomotive piece, "Pacific, 231," made an even deeper impression than at the first Boston performance last October. It is no more "stunt," but finely wrought music with plenty of emotional intensity. The composer has not tried to picture an actual locomotive, he has written a rhapsody.

Dusalina Giannini was born in Philadelhpia of Italian parents less than 25 years ago. She has studied with Mme Sembrich. New York and London reviewers have praised her in the highest terms. She is now a member of the Metropolitan Opera Company. Her voice is as beautiful as any since Melba. It has warmth and resonance, yet perfect clarity and purity of quality. At climaxes there is a thrilling volume of tone, but Miss Giannini knows better than to overwork her voice.

She chose for her Boston debut one of the most difficult airs in the entire concert repertory, "Ocean, Thou Mighty Monster," from Weber's "Oberon." She not only sang it with ease and authority of style, she felt and rendered the tumult of conflicting emotions in the heroine's breast in the opera. Miss Giannini is to be heard here as soloist with the Harvard Glee Club in February.

P. R.

THIS CLIPPING FROM
BOSTON, MASS.
HERALD
DEC 2 1924

KOUSSEVITZKY ILL IN JAMAICA PLAIN HOME

Caught Cold on New York Trip—Hopes to Be Out Soon

Serge Koussevitzky, the new conductor of the Boston Symphony Orchestra, was prevented by a slight illness from conducting the performance of that organization at Symphony hall last night. He contracted a cold on the first trip of the season of the orchestra to New York last week and now has an inflamed throat. According to Mme. Koussevitzky, speaking from the home at 122 Pond street, Jamaica Plain, the conductor's physician ordered him to stay in the house for a day or two. He will conduct the performances on Thursday and Friday of this week.

THIS CLIPPING FROM
BOSTON, MASS.
HERALD
DEC 3 1924

Koussevitzky Arrives

(From the N. Y. World)

The consensus seems to be that Serge Alexandrovitch Koussevitzky, new conductor of the Boston Symphony orchestra, is as great as he had been declared to be. For this we may be thankful. The leadership of the Boston orchestra, or any of our great orchestras, is in many ways more important than the presidency of one of our universities. Too often we have seen great orchestras fall into the hands of some absurd little fellow more fit for matinee acting than interpretation of music. The new conductor was evidently at some pains to correct an impression that he was sensational, and in this he was wise, if he has ever had a leaning in that direction. The American public has acquired a keen eye for the musical grandstander, and theatricality is no longer a virtue. The Boston orchestra has suffered lamentable vicissitudes since the departure of Muck, although Monteux did heroic service toward rebuilding it. If the new conductor can pick up the reins where Monteux left off and attain to still higher ground he will have done us an inestimable service.

CONCERT-CHRONICLE

Changed Programs Trans Dec 2

SINCE Mr. Koussevitzky's illness has shortened the time for rehearsals, the programs for the pending Symphony Concerts in Boston and Cambridge this week have been modified accordingly. At Sanders Theater on Thursday evening the orchestra will be heard in the Prelude to Wagner's opera, "Die Meistersinger"; Mozart's Symphony in G minor; Honegger's "locomotive-piece"; Sibelius's tone-poems, "Finlandia" and "The Swan of Tuonela"; Chaikovsky's Fantasia, "Romeo and Juliet." For the concerts at Symphony Hall on Friday afternoon and Saturday evening, the program now stands:

Prelude to the Opera, "Penelope" .... Fauré
Elegy for Violoncello and Orchestra .... Fauré
Suite, No. 1 from "Daphnis and Chloe" . Ravel
Symphony, No. 3, "Eroica" .... Beethoven

It is expected that Mr. Koussevitzky will conduct at the concerts in Boston. In Cambridge he will not conduct. Mr. Burgin will be substitute.

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BOSTON, MASS.
TRANSCRIPT

DEC 4 1924

PROPER PRECAUTION: CENTURIES SPANNED: STUDENT ORCHESTRA

EMERGENCY, CONSEQUENCES AND A LESSON

The Need of an Assistant-Conductor for the Symphony Concerts—Old Music to New Pleasure — Mr. Martino's Eighteenth-Century Pieces — The Harvard Orchestra Not Too Evenly

FORTUNATELY, Mr. Koussevitzky has thrown off the illness that, for a day or two, threatened to disable him. If he conducts at Symphony Hall on Friday and Saturday, as he now expects to do, he will have missed only two concerts in the schedule of the Symphony Orchestra—one in Boston last Monday, one in Cambridge this evening. Even so, his brief sickness was enough to throw out of running gear a delicate and often overloaded machine. There was no assistant-conductor to lead in Mr. Koussevitzky's stead. Therefore Mr. Burgin, next in rank, as concert-master, in the orchestral hierarchy, went through the motions last Monday at Symphony Hall, as he will this evening—with more freedom and confidence—in Sanders Theater. To accord with the change in conductors, the program for the concert in Cambridge was materially altered. Since Mr. Koussevitzky was unable to hold the usual rehearsals, the program for the concerts in Boston also underwent revision; while into the future receded pieces that the conductor had in mind for immediate performance—Ravel's orchestral version of "Alborada del Gracioso"; Skriabin's "Divine Poem"; Stravinsky's long anticipated "Song of the Nightingale."

Had Mr. Koussevitzky been disabled for a week, a fortnight, a month, the whole scheme and the whole schedule of concerts by the Symphony Orchestra, at home and abroad, would have been thrown into dire confusion. Moreover, it is not the music as music or the orchestra as orchestra that now sells every seat on every occasion in every city. It is the presence, the renown, the genius of Mr. Koussevitzky, in play upon the imagination of the public. He is not rugged of body—and the climate of New England and New York in winter and spring is hard to bear. He has not the tranquil temperament that carried Mr. Monteux through five years of concerts—and not one missed. The peculiar virtue of Mr. Koussevitzky is his ceaseless nervous energy. To release it over a schedule of a hundred-odd concerts is to be ever on the verge of overwork.

In these circumstances, the trustees and the managers of the Symphony Orchestra might reasonably and immediately consider the development or the engagement of an assistant-conductor. Whether there are men of promise as such within the ranks of the band, an outsider may not easily say. In Dr. Muck's time it contained a serviceable substitute not ill received. Possibly a passable remplaçant now sits under Mr. Koussevitzky. Certainly by the evidence of Monday, he is not Mr. Richard Burgin, able concert-master though the violinist be. If the orchestra yields no promising aspirant, then an assistant-conductor should be sought elsewhere. There are young Americans ambitious of such a job for entrance to a career, who would profit much by work under Mr. Koussevitzky. There are young or middle-aged Europeans who would cut a caper at the opportunity. No doubt Mr Koussevitzky himself would have suggestions, even choices. It would, indeed, be his right to choose. True, an assistant-conductor would add another salary to the treasury; but that salary would be only additional price paid for Mr. Koussevitzky—and security. It is the custom to say that he and the Boston Symphony Orchestra are, for the while, inseparable. If so, then an assistant-conductor is the means wherewith to seal the bond. H. T. P.

of Saggione, rippling and bright-textured after three hundred years. Forthwith and wisely Mr. Martini passed to stouter-bodied, ampler-throated, warmer-blooded composers. Again a Concerto Grosso of Corelli gained that striding counterpoint, that breadth of phrase and period, that stringy resonance, that zest of progress and creation which are the passion and the power of much eighteenth-century music, be the composer major or minor. Piquant to hear was Tartini, mating and parting his singing violins and piping flutes through a "Pastoral Suite." Discovery, indeed, was a certain J. Neubauer, dateless somewhere in the seventeenth century, who could shape a Suite of Dances in clean, full contours; sustain and vary rhythms; court in those early days an audible richness of harmony and sonority of voice. There were forerunners of Bach say the history-books.

So was Mr. Martino fortunate in his choice of numbers, avoiding the merely archaic, harping not too much upon charm and quaintness, preferring vigor to elegance wherever it was to be had, neither surfeiting nor starving an audience to other musics accustomed. He bettered also the playing of the pieces; remembering Mr. Koussevitky's breadths and warmths, curving line more flexibly, heeding euphonies more sensitively. His orchestra, too, gave him back a more transparent, crisp and resilient tone. Less fortunate were conductor and audience in the assisting singers. With the best will in the world, Miss Doris Emerson sang two airs from "Figaro's Wedding"; but the manifold and artful Mozart is not for her monotonous and relatively artless song. The luscious periods of Handel evaded her dry tones; but she came nearer to the simpler, fresher graces of Purcell. Of course, Mr. Fornari was at ease and humorsome in two patter-airs out of a homely opera by Galuppi; but his tones are as flavorless musically as they were in his days in the theater. Next time, moreover, Mr. Martino should enlarge his wind-choir. Only flutes last evening diversified the too persistent strings. H. T. P.

THIS CLIPPING FROM THE
INDIANAPOLIS
IND.
TIMES

DEC 5 1924

In New York

By JAMES W. DEAN

NEW YORK, Dec. 5.—A battle of batons is on in Gotham. Serge Koussevitsky, new conductor of the Boston Symphony, is threatening the crown of Leopold Stokowski as the idol of the fair ladies who make orchestra music profitable.

Stokowski and his Philadelphia Orchestra for several years have held front place with New York's music lovers, especially the ladies. The Boston orchestra has been pretty much out of the social picture here since Dr. Karl Muck became a war prisoner.

But Koussevitsky is a tall, slim, handsome man and an impeccable dresser. In that respect he is much like Stokowski. And those who have followed the career of Stokowski since his Cincinnati days will tell you that his subjugation of audiences has been brought about as much by his appearance as by his musicianship.

New York has its own great conductors—Mengelburg, Van Hoogstraten, Hadley, Furtwangler and Igor Stravinsky, the composer, with the Philharmonic, and Damrosch, Bruno Walter and Vladimir Golschman with the Symphony. However, the battle for the pinnacle of public favor seems to rest between the visitors, Stokowski and Koussevitsky And may the better pair of spats win!

Jewish
Tribune
Dec. 5

of New York.

Boston Symphony Orchestra

The New York debut of Serge Kussevitzky, at the head of the famous Boston Orchestra, proved the most interesting event of the new music season.

The new conductor has a prepossessing appearance—a mobile face, and that indefinable quality, generally known as personality.

Mr. Kussevitzky chose for his program a Vivaldi Concerto for organ, arranged by Siloti, Weber's ''Oberon'' overture, Debussy's two familiar nocturnes, (Nuages and Fetes) Honnegger's ''Pacific 231'' and as the *piece de resistance*, Scriabin's ''Poem de l'Extase.''

The Saturday afternoon concert embraced Glinka's delightful ''Ruslan and Ludmilla'' overture, Moussorgsky's overture to ''Khovantchina,'' Rimsky-Korsakoff's ''Flight of the Bumble Bee,'' (repeated, a rare occurrence at a Boston concert) Prokofieff's ''Scythian Suite'' (first time in New York), and as a balm to the classicists — Brahms's Fourth Symphony.

The Vivaldi Concerto served to show the ingratiating qualities of Orchestra and conductor. The timbre of each of the string sections was brought out with distinctness and delicacy, and the slow movement in particular was played with extraordinary finesse. The opening horn-solo in the ''Oberon'' Overture was admirably restrained, perhaps too much so for the size of the hall. Honnegger's locomotive had an expert engineer to guide it, and the ecstasies of Scriabin were never proclaimed as thrillingly as on this occasion.

Mr. Kussevitsky was generous, if somewhat novel, in his first New York programs. There was indeed more novelty compressed into these two concerts, than one is accustomed to hear in the course of a season, by some of our more conservative orchestras. The climax of the Saturday afternoon concert was the stupendous playing of the Prokofieff Suite. This is barbarous music, uneven, but of unmistakable genius!

Brahms's Fourth Symphony showed Mr. Kussevitsky in a more sober mood. There was color as well as animation in the playing of the Symphony, without a hint of forced or exaggerated effects.

The seven lean years of the Boston Symphony are over! A true leader has come, and he has come to stay!

NEW YORK
ESTABLISHED 1881
From
Telegram
New York City

DEC 5 1924

The Orchestras.

Walter Damrosch devoted yesterday afternoon's New York Symphony program at Carnegie Hall to Wagner and Moussorgsky, beginning with the scherzo of the symphony in C major which Wagner wrote in 1832. One might assume that conductors, weary of the sempiternal round of Wagnerian concert fragments, would occasionally find an excuse for bringing forward this youthful work which, if not the Wagner of "Lohengrin" or "Tristan," is still healthy and interesting music, showing what a vigorous grasp of instrumentation and symphonic form the composer had gained by nineteen. But since Mr. Damrosch played the entire symphony thirteen years ago no one had bothered about it.

Listening yesterday to this fresh, if Beethovenian page, one regretted that the conductor had not found it expedient to perform the remaining movements (or, at least, the andante—best of the four) even at the temporary cost of the "Good Friday Spell" and the "Meistersinger" overture. Certainly the symphony would inject an agreeable variety into Wagnerian programs hereabouts, as would also the "Columbus" and "Rule Britannia" overtures, or even the despised "Centennial March."

Mischa Mischakoff contributed a performance rich in sentimental palpitations of the "Good Friday" music, transformed into a kind of violin concerto. Mr. Damrosch has often played this questionable version to make a concertmaster's holiday. A more profitable feature was the tasteful and intelligent delivery of Sachs' second act monologue by that excellent artist, Fraser Gange. Mr. Gange was likewise occupied in the Moussorgsky novelty of the occasion. It is a spirited and ingeniously humorous parody upon certain contemporaries of the composer called "The Peep Show." Stassow suggested the idea of the caricature which Moussorgsky carried out to the delight of his intimates.

Written for barytone and piano (Sir Henry Wood attended to the present orchestration) Moussorgsky made merry over individuals in his path more literally and with greater freedom of travesty than Elgar in his "Enigma." There is no enigma in the way the composer of "Boris" holds the mirror up to the pedantic head of the Petersburg Conservatory to the sounds of "See the Conquering Hero Comes," to "Fiff"—Theophile—Tolstoi, who gushed over Adelina Patti in a kind of pseudo, "Se Saran Rose"; to the Teutonized composer Serov, who is smitten on his entrance with a theme of his own, or to the Grand Duchess Helena Pavlovna, who is the subject of a thunderous invocation. It is all capital fooling, though brevity is not the soul of its wit.

The concert ended with the "Pictures from an Exhibition," scored by one Leonidas Leonardi. Mr. Koussevitzky is also going to exhibit these pictures, though scored by Ravel. Whoever the scorer, some of us will continue to prefer them in their original piano vesture.

The evening's Philharmonic concert in the same hall offered a program containing Brahms' "Tragic" overture, Beethoven's violin concerto played by Concertmaster Scipione Guidi, Loeffler's "La Bonne Chanson" and the "Tristan" prelude and "Love-Death." Mr. Van Hoogstraaten's performance of the austerely splendid overture of Brahms commended itself by the keenness of its rhythmic outlines. And the conductor may be duly thanked for taking thought of Charles Martin Loeffler. "La Bonne Chanson" is over twenty years old. It falls short of the "Pagan Poem" and in some ways even of its companion piece, "La Villanelle du Diable." Yet time has not sapped its delicate flavor.

Mr. Guidi's performance of the concerto appealed by its straightforward and musicianly qualities. H. F. P.

THIS CLIPPING FROM
BOSTON, MASS.
TRANSCRIPT

DEC 5 1924

CONCERT-CHRONICLE

Carrying On

MR. KOUSSEVITZKY'S illness again preventing him from appearing on the conductor's stand of the Symphony Orchestra, Mr. Burgin substituted at the concert last evening in Sanders Theater, Cambridge. Only the Mozart G minor Symphony (K. 550) of the original program remained, and in place of Debussy, Rimsky-Korsakov, and the Scythian Suite of Prokoviev, stood Wagner, Honegger, Sibelius, and Chaikovsky. Substituting in like-fashion last Monday, Mr. Burgin in his conducting followed close on the heels of Mr. Koussevitzky with apparently dubious results. Not so last evening. Independent, determining his own reading, he performed creditably, even notably, and on many occasions produced a more straightforward and foursquare interpretation of measure on measure than Mr. Koussevitzky's. While the latter is laying so carefully and with such attention the blocks in his marvellous rhythmic structure, guarding his tempo with a jealous eye, the more delicate tones—not the tonal masses—are often dimmed or partly obscured. Should Mr. Burgin seek rashly to solve the Koussevitzky enigma, disaster would be imminent; it is not his way, as concert-master, soloist, chamber-musician or conductor. What temptation there must have been to tackle Wagner's prelude to "Die Meistersinger" in the manner of the Russian leader, Wagner as the great blazing sunburst! But temptation was done with, and Mr. Burgin took his Wagner in his own way, nor laid lamina upon lamina of brass, nor sharpened great peaks in his rhythm. Beating a regular, moderate (sometimes monotonous) course, he sought for tone individually rather than massed, and for symmetry and balance more than accentuation and sudden effect. In such respects he was close to Mr. Monteux and the even-tempered conductor. Wagner sang, it did not thunder; it shone, never glittered or flashed.

That over (and reason for gratification in a crowded Sanders, early-filled), a new curiosity awakened with respect to Mozart. Here again Mr. Burgin, more confident and surer of himself, followed his own ideas. From the beginning his tempo was a bit fast, lending a whimsical air to passages of deeper intent; but his ear was still for symmetry and his vision broad. No warped or strangled Mozart this, but open, free, with the spirit of largesse upon it. Was not the melody of the Allegro extraordinarily sharp and clear, was not the quiet and pacific character of the Andante preserved, were not flute and woodwinds of the Minuetto-Trio warm and breathless in delight? By ranging his instruments with more equality in values than a virtuoso would accord them, Mr. Burgin's Mozart—and indeed his other pieces as well—filled with what appeared new interest. The very relief from marked and intended accents implied others.

Honegger's "Pacific 231," the locomotive in music, which has earlier been greeted with mingled enjoyment and disgust, aroused palpable enthusiasm, or at least curiosity, in its initial and early sounds. The cheerful conception of a vast, panting boiler with all its associated mechanical noises resolves into an original pattern, rich in vibrant on the strings and double basses. But thereafter, the great mogul finally accelerated to a judicious speed, the composition loses for a space its power as program music, nor can it fall back in turn on the beauty of its substance, for there is very little of it. First of all, did not M. Honegger, lover of engines as we believe him to be, miss a trick when his Pacific snorts out of the station? All good locomotives in the act of getting under weigh spin their driving wheels: signal for a flutter on the strings. Second, during that head-long imaginary journey the tempo should certainly not waver. The music (sic) periodically wears itself out, leaping forward in fine frenzy of cacophonous joy. A great grinding of brakes, relentless decrescendo, and the piece is halted. All rather interesting but not the last word. Somebody some day will transcribe the airplane or merriment of the roller-coaster into notes and bars more respectable than this; but Mr. Koussevitzky's dynamic power can do more for Honegger's rhythm than can his understudy.

Sibelius and Chaikovsky, new matter for Mr. Burgin, found him in sympathetic mood. The former's "Finlandia," perhaps a it, tedious at first, quickened and expanded under his direction. Harmonies abound in it, and its energy grows with the pages. More lovely in detached and simple wonder, Sibelius's "The Swan of Tounela," filled the air with melodies caught in Elysian fields or under the spell of pipers long familiar to the Arabian Nights. Mr. Speyer, in a scattering of notes, made the oboe plaintive or impassioned. He was repeatedly applauded. Chaikovsky's Overture-Fantasia, "Romeo and Juliet," sonorus, frenzied, or deathly still, cannot lose the appearance of turning Shakespeare's tragedy inside out. Mr. Burgin sought for the dramatic quality but did not achieve the towering height nor the sublimity of depth which is there. Brass and percussion, eager and calcitrant, venture early into the music, taking with the love theme the gradual steps to tragedy and that final flare of notes which is the winding-sheet of tragedy. D. McC.

THIS CLIPPING FROM
BROOKLYN, N. Y.
EAGLE
DEC 5 1924

MUSIC OF THE DAY

DURING the late summer, before orchestras emerged from seclusion for the rigors of the season, it was bruited about that Mr. Koussewitsky, when he visited New York with the Boston Symphony, would present the Ravel orchestration of Moussorgsky's "Pictures from an Exposition." Perhaps the truth of this rumor will yet be demonstrated, but in the meantime Walter Damrosch has stolen a little march on his Russian confrere and has given us Moussorgsky's pieces in an arrangement by Leonidas Leonardi.

The premiere took place at yesterday's matinee of the Symphony Society. The rare delicacy which Mr. Damrosch exercises in his relations with other conductors was never more strikingly evident. For surely he could only have played this suite in order to prepare us for the Ravel arrangement, which by comparison is an original masterpiece. Leonardi's hand is heavy, and his sense of orchestral timbre not particularly acute. One felt that he used a great many instruments to produce a very small effect. There was much noise, but no play of color, neither contrast nor charm.

Moussorgsky's music itself is delightful. The suite of ten pieces (Mr. Damrosch, in a moment of contrition, omitted three) was composed at the inspiration of pictures by the architect V. Hartmann, a friend of Moussorgsky. There is little in them reminiscent of the profundity of "Boris" or the analytical feeling so apparent in the songs, but there is a great deal more than a mere cleverness with notes. "The Musician Peep Show," a long song with orchestral accompaniment, was sung by Fraser Gange. Like most great artists, Moussorgsky had a lighter side, and in this piece he parodied the critics of his day. It is witty, sharp, but it is, after all, a joke. Mr. Gange acquitted himself well—the drolleries of the Peep Show were more within his limits than Hans Sach's monologue from the second act of "Meistersinger," which Mr. Damrosch included on the first half of his program.

The Scherzo from the C major Symphony, the "Meistersinger" Overture, the March of the Knights and the Good Friday Spell from "Parsifal" completed the program. The Good Friday music was arranged as a violin solo, played by Mischa Mishakoff, concert meister of the orchestra. Mr. Damrosch, in his Wagner, was uniformly uninspiring. The Overture was a thing of unexciting sonorities—heavy paced, unelegant.

Transcript
Dec 6

CONCERTS NEXT WEEK

Orchestras

TO the Symphony Concerts of next week will come, for the first times this season, an "assisting artist"—Alexander Borovsky—Russian and Parisian pianist briefly and brilliantly heard in New York a year and more ago. He will play the solo-part in Prokoviev's Third Concerto for Piano and Orchestra, as yet unknown in America. If report go truly the music is objective, vivid, dry and biting—qu[illegible] half way. For the remainder of the program Mr. Koussevitzky proposes familiar pieces: Respighi's arrangement of three ancient Italian dances, already heard here from both Mr. Toscanini and Mr. Monteux; the Symphony of Schumann in D minor; Strauss's tone-poem, "Till Eulenspiegel." The Symphony should reassure those who believe Mr. Koussevitzky indifferent to the romantic German composers; while by the sign of "Till," the orchestra [illegible] its lost clarinet in A-flat.

CONCERT-CALENDAR

SUNDAY afternoon, Dec. 14, in Symphony Hall, a concert by the Symphony Orchestra for the increase of its deserving and ever-needful Pension Fund. Mr. Koussevitzky will conduct a band at the top of its bent; while for the first time, since his coming to America, he will be heard in the music of Chaikovsky. None other will stand on the program. The Fifth Symphony, the Fantasia, "Francesca da Rimini" and the Serenade for Strings are the chosen pieces.

Transcript
Dec. 6

Symphony

RECUPERATION, COMMEMORATION, TRANSFIGURATION

MR. KOUSSEVITZY AGAIN IN FULL FLOOD

Tribute to the Dead Faure in a Grave and Noble Prelude, a Graceful and Sighing Elegy—Ravel in the Full Panoply of Subtlety and Suggestion — Beethoven's "Eroica Symphony" as Genius Sets It a-Striding and Aglow

AS the perversities of chance would have it, the Symphony Concert of yesterday was the more interesting for the illness that, earlier in the week, disabled Mr. Koussevitzky. Since it reduced him to a minimum of rehearsals, he was constrained to put by Skriabin's "Divine Poem," announced as final item. Now, whatever the merit of the Russian's pages—and this is not the time or the place to renew that embittered debate—two of his tone-poems within two months tend to excess. Last October Mr. Koussevitzky ended the first concerts with the "Poem of Ecstasy." He purposed to end the seventh pair, in December, with the "Divine Poem." No doubt, he would have made the second piece as exciting as he had made the first; but since Skriabin remains Skriabin, especially in American ears, not a few were content with the excitement deferred. Moreover, Beethoven's "Eroica Symphony," in a version that veritably re-animated and re-created the music, was thrice ample compensation.

Mr. Koussevitzky had designed the concert as tribute to the memory of Gabriel Fauré, oldest and most widely esteemed of French composers, dead last month in Paris. Ravel happens to be Fauré's renowned pupil. Accordingly, the conductor set on the program Ravel's orchestral version of his own piano-piece, "Alborada del Gracioso." It is scored in sophisticated, meticulous fashion. Disabled over three days, Mr. Koussevitzky had no time to prepare the orchestra in it. Therefore, it gave place to the First Suite that Ravel drew from his ballet, "Daphnis and Chloe," more familiar and less tricksome music. Fauré's two pieces—the Prelude to the opera, "Penelope" and the Elegy for Violoncello and Orchestra—were obviously not to be discarded. In one short day Mr. Koussevitzky prepared these numbers; added to them Ravel's Suite and Beethoven's Symphony; brought all four on Friday to signal performance. In emergency in America, it is useful to have been wandering conductor in Europe. There a Koussevitzky, a Weingartner, a Mengelberg, must often be content on his travels with a single rehearsal for an exacting concert. Given the orchestra, they learn to make the most of that brief preparation.

It is not easy to commemorate Fauré in a symphony concert. He wrote relatively little for orchestra; while that little seldom exemplifies his more characteristic veins. Chamber-music more enkindled and disclosed him, and he were best honored, in these days of mourning, by a program chosen from his sonatas, quartets, quintets and songs. Indeed, his music for the stage oftenest makes way into orchestral concerts, though it hardly abounds in detachable pieces. Possibly Mr. Koussevitzky dismissed as hackneyed the Suite from Fauré's incidental music to Maeterlinck's play, "Pelléas and Mélisande." Anyhow, he chose for commemorative performance the Prelude to the master's best-esteemed opera, "Penelope," and the orchestral version of the Elegy for Violoncello. Five years ago, the inestimable Rabaud muddled through the Prelude at a pair of Symphony Concerts. Until yesterday the Elegy was new to them.

"Penelope" is music-drama of the return of Ulysses to home and country; of the wifely faith that Penelope kept against The Suitors, wasting the substance of her lord; of the swineherd's recognition, of the test with the hero's bow, of his vengeance upon those that had threatened his honor and defiled his house. Fauré conceived the opera almost as Grecian relief made animate and articulate upon a twentieth-century stage. That is to say, he wrote the music in chaste and sensitive line, with subtle inflections, suffused coloring, reticent emotion. With the outward shows of the operatic theater he was little concerned. Of the inner and spiritual states of his personages he would imply much. Racine-like, he would write, in the twentieth-century, French music-drama.

In the Prelude of yesterday passed hints of these quests attempted and achieved. It unfolds in grave and noble lines, neither rigid with austerities nor relaxed into softness. The motiv of Ulysses, the motiv of Penelope, fall upon the ear like contrasted couplets of Racine; while adroitly, delicately and ric[illegible] the poet of tones and the poet of wo[illegible] clothe them, each in imagery of h[illegible] progress

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Post
Dec 6

SYMPHONY CONDUCTOR RECOVERED

Koussevitzky Forced to Change List of Pieces

BY WARREN STOREY SMITH

Like the best laid plans, the most carefully arranged programmes may now and then come to grief.

Although, happily, Mr. Koussevitzky had sufficiently recovered from his recent illness to lead the Symphony Orchestra at the concert of yesterday afternoon, he had been able to attend but one rehearsal—that of Thursday morning. Hence the novel music planned for this programme in tribute to the memory of Gabriel Faure — Locatelli's "Funeral Symphony" and Ravel's Alborada del Gracioso"—must needs be laid aside, and under the circumstances it was also deemed expedient to replace Scriabin's "Divine Poem" with the "Eroica" Symphony of Beethoven.

BEDETTI PLAYS ELEGY

Yet with all these changes the programme still served, and appropriately enough, as memorial to Faure. At its head stood that composer's Prelude to the opera "Penelope," and the Elegy for Violoncello and Orchestra, with Mr. Bedetti for the soloist. As Faure's foremost pupil, Maurice Raval was still represented, but by the first series of excerpts from his ballet "Daphnis and Chloe." And the "Eroica," in which Beethoven wrote the noblest of all funeral marches, was wholly in place as final number.

Not by any orchestral concert, however, might Faure the composer be most fittingly remembered, for that distinguished and lamented musician wrote no symphonic music of the first importance. Although hardly practicable, it would then have been kinder to his memory to have brought to performance certain of his exquisite, harmonically sensitive songs and one or another of his chamber-pieces. For it was in those two fields of composition that Faure performed his work of genuine consequence.

Comes Down to Beethoven

Granting to it a certain grave beauty and a few arresting measures, the Prelude to "Penelope" is a piece all but dull. Nor is the Elegy much more than a superior sort of salon-music.

Of Ravel's Suite, furthermore, it can only be said that in interest it falls far below the second group of pieces drawn from the same ballet. The Nocturne and the Interlude seem relatively colorless, while the "Danse Guerriere" in no wise compares with the superb Bacchanale that closes the second Suite.

In the "Eroica," then, lay the real interest of this concert, and doubly grateful to hear was this mighty music after that which went before it. How far Mr. Koussevitzky had been able, in his one rehearsal, to work his will upon the orchestra may not safely be said. But at least yesterday's performance was one of uncommon eloquence, and incidentally it was one wholly free of the "liberties" of interpretation that made Mr. Koussevitzky's astounding version of the Fifth Symphony the subject of heated debate.

The purist might object, to be sure, to the adding of five more horns to Beethoven's three in moments of climax, but the effect thus gained was singularly impressive. And it should be noted that Mr. Koussevitzky's fine sense of tonal values forbade his doubling of the horns in the fanfares of the Scherzo, a procedure to which many another conductor has resorted.

As with the G minor symphony of Mozart, Mr. Koussevitzky gave the "Eroica" a respectful reading, yet one in which not a whit of its essential greatness was lost. Although the first movement, taken at the pace Beethoven surely intended when over it he wrote "Allegro con brio," was compellingly rhythmed, no expressive detail was slighted. The funeral march had due pathos and power and withal a noble dignity, while the finale was, as too often it is not, the fitting crown to the whole.

On his initial appearance yesterday, Mr. Koussevitzky was welcomed by the audience with an unusual and emphatic cordiality, and there was warm applause for Mr. Bedetti's portion in the Elegy. But of the music of the afternoon, only the symphony provoked enthusiasm, a verdict from which there may be no dissenting.

Dec. 6

THE BOSTON HERALD, SA

7TH CONCERT BY SYMPHONY

Koussevitzky Gives Program in Memory of Gabriel Faure

PERFORMANCE IS FULL OF INTEREST

By PHILIP HALE

The seventh concert of the Boston Symphony Orchestra, Mr. Koussevitzky, conductor, took place yesterday afternoon in Symphony hall.

Mr. Koussevitzky had arranged the following program in memory of Gabriel Faure, who died at Passy on Nov. 4: Locatelli's Funeral Symphony, Paure's overture to "Penelope and Elegy for violoncello and orchestra, Ravel's "Alborada del Gracioso" and Scriabin's "Divine Poem," but Mr. Koussevitzy's sickness and the consequent lack of rehearsal necessitated a change.

The program finally arranged and followed yesterday comprised these compositions: Faure, Overture to "Penelope" and "Elegy"; Ravel, Orchestral Fragments (first series) from "Daphnis and Chloe"; Beethoven, "Eroica" Symphony. That accomplished artist, Mr. Bedetti, played the violoncello solo in the "Elegy."

There was good reason for paying this tribute to Gabriel Faure, although he was not conspicuous as a writer of symphonic music for orchestra. He wrote a symphony but it was not published, though it was performed at a Cologne concert at Paris in 1885. A critic then wrote that "two of the three movements pleased, but the finale was "composed, without any precise musical idea, even the instrumentation lacked color." He added, "We advise the young composer to revise the whole of this movement before presenting the symphony again to the public" "Young Composer." Faure was then 40 years old, a mere child if Bernard Shaw's Sallie Hovey's extension of the age alloted to man by Moses in the Psalm attributed to him is to be considered seriously and accepted by those who would not dread being Struldbrugs, the unhappy immortals seen by Capt. Lemuel Gulliver in the Kingdom of Luggnagg.

Faure has been represented at the Symphony concerts by his exquisite music for "Pelleas and Melisande," incidental music to "Shylock," a French version of "The Merchant of Venice" and the overture to "Penelope"—all music for the stage. His Ballade for piano and orchestra, his Allegro Symphonique; the Pavane and "La Sicilienne" have been ignored, perhaps with good reason, for they are not numbered among his important works even by the warmest admirers in his own country.

The true talent, one might say genius, of Faure is clearly revealed in his songs and chamber music. They are the work of a singularly sensitive composer, who, with Verlaine, valued the nuance more than the color. He is not a man for the crowd; he demands sensitive, poetic hearers, though his works have the clarity that is the glory of the best French literature and music. Though in a way a dreamer, his technic was not vague, not experimental. An admirer of Saint-Saens and his close friend, unlike him he was generously disposed toward the men of the younger school. He taught them, he encouraged them, though he probably smiled at the vagaries of those who put their trust in polytonality and wrote for the sake of making the bourgeois sit up. As a teacher he exerted a deep and beneficent influence not only for his own country, but for the whole musical world. His name will live long as the composer of some of the most beautiful songs in musical literature, of chamber music of a fine distinction, and as the teacher of musicians, who without aping his style—and Faure of all men possessed style—are true to his high standard, his poetic idealism, his purity of taste.

It was natural, then, that Ravel's name should be on this memorial program, for Ravel was a favorite pupil of Faure, and when he was debarred from competing for the grand prix de Rome by ultra-conservatives, though

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FAURE HONO
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Dec. 6

BOSTON HERALD, SA

7TH CONCERT BY SYMPHONY

Koussevitzky Gives Program in Memory of Gabriel Faure

PERFORMANCE IS FULL OF INTEREST

By PHILIP HALE

Globe
Dec. 6

FAURE HONORED AT SYMPHONY CONCERT

Program in Memory of Dead Composer

The program of yesterday's symphony concert was dedicated to the memory of Gabriel Faure, the noted French composer who died at Paris Nov 4. Mr Koussevitzky conducted, despite his recent illness, which caused some changes in the pieces played. Faure's "Elegy," his overture to "Penelope," three fragments from Ravel's "Daphnis and Chloe," and Beethoven's "Eroica" symphony fill the program as given. The "Divine Poem" of Skriabin needs further rehearsals, and is postponed until later in the season.

Mr Hale in the program notes alluded to the fact that when Faure was first heard of in Boston people supposed that he was the same man who had composed "The Palms." No doubt many well meaning people even among the composer's acquaintance have thus blundered. For no work of Faure has ever become a "popular classic." You will not find his songs on radio programs nor his operas among those offered by touring companies. Yet his music has long been respected, admired, praised by musicians and amateurs. And yesterday the Boston Symphony gave him a tribute it reserves for the great.

Faure's music is the work of a man with subtle taste, the finest musical skill, an aristocrat by temperament. How few composers between 1870 and the present day have in their works shown the reticence, the habitual understatement, the shunning of all that could be deemed exuberance that distinguish the work of Gabriel Faure.

Yet he was not a man without feeling because he never made gestures. To "Penelope," an opera on the return of Odysseus and the punishment of the suitors, he prefixed an overture, heard yesterday, which has a sombre coloring and an unperturbed emotion of which the English adjective "dreary" is a misleading approximate description. The French for it is "morne." His "Elegy" with a violoncello solo, well played by Mr Bedetti, is no less sombre. There is a certain monotony in his rythms and grayness in his tone color which for many obscures the real genius of Faure.

The pieces by Ravel played yesterday, fragments from the ballet "Daphnis and Chloe," showed to how great an extent Faure's most famous pupil has been influenced by his master. Ravel is an ironist, and a better colorist than his teacher. His harmonies are more daring, though no more original and personal than those of Faure. But how akin in tone their works are!

Through all the first half of the program was a grayness, a sadness wholly elegiac. Koussevitzky has not hitherto so perfectly kept that unity of mood and tone which used to charaterize many of Dr Muck's programs. And, although at first thought Beethoven's "Eroica" sympony might seem a contrast, Koussevitzky's interpretation remembers that Beethoven wrote it as a musical commentary on the career of Napoleon. True, the symphony was composed before Napoleon became Emperor, but there is a profounder truth in the composer's remark in 1821 when he heard the news from St Helena, "Did I not foresee the catastrophe when I wrote the Funeral March in the Eroica?"

Koussevitzky always seems to feel symphonies as imaginative units. One has never heard the "Eroica" as an elegy before, but after all is not that the truer intepretation? Should it not be played on Armistice Day? Were not those who played it in 1914 more optimistic than Beethoven was about the heroic life? The hero is here so plainly the hero of tragedy, not of battle pictures. As always the interpretations throughout the concert had the personal touch that Koussevitzky seldom fails to impart.

P. R.

THIS CLIPPING FROM

NEW YORK
EVE. WORLD

DEC 6 1924

A little musical gathering that almost escaped notice was observed Thanksgiving Night at the Vanderbilt Hotel, following the concert given by the Boston Orchestra. The new Russian conductor of that organization, Serge Koussevitzky, once upon a time was hailed as a star performer upon the double bass fiddle, which while the largest of the instrumental family, doesn't get into society as a rule. But sixty local Russians, colleagues with whom Koussevitzky, at one time or another, had played the double bass, left their fiddles behind the door and, from their various duties in orchestras, theatres, ball rooms and concerts went forth to do honor to their distinguished comrade. Toasts were offered to those rollicking days of the gay double bass and many a fiddle prank was recalled by a reminiscent virtuoso.

THIS CLIPPING FROM

HARTFORD, CONN.
TIMES

DEC 6 1924

BOSTON SYMPHONY IN CONCERT HERE

Famous Orchestra Under Leadership of Koussevitsky, New Conductor.

The Boston Symphony orchestra will return to Hartford this season for one concert under the leadership of its new conductor Serge Koussevitsky. The famous orchestra will be heard in the Capitol theater on Sunday afternoon, February 1 under the management of Frank A. Sedgwick. The return of this orchestra to the list of Hartford's notable musical offerings for the new year will be found doubly interesting because of the first appearance in this city of Mr. Koussevitsky, one of the world's truly great leaders. To real lovers of orchestral concerts, and they are legion, Mr. Koussevitsky's coming appearance is the high water wark in a season that is not without outstanding musical personalities.

The first New York concert of the Boston Symphony orchestra was given in Carnegie Hall on Friday evening, November 28 and among other things Lawrence Gilman, musical critic of the New York Herald-Tribune said the following: "Certainly the chairs and standing room at Carnegie Hall could not have been more completely filled than they were last night; and at every point, where the polite inexorability of Mr. Koussevitsky would permit—at his entrances and culminations—the audience made manifest its enthusiastic approval of the new conductor, who for three years has set musical Europe by the ears. At the end of the concert, after Mr. Koussevitsky had borne them up into Scriabin's perfumed paradise on the frenetically mounting tides of that "Poeme de l'Extase" which he so dearly loves to set swirling about susceptible ears, they recalled him repeatedly to the stage. How often we cannot say; for when we left, the quite, well-groomed, rather melancholy figure was still coming out and bowing gravely to his first New York audience. The seats will be placed on sale Monday morning at Sedgwick & Casey's music store, No. 139 Asylum street. Mail orders also accepted.

Advertiser
Dec. 6

KOUSSEVITZKY IN FINE FORM AT SYMPHONY

By E. F. HARKINS.

Serge Koussevitzky resumed his post as Symphony conductor yesterday, showing scarcely a trace of the touch of grip that almost stopped his New York debut and kept him in bed for several days.

Serge Koussevitzky

The Friday matinee audience gave him a most cordial greeting, which he handsomely deserved in view of the heroic efforts he made in New York, where the orchestra scored one of its most impressive out-of-town triumphs last week.

Owing to Koussevitzky's inability to meet the regular rehearsal demands, the program first announced for the current concerts has been considerably changed. Gabriel Faure's "Penelope" overture and "Elegy" for 'cello solo and orchestra remain as a memorial to the distinguished French composer who died recently. Both pieces were played beautifully. Mr. Bedetti made one of his most artistic successes in solo part in the "Elegy."

REVISED PROGRAM

In place of the Locatelli "Funeral Symphony," Scriabin's "Divine Poem" and Ravel's "Alborado del Cragioso," the revised program offers Beethoven's "Heroic" symphony and three excerpts from Ravel's "Daphnis and Chloe" suite, including the war dance.

It was all memorial music, in a sense, as Ravel studied with Faure and the Beethoven symphony contains one of the most imposing of all funeral marches.

In spite of a handicapping cold, Mr. Koussevitzky read the Ravel and

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THIS CLIPPING FROM

NIAGARA FALLS, N. Y.
GAZETTE

DEC 6 1924

In New York

New York, Dec. 6.—A battle of batons is on in Gotham. Serge Koussevitsky, new conductor of the Boston Symphony, is threatening the crown of Leopold Stokowski as the idol of the fair ladies who make orchestra music profitable.

Stokowski and his Philadelphia Orchestra for several years have held front place with New York's music lovers, especially the ladies. The Boston orchestra has been pretty much out of the social picture here since Dr. Karl Muck became a war prisoner.

But Koussevitsky is a tall, slim, handsome man and an impeccable dresser. In that respect he is much like Stokowski. And those who have followed the career of Stokowski since his Cincinnati days will tell you that his subjugation of audiences has been bought about as much by his appearance as by his musicianship.

New York has its own great conductors—Mengelburg, Van Hoogstraten, Hadley, Furtwangler and Igor Stravinsky, the composer, with the Philharmonic, and Damrosch, Bruno Walter and Vladimir Golschman with the Symphony. However, the battle for the pinnacle of public favor seems to rest between the visitors, Stokowski and Koussevitsky.

As a cub reporter I used to daydream of the time when I should be eye-witnes to a murder or a bank robbery and run to a telephone to give my paper an eight-column scoop on the opposition. Well, last night as I was walking down Eighth avenue, two West Indians started a fight a few feet in front of me. One was pushed through a plate glass window and the falling glass cut his jugular vein and he bled to death. In New York that story was hardly worth telephoning to a paper. And yet I believe I could write a fairly interesting column about the fight.

The head waiter in a midnight club asked his guests to keep their bottles off the tables the other night, as he had been tipped that a prohibition raid woulud be made that night. One guest pulled out a white opaque nursing bottle and toasts were drunk from the nipple.

—JAMES W. DEAN

THIS CLIPPING FROM

COVINGTON, KY.
POST

DEC 6 1924

New York Notes

SPATS AT WAR

By James W. Dean

NEW YORK, Dec. 6.—A battle of batons is on in Gotham. Serge Koussevitsky, new conductor of the Boston Symphony, is threatening the crown of Leopold Stokowski as the idol of the women who make orchestra music profitable.

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And may the better pair of spats win!

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THIS CLIPPING FROM

SUPERIOR, WIS.
TELEGRAM

DEC 6 1924

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And may the better pair of spats win!

THIS CLIPPING FROM

BOSTON, MASS.
CHRISTIAN SCIENCE MONITOR

DEC 6 1924

Boston Symphony Honors Memory of Gabriel Fauré

The seventh program of the Boston Symphony Orchestra, ~~Serge~~ Koussevitzky, conductor, given yesterday afternoon in Symphony Hall, Boston, was:

Fauré—Overture to "Penelope."
Fauré—Elégie for Violoncello and Orchestra (Jean Bedetti, violoncello solo).
Ravel—Orchestral Fragments (First Series) from "Daphnis et Chloë."
Beethoven—Symphony No. 3 in E flat major.

This program was in memory of Gabriel Fauré and fittingly included, in addition to the master's own compositions, one by his most distinguished pupil.

It is certain that Fauré's orchestral compositions are not his most characteristic works, and of them this overture, heard here under the sympathetic baton of Mr. Rabaud, is perhaps the least effective. It may be that the opera to which it serves as a prelude is one of the greatest productions of French art. Of that we have not the means to judge, but as a purely orchestral piece, torn from its true setting, it is but dismal music indeed. In it there is scarcely a trace of the Fauré so well known and loved in his songs and chamber music, the Fauré of the Nocturnes and Barcarolles for the piano, the Fauré who so admirably and delicately mirrored in his music the most subtle emotional distinctions. This greater Fauré was better felt in the all too short Elégie, almost every measure of which bears the imprint of his surpassing genius.

But if the very nature of his genius did not permit a due tribute to be paid it in a purely orchestral concert, the tribute was none the less sincere and touching on the part of Mr. Koussevitzky, Mr. Bedetti, and the orchestra. All played from their hearts, and their respect and admiration for the master were amply shown in their playing of his music.

Mr. Koussevitzky conducted yesterday for the second time the music of Beethoven. If the principal interest of the symphony concerts centers around his personality, as some would have it, there was little to justify such a statement in his interpretation of the third symphony. It would seem that no greater purity of style, no greater respect for Beethoven's work could be demanded by the most ardent lover of his music. It was played with nobility and lofty simplicity; there was not the slightest trace of searching effect for effect's sake; there were no attempts at original "readings" of this or that passage. It was a performance replete with sympathetic understanding of the music, not one easily to be bettered nor likely to be soon forgotten.

S. M.

American
Dec. 6

ring Jacqueline Logan.

PENSION FUND.

The music of Tchaikovsky will be conducted for the first time here by Serge Koussevitzky, new leader of the Boston Symphony Orchestra, at the annual Winter Pension Fund concert to be given in Symphony Hall on Sunday afternoon, December 14. The program will include: the fantasia, "Francesca da Rimini," serenade for strings, and the fifth Symphony in E minor.

THIS CLIPPING FROM

PROVIDENCE, R. I.
NEWS

DEC 6 1924

CELEBRATED PIANIST IN CONCERT HERE

Alexander Borovsky, the celebrated pianist, will be the soloist of the evening at the second Boston Symphony concert of the season to be given in Infantry hall next Tuesday. It was at first thought that Borovsky would not be able to appear on account of a delay in his sailing from Europe.

Weber's overture to Oberon will introduce this concert and it will end with brief excerpts from the music dramas of of Richard Wagner—the Bacchanale from "Tannhauser;" the prelude to "The Mastersingers of Nuremberg," and the funeral music of Siegfried from "Ducks of the Gods."

THIS CLIPPING FROM

PROVIDENCE, R. I.
BULLETIN

DEC 6 1924

BOROVSKY TO APPEAR HERE ON TUESDAY WITH SYMPHONY

Pianist Will Make Providence Debut at Infantry Hall.

Alexander Borovsky, celebrated pianist, will be the soloist of the evening at the second Boston Symphony concert of the season to ~~be given~~ in Infantry Hall next Tuesday. It was at first thought that Borovsky would not be able to appear on account of a delay in his sailing from Europe. News has come, however, that he has arrived in America and will make his first Providence appearance at this concert. He will play with the orchestra Beethoven's Fourth Concerto in G-major accepted as one of the greatest scores in that form.

Alexander Borovsky is better known in Europe than in America, although he gave two recitals in Carnegie Hall, New York, a year ago and attracted favorable attention. Born in Russia in 1889, Borovsky was long known in his own country. It was not until 1921 that he played in western Europe.

Weber's Overture to Oberon will introduce this concert and it will end with brief excerpts from the music dramas of Richard Wagner—the Bacchanale from "Tannhauser;" the Prelude to "The Mastersingers of Nuremberg," and the Funeral Music of Siegfried from "Dusk of the Gods." The music of Siegfried has never before been performed in Providence at these concerts owing to the almost doubled brass section which it requires. An addition to the Infantry Hall stage is being built to accommodate the increased number of musicians.

THIS CLIPPING FROM

BOSTON
MASSACHUSETTS
AMERICAN

DEC 6 1924

Symphony Concert

The Boston Symphony Orchestra gave the third concert of its Cambridge season last night in Sanders Theatre, Harvard. Serge Koussevitzky conducted. The program included selections by Mozart, Debussy, Prokofieff and Rimsky-Korsakov.

THIS CLIPPING FROM

HARTFORD, CONN.
TIMES

DEC 6 1924

* * *

Programs of the seventh pair of concerts of the Boston Symphony orchestra in that city ~~were~~ arranged in memory of Gabriel Faure, the great French composer, who died recently at the age of 79. Jean Bedetti, 'cello soloist of the orchestra, who has played in Hartford, was scheduled to perform Faure's "Elegie" for violin and orchestra, and another number of interest was the late composer's "Overture" to "Penelope."

* * *

[illegible] Dec 10th

THIS CLIPPING FROM

CHICAGO, ILL.
TRIBUNE

DEC 7 1924

They like Serge Koussevitsky, the new conductor of the Boston Symphony orchestra, after ~~having~~ heard him in New York. They speak of his dramatizing imagination, his intensity, and his passion for accentuation, adding, however, that his desire to italicize everything sometimes leads into undue languishings. It is at least evident that he takes little for granted.

Providence Journal Dec. 7.

Boston Symphony to Interpret Wagnerian Excerpts

Written for the Sunday Journal
BY WARREN STOREY SMITH

There is no music with which an orchestra of sufficient size and competence may more easily gain an effect than with that of Wagner. Yet, paradoxically, it is only a supremely great conductor who can bring this music to its fullest effectiveness. And in Serge Koussevitzky the Boston Symphony Orchestra has to-day such a conductor.

In Boston recently Mr. Koussevitzky made an overpowering impression by his interpretation of three Wagnerian excerpts; the Bacchanale from "Tannhauser"; the Funeral Music from "The Dusk of the Gods"; and the Prelude to "The Mastersingers of Nuremberg"—three pieces in which Providence is to hear the orchestra under his direction at Infantry Hall next Tuesday evening.

When at the instance of Napoleon III., "Tannhauser" was to be mounted at the Paris Opera, Wagner, urged by that impulse known as the artistic conscience, rewrote and greatly extended the Bacchanale and the subsequent scene between Tannhauser and Venus, although in doing so he put new difficulties in the way of performance and without doubt did little to further the cordial reception of the opera. For it seems likely that the Parisians of that day, to whom "Tannhauser" proved a baffling and incomprehensible affair, would have been better pleased with the earlier and simpler version.

Nevertheless, if the Parisians of 1860 failed to appreciate Wagner's additional efforts in their behalf, the world to-day is well aware that this remodelled first scene takes rank among its composer's finest achievements. With but slight exaggeration it can be said that the so-called Paris version of the Bacchanale (and the one always played as an orchestral excerpt) is to the Bacchanale of 1845 as a finished masterpiece in oils is to the charcoal sketch that preceded it. Music of sensuous frenzy and of sensuous languor, after 64 years this Bacchanale is still irresistible in its initial sweep and fury, still piercingly beautiful in its tenderly voluptuous conclusion.

As the Bacchanale reveals to us the Wagner who was, in Lawrence Gilman's felicitous phrase, "the master evocator of erotic enchantments," so does the Funeral Music of Siegfried disclose him, equally unsurpassable, in wholly different vein. Siegfried the hero has been treacherously slain and as his body is borne away there comes from the orchestra no mere funeral march but a recital in tones of Siegfried's race and birth, of his love and triumph, that is an instrumental eulogy of the highest eloquence. From the faintest roll of the kettle-drum this music swells to a blinding radiance of tone—and sinks again.

Yet great as the Wagner of the Funeral Music and of the Bacchanale indubitably is, there are not a few who hold that even greater is the Wagner who in "The Mastersingers" hymned the emotions of the common folk in music that so magically blends beauty and musical scholarship. Certain it is that, regarded from any point of view, the Prelude to "The Mastersingers" is a masterpiece among masterpieces.

Besides these Wagnerian excerpts Mr. Koussevitzky's programme includes one other piece in which he has been heard in Boston: Weber's Overture to "Oberon," but and Mozart's Symphony in G Minor, but the remaining item, Beethoven's Fourth Piano Concerto, in which Alexander Borovsky will bear the solo part, has not appeared in a Boston programme since Mr. Koussevitzky's arrival among us.

Weber's greatest overtures—that is to say, those to "Der Freischutz," "Euryanthe" and "Oberon"—are war-horses that some feel have been ridden well-nigh to death by conductors of all degrees. Yet Mr. Kossevitzky proves by his remarkable interpretation of the one to "Oberon" that there is need only of a quickening impulse to render these pieces once more vital and persuasive, while Weber's instrumentation remains ever a thing of wonder in its anticipation of so much that is associated with a later musical day.

For many concert-goers a concerto is primarily the vehicle for the solo pianist, 'cellist or violinist; yet there are concertos, though they are few enough, that of themselves hold high places in symphonic music, and of that company are the last two piano concertos of Beethoven, the so-called "Emperor" and the one that Mr. Borovsky has chosen for performance Tuesday evening. Incidentally in the first movement of this Concerto Beethoven struck a blow at tradition by the assigning of the opening bars to the piano rather than to the orchestra. And the slow movement, a dialogue in which the gentle pleadings of the piano are answered by stern utterances of the strings, is one of its composer's happiest conceptions.

Chang[illegible] Symphony Programme

Some changes have been programme of the Boston S[illegible] chestra for next Tuesday si[illegible] announcements, because of th[illegible] ment of Alexander Borovsky, the pianist, as soloist. Mr. Borovsk[illegible] scheduled to come, but delayed his parture from Europe so long that it wa[illegible] feared he would not arrive in season. Word was received the past week that he would land in America in time for his appearance here. The Bach concerto and De Falla novelty announced last week have therefore been omitted, and Beethoven's fourth concerto for piano substituted.

Another item of interest in connection with the concert is that the orchestra will bring the largest personnel it has ever had in a Providence concert. The ponderous "Funeral Music" of Siegfried from Wagner's "Dusk of the Gods" has never been played by the Boston organization here before, because the stage of Infantry Hall would not accommodate the necessary instruments. A way has now been devised to enlarge the stage enough to permit the doubling of the brasses and percussion instruments, and the orchestra will number over 100. The programme is discussed in detail elsewhere in this department.

Mr. Borovsky, the soloist, is so far known in America principally by his two recitals in New York last autumn, which attracted a great deal of attention. He was born in Russia in 1889. He received his musical education from his mother, a noted pianist, and from Essipoff of the Leningrad Conservatory. Long admired in that part of the world, he did not appear in western Europe until 1921, when he took part in the music festival conducted in Paris by Koussevitzky. There followed a series of concerts in Paris, London, Berlin and many other cities. From Europe and from New York there have come many reports of his brilliance and artistic qualities.

The programme which he and the orchestra will play now runs in the following order: Overture to "Oberon," Weber; Symphony in G-minor (Koechel, No. 550), Mozart, Allegro molto, Andante, Menuetto; trio, Finale; Allegro assai; Concerto for Piano, No. 4, in G-major, op. 58, Beethoven, Allegro moderato, Andante con moto, Rondo (Vivace); Bacchanale, "The Venus Hill," from "Tannhauser," Funeral Music of Siegfried from "The Dusk of the Gods," Prelude to "The Mastersingers of Nuremberg," Wagner.

Mr. Koussevitzky's recent debut in New York was a repetition of the thunderous occasion in Boston. In Carnegie Hall crowded houses greeted him "stuffed to bursting with anticipatory excitement," according to Lawrence Gilman in the New York Herald Tribune. The applause was extremely cordial at first, but not, naturally, significant, said Deems Taylor.

"But as the evening wore on," he continues, "Mr. Koussevitzky must have noticed a change in the character of the applause, an ever-quickening interest and enthusiasm that culminated in a torrent of handclaps and scattered cheers at the end of the concert. The impression he made was profound."

Ernest Newman of the Evening Post looked upon the programme as possibly designed to destroy at once the "absurd legend" that he is a sensational conductor. "As it happens," he wrote, "control which the merely sensational conductor always lacks, is one of Mr. Koussevitzky's strongest points. . . . No one could doubt that here was a conductor who, however deeply he may feel a piece of music, however thoroughly he may be immersed in it, yet paradoxically stands right outside it, seeing it as a sculptor sees a statue, and modelling it as a sculptor models."

Through the "Oberon" overture Mr. Newman saw him as a "water-color painter, a lover of soft lines and delicate washes." Mr. Gilman considered his two outstanding traits "a dramatizing imagination" and "a passion for accentuation." W. J. Henderson in the Sun discovered through the conductor's playing of "Pacific 231," an "entirely novel virtue," and that he "uncovered thematic traits and pointed instrumental utterances hitherto unperceived."

The Times called attention to "a new musical rivalry, one of the kind that always fascinates the public" between Koussevitzky and Stokowski of the Philadelphia Orchestra, but said that "the great fact of the moment, however, is that Koussevitzky has restored, in the eyes of the local public, the old fascination that the concerts of the Boston Symphony once had, and that, by the same token, he is making a fresh and threatening attack on the position of undisputed orchestral supremacy that Stokowski has held in this city in late years."

Herald. Dec. 7

EIGHTH SYMPHONY CONCERT PROGRAM

Alexander Borovsky will be the soloist at the Boston Symphony concerts next Friday afternoon and Saturday evening in Symphony hall. He will play with the orchestra the Third Piano Concerto of Prokofieff. The program will also include Respighi's series of ancient dances for the lute, Schumann's Fourth Symphony in D minor, and Strauss' "Till Eulenspiegel's Merry Pranks." Mr. Borovsky was long prominent in Russia, his own country, before he was heard in the western world. He first appeared in Paris in 1921 under Mr. Koussevitszky's direction and made his Amercian debut a year ago in Carnegie Hall, New York

WILLIAMS COLLEGE

THIS CLIPPING FROM

BOSTON, MASS.
GLOBE

DEC 7 1924

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THIS CLIPPING FROM

LOS ANGELES,
CAL.
TIMES

DEC 7 1924

MONSTER LOCOMOTIVE INSPIRES COMPOSER

Arthur Honegger's new work "Pacific 231" seems to have provided a real thrill for lovers of the bizarre in music. Honegger is one of the famous "Six of Paris," high priests of modernism. His "Pacific 231" was brought to America by Koussevitsky and played by the Boston Symphony at the new conductor's debut. It caused a stir, as it did later at Aeolian Hall in New York, when Walter Damrosch's New York Symphony performed it.

The composer declares the work to be an expression in music of the "visual impression and physical sensation" of one of the gigantic Pacific type of locomotives. It is the first time that the steam engine has appeared in connection with symphonic music. Nevertheless, Honegger has contrived to make it the motive force for a striking and original work. The orchestra gives a tone-picture of the metal giant in its slow, laboured start, with the snort and roar and thunder of its breathing as it gains momentum. Clouds of acrid smoke are belched into the tonal skies, metal joints clash and clang, the relentless rhythm of mighty pistons drives the iron monster at ever-increasing speed. With a shrieking of piccolos and a series of grinding, ear-torturing chords, the great bulk is brought to a gradual stop.

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THIS CLIPPING FROM
PITTSBURG, PA.
GAZETTE TIMES

DEC 7 1924

PUCCINI KNEW WELL HOW TO APPLY ALL HIS TALENT TO DRAMATIC COMPOSITIONS

Late Composer Was Essentially a Composer for the Theater, Key Asserts—Music Lovers Following Rivalry Between Noted Conductors, Koussevitzky and Stokowski.

E V. R. KEY.

The Gazette Times.]

record concerning Serge Koussevitsky after having attended two concerts by the Boston Symphony Orchestra which he ~~so recently~~ led in this city. Nor am I alone in that decision. Koussevitsky surprised by the very absence of those sensational qualities—some of them visual—which he was expected to display.

He did not twist his body, nor fling his arms wildly, nor lean over the stand. He resorted to no mysterious motions of the left hand common to some prima donna conductors who dote on such help to move an assemblage. He was dignified, reposeful, authoritative. And he seemed thoroughly sincere.

Koussevitsky had drilled his musicians to sand-papered fineness. They were with him to the last man; and they played superbly, in point of tone, technique, and shading. Perhaps I am a trifle too previous, yet I cannot believe this Russian newcomer will show less on future appearances than he did on those two occasions in Carnegie Hall. It looks as though Boston has acquired a master-leader.

Without there being any announcement to that effect, this current season will witness a rivalry for conducting honors between Koussevitsky and Leopold Stokowski, the brilliant leader of the Philadelphia Orchestra. Stokowski's followers will unconsciously resist the heaping of plaudits upon the newcomer's head. They are loyal to their blond musician, and he can do no wrong.

All the same, Stokowski will not have quite so much of the limelight as he has heretofore. Koussevitsky is not alone a man who takes hold of one's music sensibilities; he is a personality. And such a reading as he gave Debussy's nocturnes, Nuages and Fetes. Their clarity, delicacy, transparency were of a quality I cannot recall having heard before.

The Oberon overture seemed to be altogether too free—in both tempi and dynamics. But the Vivaldi concerto in D minor for orchestra and organ was performed with nobility of the phrase line and a genuinely classic glory. Passing over Pacific 231 as impossible music, we come to the Scriabin Poem of Ecstasy. It is over-long and has some dry stretches; yet Koussevitsky extracted from it some real color.

The second program—which contained Brahms' fourth symphony—put the Russian visitor to a still severer test. At the outset it should be stated that it was a different interpretation than some of our recognized conductors favor. There was some dragging of the tempi in the passacaglia; there was less of that adherence to traditional markings elsewhere to which most of us are accustomed. Still, the variations were not such as to offend seriously fair-minded symphony concert patrons. For Koussevitsky makes Brahms live.

Moussorgsky, Glinka and Prokofieff were the other composers represented on this second program, and

Opinion of Koussevitsky.

You may like or dislike a conductor while first listening to his effects and seeing him at work, but such impressions are not invariably final. One needs to sit through several programs, widely contrasted in their array of compositions, before reaching a conclusive estimate.

For all this I am tempted to go on

THIS CLIPPING FROM
PORTLAND,
ME.
TELEGRAM

DEC 7 1924

BOSTON SYMPHONY ORCHESTRA COMING HERE ON MARCH 25

To Be First Appearance of New Conductor

It is definitely announced today that the Portland Music Commission has the Boston Symphony orchestra under contract for a concert in City Hall Auditorium on Wednesday evening, March 25. This is news that will be received with the greatest interest and enthusiasm by musicians and the public, for it marks the first opportunity Portland has had to hear this great orchestra under the baton of its new conductor, Sergei Koussevitsky, who has leaped into popular favor so rapidly that he threatens the supremacy of Leopold Stokowski, conductor of the Philadelphia Symphony orchestra, in the New York music world.

For the first time since the star of Dr. Karl Muck was in the ascendency, the Boston Symphony's series of concerts in New York City is virtually subscribed for weeks ahead, and the appearance of the brilliant Russian conductor is creating a great furore wherever he goes. Portland is therefore assured of hearing the Boston Symphony at its best, and that means that its performance will be indeed superlative.

Whether the Boston Symphony is presented as a single concert or as a part of the municipal music course depends entirely upon the assurances of public support which are given to the contemplated concert series under the auspices of the Portland Music Commission. If this course is inaugurated, the Boston Symphony concert will be of the regular concerts of the winter course, and will be offered at the reduced rate which is made possible by the combination. Otherwise it will be offered at the customary price of a symphony concert.

But in any event, whatever plan is adopted, the Boston Symphony and Koussevitsky are assured.

THIS CLIPPING FROM
HARTFORD, CONN.
COURANT

DEC 7 1924

BOSTON SYMPHONY RETURNS TO CITY

Famous Orchestra and Great Conductor Here February 1.

The famous Boston Symphony Orchestra will be heard in one concert in Hartford this season after an absence of two years. This supreme musical event, incidently the only orchestral concert of the season, comes to Hartford under the management of Frank A. Sedgwick, an auspices long and favorably known to local concertgoers. The beautiful and spacious Capitol Theater will house this important musical event which means that a minimum price will be charged for a maximum of entertainment and comfort. The concert is scheduled for Sunday afternoon, February 1.

The coming of this famous orchestra is made doubly interesting because it introduces the orchestra's new conductor and one of the world's greatest musicians, Serge Koussevitzky, newly come to the conductor's desk of the Boston Symphony Orchestra fresh from his triumph in Paris. Mr. Koussevitzky is called the most striking figure and dominant personality in the orchestral concerts of London and Paris and this is his first visit to America. He is described as a leader of rare magnetism and forcefulness and as an artist of impassioned convictions. Serge Koussevitzky is the first Russian to lead the Boston Symphony Orchestra. Previous to this season he was named as the only truly great conductor whom America has not heard.

The seats for this musical event will be placed on sale Monday morning at Sedgwick & Casey's music store, No. 139 Asylum Street. Mail orders will also be accepted. All orders and checks should be directed to Frank A. Sedgwick.

Dec. 7

Music Notes and Comment

Koussevitzky's New York debut, Nov 27, and the second New York concert, Nov 29, were triumphs as great as the Boston debut last October for the new conductor of the Boston Symphony. There was a chorus of praise from the New York reviewers. Only one notice, Pitts Sanborn in the Telegram-Mail, was unfavorable. Deems Taylor in the World, W. J. Henderson in the Sun, Ernest Newman in the Evening Post, and Olin Downes in the Times, were enthusiastic. Lawrence Gilman in the Herald-Tribune admitted that Koussevitzky is a conductor of the first rank, but objected to his tendency to go to extremes of pianissimo and fortissimo. A more tangible evidence of the unparalleled success of Koussevitzky is the fact that every ticket is now sold for the season for the following series, comprising nearly every concert offered by the Boston Symphony Orchestra this season, 24 Friday afternoons, 24 Saturday evenings, five Monday evenings in Boston, nine Thursday evenings in Cambridge, five Thursday evenings in New York, five Saturday matinees in New York.

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[illegible] Playford; "Nocturne," Cui; "Prayer of Thanksgiving," Netherlands folk song.

Friday at 2:30 and Saturday at 8:15 Boston Symphony Orchestra, eighth program. Old Dances, Respighi; Third Piano Concerto, Prokofieff; "Till Eulenspiegel," Strauss; Fourth Symphony, Schumann. Soloist, Alexander Borovsky. (First time in Boston.)

Sunday, Dec 14, at 3:30, Boston Symphony Orchestra, Serge Koussevitsky, conductor. Concert in aid of the Pension Fund. Tchaikovsky program; Fifth Symphony, in E minor; Fantasia, "Francesca da Rimini"; Serenade for strings. There will be no soloist.

THIS CLIPPING FROM
SPRINGFIELD, MASS.
REGISTER

DEC 7 1924

INTERESTING SIDELIGHTS ON THE CAREER OF SERGE KOUSSEVITSKY, NEW BOSTON SYMPHONY CONDUCTOR

Vladimir Dubinsky, well-known 'cellist and teacher and a companion in his youth of Serge Koussevitzky, who appeared in New York recently as conductor of the Boston Symphony orchestra, writes The New York Times of early days spent with the conductor, as follows:

The engagement of Koussevitzky as conductor of the Boston Symphony orchestra brings to me many memories of days of our youth. They are concerned mostly with Koussevitzky as the wonderful bass player I knew him to be, for it was long before any one, even Koussevitzky himself, conceived the idea of taking up the baton.

Koussevitzky studied at the Music Dramatic School of the Moscow Philharmonic society. I was a pupil at the Moscow Imperial conservatory. We were both advanced students, and in vacation time during one summer we accepted positions with a symphonic orchestra to play at a seashore place called Mayorenhoff, situated on the Baltic sea near Riga, now the capital of Latvia.

As there were very few Russians there, Koussevitzky and I were drawn close and we became "pals." Koussevitzky's name in Russian is Sergei, and for short, Serioja. He was a lovely chap—amiable and congenial. He was also ambitious, energetic and determined in his decisions, but very modest about his ability as a musician. In my opinion, no matter what instrument he had studied, he would have attained the same great results that he reached on the bass viol.

Especially I used to love practicing together on our respective instruments. We would start with scales, go over to 'cello studies, and wind up with concertos. Koussevitzky would play along, keeping pace with the 'cello on the bass fiddle. There was no limitation for him.

Listening to Koussevitzky one would forget that he was playing a bass; it wasn't a bass at all, it was some instrument between a 'cello and a bass, of unusual beauty. He possessed everything that makes a great artist — tone, technical equipment, temperament, repose, a keen sense of rhythm and fine conception.

At the close of our season in Mayorenhoff Koussevitzky learned of a vacancy in the orchestra of the St. Petersburg Imperial Grand Opera theater and he decided to compete for it. The aspirants were mostly graduates from the local conservatory. One among them was pointed out to Koussevitzky as the "star" who would certainly get the position. Koussevitzky was a stranger, unknown and looked upon with a condescension.

The contest began. Koussevitzky was the first one called to play. Before he commenced he explained to the judges that he always tuned his instrument one tone higher than the customary pitch for the sake of brilliancy and clarity. But while Koussevitzky was tuning the instrument one of the jurors, who happened to be the professor for the bass department in the conservatory of St. Petersburg (later Petrograd and now Leningrad), stopped him, objecting to this unusual tuning as a trick.

As I said before, Koussevitzky was very determined in his decision. He immediately addressed the chairman of the jury, who overruled the objection, leaving to the artist the use of his instrument as he saw fit.

When Koussevitzky had finished, there was spontaneous applause, against all rules, from audience as well as jury. Half the number of the contestants left the place, deciding not to compete at all. The position was awarded to Koussevitzky without much deliberation by every vote, except of course, the professor's.

Then came a surprise. Koussevitzky, having won the position, refused to accept it. He had his reasons. Each desk in the orchestra of the court opera had a different salary, and some of the men used to play twice a week for the ballet performances, for which extra remuneration was due.

It happened that the desk of the position in question was not supposed to play the ballet. On this ground Koussevitzky rejected the position to the amazement of the entire theatrical administration.

It was an unheard thing for a musician to refuse a position in the Imperial theater. The Russian Imperial theaters were offering to their musicians at that time a year's salary for about eight or nine months' service, a full pension after twenty years, or half pension after ten years of service; sick benefits; free education for the children of employees, and last but not least, the title of artist of imperial theaters, which was of no little significance in a country where division of classes existed as it did in Russia; this title meant a good deal for social and civil standing.

However, Koussevitzky secured a similar position in the Moscow Court theater, where his desk was also playing the ballet performances. In a year or so he was advanced to the first desk as the first bass player at the Moscow grand opera and from that time on his fame began to grow.

Of Koussevitzky as the conductor and orchestra organizer, I learned while I was already in this country. I am conversant with the fact that the press had acclaimed him wherever he appeared at the head of an orchestra. I can say only this much: that if he directs the orchestra the way he played the bass violin when I knew him, he must be a remarkable orchestra leader.

Advertiser
Dec. 7

SERGE KOUSSEVITZKY, who conducts his first all-Tchaikowsky program next Sunday.

RUSSIAN PIANIST WITH SYMPHONY

Alexander Borovsky will appear as the first soloist of the season at the Symphony concerts next Friday afternoon and Saturday evening. He will play with the orchestra the third piano concerto of Prokofieff. Serge Koussevitzky will also present Respighi's "Dances for the Lute," Schumann's symphony in D minor, and Strauss' tone poem, "Till Eulenspiegel's Merry Pranks."

Borovsky was prominent in Russia before he appeared in Paris in 1921 under Koussevitzky. He made his American debut a year ago in New York.

220

THIS CLIPPING FROM
PROVIDENCE, R. I.
JOURNAL
DEC 7 1924

Changes in Symphony Programme

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Mr. Koussevitzky's recent debut in New York was a repetition of the thunderous occasion in Boston. In Carnegie Hall crowded houses greeted him "stuffed to bursting with anticipatory excitement," according to Lawrence Gilman in the New York Herald Tribune. The applause was extremely cordial at first, but not, naturally, significant, said Deems Taylor.

"But as the evening wore on," he continues, "Mr. Koussevitzky must have noticed a change in the character of the applause, an ever-quickening interest and enthusiasm that culminated in a torrent of handclaps and scattered cheers at the end of the concert. The impression he made was profound."

Ernest Newman of the Evening Post looked upon the programme as possibly designed to destroy at once the "absurd legend" that he is a sensational conductor. "As it happens," he wrote, "control which the merely sensational conductor always lacks, is one of Mr. Koussevitzky's strongest points. . . . No one could doubt that here was a conductor who, however deeply he may feel a piece of music, however thoroughly he may be immersed in it, yet paradoxically stands right outside it, seeing it as a sculptor sees a statue, and modelling it as a sculptor models."

Through the "Oberon" overture Mr. Newman saw him as a "water-color painter, a lover of soft lines and delicate washes." Mr. Gilman considered his two outstanding traits "a dramatizing imagination" and "a passion for accentuation." W. J. Henderson in the Sun discovered through the conductor's playing of "Pacific 231," an "entirely novel virtue," and that he "uncovered thematic traits and pointed instrumental utterances hitherto unperceived."

The Times called attention to "a new musical rivalry, one of the kind that always fascinates the public" between Koussevitzky and Stokowski of the Philadelphia Orchestra, but said that "the great fact of the moment, however, is that Koussevitzky has restored, in the eyes of the local public, the old fascination that the concerts of the Boston Symphony once had, and that, by the same token, he is making a fresh and threatening attack on the position of undisputed orchestral supremacy that Stokowski has held in this city in late years."

THIS CLIPPING FROM
LOUISVILLE, KY.
HERALD
DEC 7 1924

* * *

Serge Koussevitsky.

You may like or dislike a conductor while first listening to his effects and seeing him at work, but such impressions are not invariably final. One needs to sit thru several programs, widely contrasted in their array of compositions, before reaching a conclusive estimate.

For all this I am tempted to go on record concerning Serge Koussevitsky after having attended two concerts by the Boston Symphony Orchestra, which he so recently led in this city. Nor am I alone in that decision. Koussevitsky surprised by the very absence of those sensational qualities—some of them visual—which he was expected to display.

He did not twist his body, nor fling his arms wildly, nor lean over the stand. He resorted to no mysterious motions of the left hand common to some prima donna conductors who dote on such help to move an assemblage. He was dignified, reposeful, authoritative. And he seemed thoroly sincere.

Koussevitsky had drilled his musicians to a sand-papered fineness. They were with him to the last man; and they played superbly, in point of tone, technique, and shading. Perhaps I am a trifle too previous, yet I cannot believe this Russian newcomer will show less on future appearances than he did on those two occasions in Carnegie Hall. It looks as tho Boston has acquired a master-leader.

* * *

Rivalry For Honors.

Without there being any announcement to that effect, this current season will witness a rivalry for conducting honors between Koussevitsky and Leopold Stokowski, the brilliant leader of the Philadelphia Orchestra. Stokowski's followers will unconsciously resist the heaping of plaudits upon the newcomer's head. They are loyal to their blond musician, and he can do no wrong.

All the same, Stokowsky will not have quite so much of the limelight as he has heretofore. Koussevitsky is not alone a man who takes hold of one's music sensibilities; he is a personality. And such a reading as he gave Debussy's nocturnes, Nuages and Fetes. Their clarity, delicacy, transparency were of a quality I can not recall having heard before.

The Oberon overture seemed to be altogether too free in both tempi and dynamics. But the Vivaldi concerto in D minor for orchestra and organ was performed with nobility of the phrase line and a genuinely classic glory. Passing over Pacific 231 as impossible music, we come to the Scriabin Poem of Ecstasy. It is overlong and has some dry stretches; yet Koussevitsky extracted from it some real color.

The second program—which contained Brahms' fourth symphony—put the Russian visitor to a still severer test. At the outset it should be stated that it was a different interpretation than some of our recognized conductors favor. There was some dragging of the tempi in the passacaglia; there was less of that adherence to traditional markings elsewhere to which most of us are accustomed. Still, the variations were not such as to offend seriously fair-minded symphony concert patrons. For Koussevitsky makes Brahms live.

Moussorgsky, Glinka, and Prokofieff were the other composers represented on this second program, and the conductor was thoroly at home with them.

THIS CLIPPING FROM
PORTLAND,
ME.
TELEGRAM
DEC 7 1924

Gray Little.

The Koussevitskys are being feted socially in Boston. Mr. Koussevitsky, new leader of the Boston Symphony Orchestra, as his pictures show, is a most personable young man, of fine appearance and courtly manners, and his wife is equally attractive. Mr. and Mrs. Serge Koussevitsky were guests of honor at one of the most important receptions of the week last Wednesday afternoon at the Harvard Music Hall in Cambridge. In the receiving line was Mrs. A. Lawrence Lowell, wife of the president of Harvard University, with Mrs. Walter R. Spalding, Mrs. E. Burlingame Hill, wife of Professor Hill, Mrs. Paul Sachs, Mrs. Edward W. Forbes and others. The ladies presiding at the tea table included Mrs. Arthur Pope, Mrs. Wallace Goodrich, Mrs. Frederick S. Converse, Mrs. G. W. Chadwick, Mrs. E. C. Morre, Mrs. A. K. Porter, Mrs. George Edgell and Mrs. Philip Spalding.

The Koussevitskys will be met in Portland later in the season.

THIS CLIPPING FROM
DULUTH, MINN.
NEWS TRIBUNE
DEC 7 1924

ARTHUR HONEGGER'S new work, "Pacific 231" seems to have provided a real thrill for lovers of the bizarre in music. Honegger is one of the famous "Six of Paris," high priests of modernism. His "Pacific 231" was brought to America by Koussevitsky and played by the Boston Symphony at the new conductor's debut. It caused a stir, as it did later at Aeolian hall in New York, when Walter Damrosch's New York Symphony performed it.

The composer declares the work to be an expression in music of the "visual impression and physical sensation" of one of the gigantic Pacific type of locomotives. It is the first time that the steam engine has appeared in connection with symphonic music. Nevertheless, Honegger has contrived to make it the motive force for a striking and original work. The orchestra gives a tone-picture of the metal giant in its slow, labored start, with the snort and roar and thunder of its breathing as it gains momentum. Clouds of arid smoke are belched into the tonal skies, metal joints clash and clang, the relentless rhythm of mighty pistons drives the iron monster at ever-increasing speed. With a shrieking of piccolos and a series of grinding, ear-torturing chords, the great bulk is brought to a gradual stop.

THIS CLIPPING FROM
WHEELING,
W. VA.
TELEGRAPH
DEC 8 1924

IN NEW YORK

New York, Dec. 8.—A battle of batons is on in Gotham! Serge Koussevitsky, new conductor of the Boston Symphony, is threatening the crown of Leopold Stokowski as the idol of the fair ladies who make orchestra music profitable.

Stokowski and his Philadelphia orchestra for several years have held front place with New York's music lovers, especially the ladies. The Boston orchestra has been pretty much out of the social picture here since Dr. Karl Muck became a war prisoner.

But Koussevitsky is a tall, slim, handsome man and an impeccable dresser. In that respect he is much like Stokowski. And those who have followed the career of Stokowski since his Cincinnati days will tell you that his subjugation of audiences has been brought about as much by his appearance as by his musicianship.

New York has its own great conductors—Mengelburg, Van Hoogstraten, Hadley, Furtwangler and Igor Stravinsky, the composer, with the Philharmonic, and Damrosch, Bruno Walter and Vladimir Golschman with the Symphony. However, the battle for the pinnacle of public favor seems to rest between the visitors, Stokowski and Koussevitsky.

And may the better pair of spats win!

As a cub reporter I used to day-dream of the time when I should be eye-witness to a murder or a bank robbery and run to a telephone to give my paper an eight-column scoop on the opposition. Well, last night as I was walking down Eighth avenue, two West Indians started a fight a few feet in front of me. One was pushed through a plate glass window and the falling class cut his jugular vein and he bled to death. In New York that story was hardly worth telephoning to a paper. And yet I believe I could write a fairly interesting column about the fight.

The head waiter in a midnight club asked his guests to keep their bottles off the tables the other night, as he had been tipped that a prohibition raid would be made that night. One guest pulled out a white opaque nursing bottle and toasts were drunk from the nipple.

THIS CLIPPING FROM
TRIBUNE
Kokomo Ind
DEC 8 1924

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THIS CLIPPING FROM
MERIDEN,
CONN.
RECORD
DEC 9 1924

BOSTON SYMPHONY GREAT ORCHESTRA HARTFORD FEB. 1

The Boston Symphony orchestra will visit Hartford this season for one concert under the leadership of its new conductor Serge Koussevitsky. The famous orchestra will be heard in the Capitol theater on Sunday afternoon, February 1 under the management of Frank A. Sedgwick. The return of this orchestra to the list of Hartford's notable musical offerings for the new year will be found doubly interesting because of the first appearance there of Mr. Koussevitsky, one of the world's truly great leaders. To real lovers of orchestral concerts, and they are legion, Mr. Koussevitsky's coming appearance is the high water mark in a season that is not without outstanding musical personalities.

The first New York concert of the Boston Symphony orchestra was given in Carnegie Hall on F day evening, November 28 a among other things Lawrence Gi man, musical critic of the Ne York Herald-Tribune said the following: "Certainly the chairs and standing room at Carnegie Hall could not have been more completely filled than they were last night; and at every point where the polite inexorability of Mr. Koussevitsky would permit—at his entrances and culminations—the audience made manifest its enthusiastic approval of the new conductor, who for three years has set musical Europe by the ears. At the end of the concert, after Mr. Koussevitsky had borne them up into Scriabin's perfumed paradise on the frenetically mounting tides of that "Poeme de l'Extase" which he so dearly loves to set swirling about susceptible ears, they recalled him repeatedly to the stage. Seats on sale at Sedgwick & Casey's music store, No. 139 Asylum street, Hartford. Mail orders also accepted.

Transcript
December 9

arce."

Rakhmaninov's Isle

Persistent but diminishing, the debat continues over the ways of conductors a Symphony Hall with Rakhmaninov's tone poem, "The Isle of the Dead," and over th content and import of the music itsel Before it quite dies down, it is worth whil to reprint the note of Mr. Gilman in th program-book of the Philharmonic Societ of New York when it played the piece week or two ago. There is insight in it:

> Böcklin [whose like-named pictures suggested the music] might have taken for the motto of his most celebrated canvas the opening lines of the sonnet by Thomas Hood:
>
> There is a silence where hath been no sound;
> There is a silence where no sound may be.
>
> ndeed, Böcklin is said to have remarked of his picture that "it must roduce such an effect of stillness that anyone would be frightened to hear a knock on the door." The lonely, sunless island, awful in its solitude, with rowning cliffs and mournful cypress rees, rising out of a windless sea; e boat that is slowly nearing the arbor with its mysterious cargo, the

Transcript Dec. 9

lative fervor.

Musorgsky for Orchestra

With prudent precaution, Mr. Koussevitzky has reserved to the Boston Orchestra and himself Ravel's symphonic version of Mursorgsky's piano-pieces, "Pictures at an Exhibition." At present no other band in these parts may play it. For a jealous publisher in Paris, a journeyman, Leonardi by name, made a rival transcription. Upon it Mr. Damrosch laid hands and last week he included it in a concert of the New York Symphony Orchestra. It is within the truth to say that neither audience nor reviewers received it rapturously. In fact, the chroniclers of concerts dismissed it, for the most part, as briefly as did their brethren in Paris. As it happens, Sir Henry Wood's version for his orchestra in London much excels Leonardi's; while sooner or later, Mr. Koussevitzky will bear Ravel's to New York.

From Sir Henry, however, Mr. Damrosch borrowed for the same concert in New York an arrangement for orchestra and tenor voice of Musorgsky's satirical song, "The Peep-Show," a mixture of mockery and parody aimed at divers reviewers of Petersburg in the seventies. "The humor," says The Times of the music, "is rather

Continued on Following Page

THIS CLIPPING FROM
PROVIDENCE, R. I.
JOURNAL
DEC 10 1924

BOSTON SYMPHONY

Providence music folk soon may be asking one another, "Did yon hear Koussevitsky?" rather than "Did you hear the Boston Symphony Orchestra?" Such a condition of affairs would only be the natural consequence of the tremendous effect this remarkable conductor produces on the minds of Boston Symphony patrons. Last evening the magnetic Russian and his players paid their second visit of the season. Infantry Hall was filled.

The programme gave promise of something unusual both in content and in performance. Memories of Koussevitsky's first appearance here and what he accomplished with his orchestra on that occasion aroused keen anticipation. These anticipations were more than realized for the orchestra gave the most impressive. the most thrilling performance ever heard at these concert within the memory of the writer. The audience, roused to a high pitch of enthusiasm, fairly overwhelmed conductor and men with applause. Alexander Borovsky, pianist, appearing fo the first time here, proved a worthy soloist for the accosion.

This was the programme:

Weber ....Overture to "Oberon"
Wagner ...Bacchanale, "The Venus Hill" from "Tannhouser"
Wagner..Funeral music of Siegfried from "Dusk of the Gods"
Wagner.....Prelude to "The Mastersingers of Nuremberg"

Teh Weber overture to "Oberon" has been played in this city season after season, but who among Boston Symphony patrons ever heard last evening's performance equalled? When have the players answered so magnificently the directing mind? It was a new Weber, a new "Oberon" that delighted us.

In what manner, by what means di Mr. Koussevitsky accomplish this wonder? The answer is simple. The Boston orchestra's new leader is a man who inspires his men. They admire and respect his gifts. They respond as if they were part and parcel of his artistic conceptions. He, in turn is a musician whose mind is free from the shackles of convention. His imagination soars above and beyond what others have found in "Omeron's" notes. His musical design drawn from the score is one of contrast. The gentle flow of melody is made softer until it seems remote, mysterious. It rises and falls gently as the summer wind. Dhen life and vigor enter the scene they are portrayed in tempo and spirit that quicken the pulse. All is contrived with an artistry that compels admiration.

Further and more complete proof of Mr. Koussecitsky's accomplishments came to light in the Wagnerian excerpts. In the last analysis can there be found music that equals Wagner's massive tone pictures? The works of this master musician seem to fill the mind. Although familiar to the ear they bring with each repetition a sense of something new, something that the spirit craves and—finds. In this music the orchestra rose to the heights. The men played as one. In the strings there was depth, sonority, brilliance and the brass and wood-wind fulfilled their tasks with equal beauty.

Mr. Borovsky played thc Liszt Concerto in E-flat major. The latter part works up to a great climax in true Lisztian style. It is a concerto that gives the player opportunity to reveal technique and requires the possession of tremendous strength of finger and arm. The artist dominated the full orchestra in the finale, a truly astonishing feat, for usually in such tremendous tonal battles the pianist is submerged.

Mr. Borovsky is a player that interests by his full, musical tone and coherent style. He was recalled several times after his brilliant performance.

A. F. P.

THIS CLIPPING FROM
PROVIDENCE, R. I.
NEWS
DEC 10 1924

Boston Symphony Plays Its Second Concert Here

Old Favorites Blossom and New Members Gain Charm Under Koussevitsky

Under the baton of Serge Koussevitsky old masters and old favorites are blossoming into the full flower of musical worth and new numbers are being presented in a way that lends an added charm to polish of technique and wealth of expression.

Last night in Infantry Hall, in the second of the series of five concerts by the Boston Symphony Orchestra, Koussevitsky omitted the playing of a symphony, substituting a program which included Liszt's concerto in E-flat major. The soloist was Alexander Borovsky a young pianist whose work was much appreciated by the audience.

This concerto, which resembles nothing quite so much as the glorious imaginings of a lazy summer afternoon, was played with sympathetic understanding and a careful attention to detail. The orchestral accompaniment, under Koussevitsky's reading, brought out all that brilliance of color for which most of the Hungarian composer's works are noted.

Weber's Overture to "Cberon," which affords opportunity for the technician, opened the program. After the concerto came the introduction and Bacchanale from scene 2 of the first act of the Paris version of Wagner's "Tannhauser." The wild revel on the Venus hill which is dispelled by the Three Graces gave the conductor just the sort of theme again to show his capacity for chalking out a colorful tone etching. It strikes the ear vividly as a startling canvas to the eye, each detail of the mad, exotic scene brushed with meticulous care—Wagnerian in its simplicity of telling, fired by the genius of a conductor who knows a good story in music and has the ability to tell it in na manner both convincing and easy of understanding.

Wagner's "Dusk of the Gods," the families "Gotterdammerrung" interpreted by Koussevitsky, voiced the wild grandeur of half savage chieftains, an echo of the ancient days in the Black Forest when Germanic hordes roamed to conquest, the musical epitaph of a fargone day when there was a reverent, pagan glory in the hero's death in battle. It is savage, but it is beautiful.

The more popular prelude to "The Mastersingers of Nuremberg" was played with a fine finish and in keen appreciation of Wagner's intent.

THIS CLIPPING FROM
NEW YORK
EVENING SUN
DEC 10 1924

Boston's Viewpoint

TO her disappointment the Boston Symphony was in New York when she was visiting Boston. And she had wanted to hear it there. She spoke of her disappointment in not hearing it to her Boston friend, who replied:

"Yes, it's too bad, my dear. But they're off touring the provinces just now."

THIS CLIPPING FROM
PROVIDENCE, R. I.
TRIBUNE
DEC 10 1924

Wagner Rendered by Boston Symphony

Providence Heard Wagner Last Night as It Has Never Been Played Here Before

The Boston Symphony gave its second concert last night at Infantry Hall under the spirited leadership of Serge Houssevitsky.

The program included: Weber, overture to "Oberon," Liszt, Concerto, F-flat major, No. 1, for pianoforte and orchestra; Wagne, Bacchanale, "The Venus Hill" from "Tannhauser," Wagner, Funeral Music of Siegfried from "Dusk of the Gods," Wagner, Prelude to "The Mastersingers of Nuremberg"

The soloist was Alexander Borowsky.

There is a story that an Englishman who visited Beyruth before the war to hear Wagner's "Ring" played and upon his return home wrote an article with the theme that a nation which could produce a Wagner and adored a Wagner was a nation to be feared.

Last night the terrific energy of the great German artist was brought out by M. Houssevitsky and his orchestra. And not only the strength of Wagner but also his sustained loveliness, the depths of the richness of his immortal love music.

It was an inspiration to watch M. Houssevitsky and an unequalled pleasure to listen to the orchestra. One saw him truly draw, by his magic and genius, the best from his group. By persuasion and by command, and always with force, his well-knit body in harmony with the workings of his intense musical intelligence, his arms and his fingers executing, like a fairy wand, strange and marvelous wonders. M. Houssevitsky convinced those who may have suspended judgment after the first concert that at last the Boston Symphony Orchestra has a leader who will guide it to new honors and richer distinction.

The Wagner numbers give some idea of the tremendous genius of the man, the world he created, with its love music that sighs, its dances that bring thoughts of the rhythmic current of the world in which unearthly people moved, its conception, in bold notes, of heroism and grandeur, and its dignity in the face of inevitable death. Providence heard Wagner last night as it has never been player here before

Alexander Boroveky, a countryman of Houssevitsky's who is making his first appearance in this country, matched, with his strength, the challenge of Liszt. The difficult text of Father Liszt was read, not only with the power called for but also with sympathy and understanding by M. Boroveky. He was recalled for five bows by the audience.

Transcript Dec. 10

Incidents and Prospect

Misadventure constrains Mr. Koussevitzky to alter the announced program for the Symphony Concerts of next Friday and Saturday. He expected Mr. Borovsky to bring from Paris the score and the orchestral parts of Prokoviev's Third Piano-Concerto. The diligent pianist, however, could nowhere lay hand upon those parts; while there is not time, here in Boston, to have them copied from the full score. Consequently, Prokoviev's Concerto recedes into a dim future; while in its stead Mr. Borovsky and Mr. Koussevitsky will play Chaikovsky's Concerto in B-flat minor—still a resplendent music, unheard as it happens, these ten years at Symphony Hall—and an ancient Concerto of Corelli for Piano and Strings This change in program has lead to others; the dropping of Schumann's Fourth Symphony and the playing of four instead of three of Respighi's ancient dances. The list of pieces now stands:

Old Dances and Airs for the Lute Freely Arranged ....Respighi
Concerto for Piano and Strings.........Corelli
(Pianist: Mr. Borovsky)
Concerto for Piano and Orchestra in B-flat minor ....Chaikovsky
(Pianist: Mr. Borovsky)
Rondo for Orchestra, "Till Eulenspiegel's Merry Pranks" ....Strauss

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Pawtucket Times Dec. 10

Boston Symphony Concert.

The Boston Symphony orchestra, with Serge Koussevitzky as its leader and Alexander Borovsky soloist of the evening, visited Providence last night in the second of its series of five concerts to be given here this season. Infantry Hall, the battleground of over a hundred musical instruments, was packed to capacity. It was evident by the enthusiastic applause accorded Koussevitzky as he proceeded to take command of his musical army, that his last appearance in Providence created an impression that was firmly imbedded in the minds of many in the audience. Koussevitzky is a Russian and, like Rachmaninoff, pays but little tribute to convention. Again inspiration and imagination seemed to be his impelling forces. To say that he exercised an hypnotic influence over the members of his orchestra would not be exaggeration.

The programme opened with the overture to "Oberon" by Carl Weber. This overture was written by Weber under the greatest of difficulty two years before his death. As a sick and discouraged man he betook himself to the task of learning the English language in order to more clearly understand the text. It was first produced in London for Covent Garden. "Oberon" has been played here several times before. It conveyed an entirely new meaning to many of the audience last night.

The next number featured Alexander Borovsky, soloist of the evening, in the Concerto in E-flat major by Franz Liszt. As is so in practically all music written by Liszt, this concert was fiery and brilliant and tremendously difficult. It calls for great strength on the part of the pianist to maintain his leading role in the great climax of the concerto. Borovsky was well chosen for the task and his first appearance in this locality has left a deep impression on those who heard him.

The remainder of the programme consisted of three Wagnerian excerpts as follows: Bacchanale, "The Venus Hill," from "Tannhauser;" funeral music of Siegfried from "Dusk of the Gods," and a prelude to "The Mastersingers of Nuremberg." Nothing but great praise and admiration can be accorded to Koussevitzky in his interpretation of these massive tonal pictures.

The entire programme was a complete success and one long to be remembered by its listeners.

THIS CLIPPING FROM
HARTFORD, CONN.
TIMES
DEC 10 1924

BOSTON SYMPHONY

New York Season Now Sold Out—Orchestra With Koussevitsky Firmly and Popularly Established.

The Boston Symphony orchestra, regarded in the days of Dr. Karl Muck as the greatest symphonic organization in the world, is once again looked upon as the leader in that line, with the assumption of Serge Koussevitsky as conductor.

So sensational was the orchestra's 1924-1925 debut in New York this year the entire twenty concerts are sold out solid in advance and four extra concerts will be given in New York. In addition, about a half a dozen concerts will be played in Brooklyn, while Philadelphia, Baltimore and Washington are also on the Boston's visiting list for four concerts this season, and Frank A. Sedgwick has arranged to present this famous orchestra at the Capitol theater on Sunday afternoon, February 1, for one concert only.

Pierre Monteux has been the conductor for the last five years. It is generally conceded he did much to rehabilitate an organization practically shattered after Dr. Muck left America amid a frenzy of anti-German feeling which swept the country during the war days.

Koussevitsky came here touted as a miracle man, a super conductor, a genius whose like has never been seen in America. Consequently when he appeared in New York for his debut most of the critics, by their own admission, were ready to pick flaws in plenty.

Koussevitsky routed his critics and made the audience practically continue its ovation long after the last horn had sounded. The seat sale for this intriguing event is now in progress at Sedgwick & Casey's music store, No. 139 Asylum street. Mail orders will also be accepted.

THIS CLIPPING FROM

NEW ORLEANS,
LA.
STATES

DEC 10 1924

BY JAMES

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Stokowski and his Philadelphia Orchestra for several years have held front place with New York's music lovers, especially the ladies. The Boston orchestra has been pretty much out of the social picture here since Dr. Karl Muck became a war prisoner.

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PAWTUCKET, R. I.
TIMES

DEC 10 1924

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NEW YORK

DEC 3 1924

BOSTON'S 20 CONCERTS SELLOUT IN NEW YORK

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NEW YORK
MUSICAL AMERICA

DEC 6 1924

BUFFALO WELCOMES SERGE KOUSSEVITZKY

Resident Symphony Under Two Conductors Is Also Much Applauded

By F. W. Balch

BUFFALO, Nov. 29.—A welcome of especial cordiality was extended to Serge Koussevitzky, conductor of the Boston Symphony, on his initial appearance here on Nov. 13. It is difficult to recall when an audience has given such pronounced evidence of its enthusiasm as on this occasion. The concert was the second number in the Musical Arts given under Bessie Bellanca. The program included Carl Philipp Emanuel Bach's D Major Concerto, orchestrated by Max Steinberg; Weber's Overture to "Oberon," the "Vocalise," by Rachmaninoff, "Dubinouchka," by Rimsky-Korsakoff, the prelude to "Khovantchina," the "Flight of the Bumble Bee," from "Tsar Saltan," and Beethoven's Fifth Symphony.

The Buffalo Symphony opened its season in Elmwood Music Hall, on Nov. 16, before a capacity audience. Arnold Cornelissen, in the dual rôle of conductor and piano soloist, was much applauded, as was also Richard Hageman, guest conductor. Mr. Cornelissen's Concerto, dedicated to the Buffalo Chromatic Club, was a feature of the program. Under Mr. Hageman Weber's "Euryanthe" Overture was finely read. Mr. Cornelissen conducted Schubert's "Unfinished" Symphony and the "Rienzi" Overture.

The city's newest musical enterprise, the First Settlement Music School, sponsored by the Buffalo Chromatic Club, by other organizations and resident musicians, was given a benefit in the Playhouse on Nov. 17. Lillian Woodward Street, reader; R. Leon Trick, pianist, and Helen Durrett, violinist, attracted a large audience. The First Settlement Music School will give lessons to pupils in moderate circumstances.

The Chromatic Club presented Amy Corey Fisher, pianist; Lillian Willcocks Ferris, soprano, and Franklin Riker, tenor, in an interesting concert in the Playhouse, on Nov. 15. Mrs. Ferris disclosed an attractive voice and met with a cordial reception. Mr. Riker showed interpretative skill. Mrs. Fisher was equally successful.

Sergei Rachmaninoff, pianist, drew a large audience to Elmwood Music Hall, Nov. 18. His own compositions were heard with particular pleasure and his mastery was in evidence in every number.

The American Artists' Club, of which A. A. Van De Mark is president and founder, opened its Wednesday dinner-musicales recently. Helen Garret Mennig, pianist; Hildred Morrow, soprano, and Ruth Pettit, contralto, were the artists, giving an attractive program. Mr. Van De Mark gave a brief address.

THIS CLIPPING FROM

CINCINNATTI, OHIO
BILLBOARD

DEC 6 1924

Hearty Welcome

Accorded Koussevitzky Upon His New York Debut---Huge Audience Taxed Capacity of Carnegie Hall

Ever since Serge Koussevitzky conducted the first concert of the current season of the Boston Symphony Orchestra in the Hub City concertgoers of New York have awaited with keen interest the coming of this brilliant conductor to New York. Further reports of the Boston concerts but served to increase this keen interest and the result is that the entire subscription series for the New York concerts of the Boston Symphony Orchestra is reported as being sold out. Thanksgiving Night was chosen for the debut appearance of Mr. Koussevitzky in New York and the huge audience which assembled taxed the capacity of Carnegie Hall to the extreme limits of the fire laws, and when the new conductor appeared on the platform he was greeted with an outburst of applause which continued for several minutes and certainly should have convinced him that New York was eager to welcome him. He chose as the opening number of the program, Vivaldi's Concerto for Orchestra which was given a most excellent reading and under his skillful guidance there was evidence this early in the evening of great improvement in the playing of the orchestra. Then followed Weber's overture to *Oberon*, which appears so often on orchestral programs that it has become tiresome to this writer, but, as played under the direction of Mr. Koussevitzky, assumed new beauty and every note was listened to with much interest and the audience, too, evidently greatly enjoyed it, as at its close the conductor was recalled to the platform repeatedly and the orchestra also shared with him the applause.

Two numbers by Debussy were given with a beauty of tone which made them stand out as one of the high lights of the concert. Next came Honneger's *Pacific* 231, which has been played several times before in the New York season, and this too received close attention from the audience and again there was long and loud applause. The concert was closed with Scriabin's *Le Poeme de l'extase*, in the directing of which the new conductor further proved his skill as a leader for he obtained tonal effects such as one has not heard from the Boston Orchestra in many seasons.

Altho one must needs hear other concerts directed by Mr. Koussevitzky before reaching a conclusion as to his ability, if this first concert is to be taken as a criterion, we prophesy that ere long the Philadelphia Orchestra and Mr. Stokowski will need to look to their laurels. We do not mean the Boston organization is at present in the same class with that of Philadelphia, but, in our estimation, it does surpass any of the New York ones, and given a few more months' work under Mr. Koussevitzky, we believe there is every possibility it may be a contender for first honors with the Philadelphia body, which organization at present, in our opinion, is the best orchestral body in this country.

THIS CLIPPING FROM

NEW YORK
MUSICAL AMERICA

DEC 6 1924

Mrs. A. Lawrence Lowell, Mrs. Walter R. Spalding, Mrs. Edward Burlingame Hill, Mrs. Paul Sachs and Mrs. Edward W. Forbes were hostesses on Nov. 19 at the reception given in Paine Hall, Harvard music building, Cambridge, in honor of Serge Koussevitzky, conductor of the Boston Symphony, and Mrs. Koussevitzky. At the tea tables were Mrs. Arthur Pope, Mrs. Wallace Goodrich, Mrs. Frederick Converse, Mrs. George W. Chadwick, Mrs. A. K. Potter, Mrs. George Edgell, Mrs. Philip Spalding and Mrs. E. C. Moore.

* * *

THIS CLIPPING FROM

PHILADELPHIA, PA.
EVE. LEDGER

DEC 6 1924

THE CRITIC TALKS TO MUSIC LOVERS

By SAMUEL L. LACIAR

For some reason or other New York has never had the best orchestral players. It never had a Longy; it had a Tabuteau and was not able to keep him. It never had a Kneisel, a Witck or a Thaddeus Rich as concertmeister; it never had an Anton Horner, or a Max Hess, although Jaenicke is more than pretty good. And the list might be prolonged indefinitely between the Philadelphia, Boston and Chicago orchestras. But, after all, the "firsts" of an orchestra, aside from the sensationalism of a few names (and it must be admitted, the work of some of the solo instruments) do not make a really great orchestra.

Owing to the state of public opinion, an effort was made to graft French conductors upon an organization whose roots were wholly German.

There could be but one result and it happened with surprising thoroughness; the Boston Orchestra lost everything but the recollection of a glorious past; its Philadelphia concerts were abandoned because, according to the management, there were "too many demands for its services at home," and therefore some of the trips had to be canceled.

Really it was because with the kind of orchestral music that we were hearing from the Philadelphia Orchestra under Mr. Stokowski, who by that time had started to make the organization the world's finest orchestra, the playing of the Bostonians no longer had box office attractions, despite its prestige; and the presence of a few of its best artists in the period of its greatest glory. Some of the performances given here under M. Rabaud and later M. Monteux were so ragged as to playing and so dubious as to interpretation as almost to suggest no rehearsals of the program and little understanding of the music.

The New York concerts, however, were continued, probably in the delusion, common in the country, that a New York success means a national triumph—which is not at all the case. But at any rate the New York concerts were maintained, but not with any great results from artistic or box office standards.

In the meantime, with this opportunity before it, New York failed to come to the front with an organization capable of taking the place of the Boston Orchestra with its trailing clouds of glory almost gathering the dust, so low were they. The Philadelphia Orchestra leaped into the breach and became the premier attraction of the famous "little old city"—you know the rest.

THIS CLIPPING FROM

NEW YORK
MUSICAL AMERICA

DEC 6 1924

Koussevitzky Ill; Concertmaster Leads Concert in Brighton, Mass.

[By Telegraph to MUSICAL AMERICA]

BRIGHTON, MASS., Dec. 2.—Owing to the sudden indisposition of Serge Koussevitzky, the concert of the Boston Symphony on the evening of Dec. 1 was conducted by Richard Burgin, concertmaster of the orchestra. Mr. Burgin gave an excellent account of himself in a difficult program. HENRY LEVINE.

PITTSFIELD,
MASS.
EAGLE

DEC 9 1924

NEW YORK, Dec. 9.—A battle of batons is on in Gotham. Serge Koussevitsky, new conductor of the Boston Symphony, is threatening the crown of Leopold Stokowski as the idol of the fair ladies who make orchestra music profitable.

Stokowski and his Philadelphia orchestra for several years have held front place with New York's music lovers, especially the ladies. The Boston orchestra has been pretty much out of the social picture here since Dr. Karl Muck became a war prisoner.

But Koussevitsky is a tall, slim, handsome man and an impeccable dresser. In that respect he is much like Stokowski. And those who have followed the career of Stokowski since his Cincinnati days will tell you that his subjugation of audiences has been brought about as much by his appearance as by his musicianship.

New York has its own great conductors—Mengelburg, Van Hoogstraten, Hadley, Furtwangler and Igor Stravinsky, the composer, with the Philharmonic, and Damrosch, Bruno Walter and Vladimir Golschman with the Symphony. However, the battle for the pinnacle of public favor seems to rest between the visitors, Stokowski and Koussevitsky.

THIS CLIPPING FROM
PHILADELPHIA, PA.
EVE. LEDGER
DEC 8 1924

THE CRITIC TALKS TO MUSIC LOVERS

By SAMUEL L. LACIAR

THIS CLIPPING FROM
NEW YORK
MUSICAL AMERICA
6 1924

PITTSFIELD
EAGLE

CONCERT-CHRONICLE

Philadelphia Amuses

SAYS The Evening Ledger, one of Mr. Curtis's newspapers in Philadelphia: "To judge from the emotional emanations of certain New York musical specialists, as manifested in the large newspaper publications of that easily excited metropolis, New York is agog over the coming 'duello,' as the writers are pleased to term it, between the Philadelphia and the Boston orchestras for supremacy in the larg st ity in the country. Much speculation has been indulged in as to the relative merits of Mr. Stokowski and Mr. Koussevitzky, and to judge from the tone of some of the articles, the approval of New York is the ultimate end of the Philadelphia and the Boston orchestras, and is to be sought even as, according to Scripture, a good name is to be desired rather than great riches.

"The orchestral situation has for decades been a sore point with New York. For a good many years the supremacy of the Boston Orchestra was admitted all over the United States. It had the best players and it had the best conductors. It was, at the time, the only orchestra in the country the directors of which did not have to indulge in a weekly scramble for the wherewithal to meet the expenses of the organization. On every side it was hailed as the greatest orchestra in the world, which at the time it undoubtedly was. New York, despite the temporary importation of Mengelberg, Safonov, Sir Henry Wood, Mahler (later permanent as was Safonov) and others of that impressive conductorial stripe, was unable to compete; for the simple reason that it did not have the players. Then, with the war, came the smash-up of the Boston Symphony Orchestra. No one with any sense of musical justice will hesitate to admit that it was singularly complete. . . .

"The Philadelphia Orchestra has always been a peculiarly bitter pill for New York to swallow. It could make excuses for the supremacy of the Boston Symphony. It had adequate financial backing, hence it could get the best players and the best conductors. But when the Philadelphia Orchestra took the position formerly held by the Bostonians, none of these things held good. The Philadelphia Orchestra arose 'from the ranks,' and when the history of the organization is told, the struggles of the early years and the sacrifices of the men and women who repeatedly came to the rescue, will read like a fairy tale. But it was bitter truth at the time, as Mr. Van Rensselaer and the little group who stood firmly behind the organization in the days when it was a weekly question how the payroll would be raised, can testify. Perhaps this is one of the reasons why New York so cordially welcomes the 'coming struggle for supremacy' in the metropolis. But one fact remains: whatever the outcome, it will be an outside organization which will win. No New York orchestra has even a look-in, in spite of imported conductors, publicity and all the rest. . . .

"Of course there will be no 'struggle' between the Philadelphia and the Boston orchestras. These organizations depend upon their own audiences for their support. But, if it pleases New York to consider the present orchestral season much as Spain would view a combat between a far-famed Andalusian bull and an invincible Madrid matador, by all means let it proceed. To paraphrase a sentence of Lawrence Gilman, anent the Koussevitzky-Monteux-Boston-New York situation it is 'conductorial flesh which is merely grass that may be turned into profitable hay at the box office.' Both organizations will draw capacity audiences in New York as they are doing in their own cities, but for a different reason.

"As matters stand at present, the Philadelphia Orchestra, in its personnel, is admittedy the best in the country, if not in the world. The upbuilding of the organization is the work of Mr. Stokowski. He found a good instrument when he came to Philadelphia in 1912, but he has since made it supreme. As New York has seen, from experience, the matter of orchestral supremacy lies in the orchestra fully as much as in the conductor. And to judge from the comment of thoroughly competent musicians, Philadelphia has little to fear from either conductorial or personnel standards."

This alleged "contest" in which the metropolis appears to be so deeply interested will be a good thing for music in America. It will stimulate the desire to emulate these great organizations all over the country and lead to the strengthening of symphony orchestras everywhere.

So, in the meantime, let the merry war progress. New York is intensely interested in the outcome, even if no other city is. And the verdict of New York is of immense importance—in New York.

THIS CLIPPING FROM
NEW YORK

DEC 8 1924

Koussevitzky

On the platform of Carnegie Hall, Manhattan, stood a tall Russian. He had sparkling eyes, thin hands, greying hair, a tailor. He was Serge Koussevitzky, new conductor of the Boston Symphony Orchestra, making his Manhattan début. With uncommon dignity he turned his back on the notable company assembled in that hall, raised his arms. Rank on rank behind him stood, sat, lounged, the many who had come to see whether the Boston Symphony had any chance of regaining the haughty place it held before Dr. Karl Muck went to Fort Oglethorpe under the Espionage act in 1917, whether it were true that this conductor was a "hypnotist," whether he could interpret Debussy, whether he wagged his head. They noted that he had a good back. They noted that every now and then, when he wanted to indicate a sudden pianissimo, he shot his left hand into the air, palm flat, in the way of one who hoists a heavy tray or thrusts a torch aloft. For the rest, his gestures were continent. He led Debussy's *Nuages;* Honegger's *Pacific 231,* Scriabin's *Poem of Ecstacy.* Like a storm of white hail came the clapping. With inexorable courtesy, Koussevitzky bowed and bowed.

Serge Alexandrovitch Koussevitzky was born in 1874 in Vyshny Volotchk, Russia. He gained admission to the Moscow Conservatory by promising to study the double bass, an instrument much needed at the moment in the conservatory orchestra. Out of the belly of that bull fiddle he brought such music as no Russian, perhaps no other man, had ever brought before. When learning to conduct he grouped chairs about him in the positions players would occupy in actual performance, conducted voiceless symphonies, ghosts responding. He made his first appearance in Berlin, conducted with success in London, Paris, other European capitals. He came to the Boston Symphony to take the place of able Pierre Monteux.

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* The Beethoven Association of New York was founded by Harold Bauer, pianist. Its members include many famed musical artists. Its purpose, in general, is to stimulate public interest in classical music, in particular to present the works of Beethoven in all forms, especially those least often heard. Large are its box-office receipts. These proceeds it has devoted to such good works as shall abet the fame of Beethoven, paying for the publication of Arthur Wheelock Thayer's *Life of Beethoven* in its first English version, contributing to the New York Public Library a valuable collection of works relating to the Master, giving a large sum toward the erection of a new Festspielhaus at Salzburg, Germany.

WATERBURY, CONN.
DEMOCRAT
DEC 8 1924

In New York

New York.—A battle of batons is on in Gotham. Serge Koussevitsky, new conductor of the Boston Symphony, is threatening the crown of Leopold Stokowski as the idol of the fair ladies who make orchestra music profitable.

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And may the better pair of spa win!

PAPER-
Detroit News
DATE-
Dec 7

Boston Audiences Lead In Appreciating Music

But Philadelphia is Quicker on Trigger of Applause; Metropolitan Stands Out in New York.

This is the fourth of a series of articles on music in the East. Detroit, like other important American communities, is spending a considerable sum annually in an effort to satisfy its musical appetite and advance its general standards. This is symptomatic of the present day in the United States. The News instructed Mr. Player to visit all the important Eastern music centers, examine carefully the important orchestras, operatic organizations, civic ventures in music, educational work of a public character and so forth. Mr. Player visited particularly Boston, Philadelphia, Washington and New York. There will be articles on succeeding Sundays on the famous Bowery music settlement of New York, on the Metropolitan and on other subjects of like character and interest.

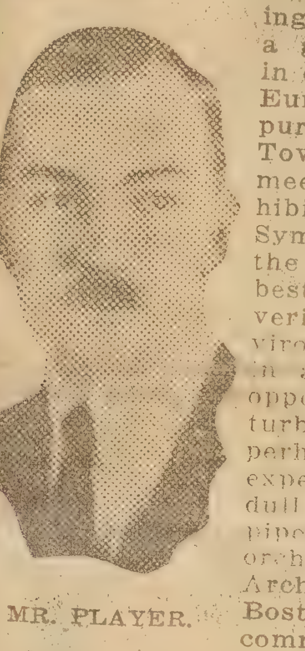
By CYRIL ARTHUR PLAYER.

IF the voice of the people is, as has been suggested, the voice of God; and if, as has also been suggested, good music is divine; then, things being equal to one another, music is the voice of the people.

There is an enchantment about great halls and a misty magic about great audiences which are alike difficult to capture and define. Walls are something more than a background for the human panorama, audiences more than a boxoffice list. Would Stokowski or Damrosch perform as well, would their orchestras be what they are, if they played never to an audience other than the ghosts who glide somewhat discontentedly through all places of public performance? The fickleness and fixity of applause must annoy ghosts who once triumphed in it in the flesh and now perceive that it goes on immutably forever, regardless of changing identities.

Symphony Hall, of Boston, must have many notable ghosts, for not only has it its own inspiriting history of production, but it has embraced incomparable audiences. The best audience of the tour I found in Boston, the most enthusiastic in Philadelphia, the most brilliant in that brick temple on Broadway, the Metropolitan Opera House. But when it comes to appraising audiences as such, I find myself looking back to Boston and seeking there the standard for comparison.

Symphony Hall itself is coldly classical; its floors are noisy, their red carpet strips of covering honorably worn. It is a type of building much favored a generation ago in certain parts of Europe for the purposes of a Town Hall or meeting and exhibition place. Symphony Hall is the type at its best, and the severity of the environment is not in any sense inopportune or disturbing. It is, perhaps, what one expects, with its dull gold organ pipes behind the orchestra, and the Archbishop of Boston stalking commonly in to emphasize the gravity of the occasion.



MR. PLAYER.

ALL ON TIME.

I have seen nowhere such an audience as this. I am willing to make oath, if required, that no more than three persons entered the main floor at the close of the overture; and the hall was filled. It was not a dressy audience, even for a matinee, as this was. Yet there was something carrying greater significance than clothes, a certain contained and reposeful air that belongs to gentle folk. Many among them looked as if they might have attended every concert throughout the entire 44 seasons of the orchestra's magnificent history. But all, youthful as well as middle-aged and elderly, formed an audience which, for interest and attentiveness, I have not seen matched. It was not the sophistication of the puzzling New York audiences, and yet it was an effect in culture, softened and heightened by the absence of the crepe which modern scepticism has nailed onto that expressive word.

In applause it was prompt but measured, and retained sufficient youth to unloose spontaneous approval of Koussevitzky's interpretation of the "Bacchanale" while drawing on its experience to modify its reception of the Roussel symphony. Nowhere did there seem evident any pedantic withholding of musical liberties, nor was there brazen enthusiasm for the sake of patriotism. Were I a professional musician of symphonic caliber, I would consider Boston the place before all others in which to play. It is so very much better than its reputation.

FEW BOBBED HEADS.

Neither in Boston nor in Philadelphia did I observe that strained and hunted look which is not uncommon to certain portions of many symphonic audiences. In Philadelphia my first amazement was that, as in Boston, there was virtually not a bobbed-hair Cecilia in the house. Yet there were women of, by any standard, charm and beauty. Bobbed hair has disappeared from the East's music audiences, if ever it existed there. The reason I was surprised at this discovery in Philadelphia was that here was a certain tangible exuberance, an audience ready to smile and not afraid to laugh, quicker on the trigger of applause than any

The Week's Music

TODAY.

Afternoon program of Detroit Symphony Orchestra with Marcia Lewis, soprano, and H. Mathias Turton, organist, as soloists; at Orchestra Hall. 3:30 p. m.

MONDAY.

John McCormack, tenor, in recital; at Arcadia Auditorium, 8:30 p. m.

TUESDAY.

Fall concert of Detroit Orpheus Club with Carlos Salzedo, harpist, as soloist; at Orchestra Hall, 8:30 p. m.

THURSDAY.

Anna Pavlowa and ballet in dance program; at Orchestra Hall, 8:30 p. m.

FRIDAY.

Anna Pavlowa and ballet in dance program; at Orchestra Hall, 8:30 p. m.

SATURDAY.

Young People's Concert by Detroit Symphony Orchestra; at Orchestra Hall, 10:30 a. m.

Anna Pavlowa and ballet in dance programs; at Orchestra Hall, 2:30 and 8:30 p. m.

SUNDAY.

Annual Christmas concert by Ypsilanti Normal Choir and Detroit Symphony Orchestra; at Orchestra Hall, 3:30 p. m.

"Andrea Chenier," by San Carlo Opera Company; at Shubert-Detroit Opera House, 8:15 p. m.

to less. One of the interesting things of the tour was the appearance of the Philadelphia Orchestra in New York on election night, when the audience again necessitated the S. R. O. sign.

W. H. Brennan, manager at Boston, and Arthur Judson at Philadelphia, where he is assisted by Louis A. Mattson, have staffs comparable in courtesy and affability to the inside staff at Detroit's Orchestra Hall. The friendliness of the attaches at the Academy of Music was particularly noticeable. Superficially, I should say this was the most marked difference between the human atmosphere enveloping concerts outside New York and that found within New York. Mr. Judson also manages the New York Philharmonic, being assisted there by D. Edward Porter. George Engles is manager of the New York Symphony. Josef Stransky apparently is his own manager for the State Orchestra.

The three New York orchestras use Carnegie, Aeolian Hall and, on Sunday afternoons, the Metropolitan Opera House. I heard all three in Carnegie Hall, as well as attending other concerts elsewhere. At Carnegie Hall it is not easy to differentiate between managements, but certainly both the Philharmonic and Symphony societies enjoy physical arrangements of high efficiency. One of the notable things about the large orchestral business organizations is the high character of the personnel and the effectiveness of administration.

To step from Boston and Philadelphia to New York is to leave the locality of personal contact and enter the metropolitan area of anonymity. There is nothing intimate about the New York audience, nothing familiar, nothing attractive. It is an audience which, in its individual elements, may be, and presumably is, much the same as another audience elsewhere; but gathered together in the bleak expanse of Carnegie Hall it is a dull and cold-eyed assembly, neutral in character, colorless to eye and mind.

MUCH WASTED SPACE.

What New York would do without Carnegie Hall I don't know. It seats few short of 3,000 in its main auditorium, which consists of a main floor and four shallow galleries, the lower two comprising boxes, the third a "dress circle," and the fourth either a plain balcony or a euphonious "family circle." Judged by modern standards, there is a vast amount of wasted space, and the acoustical properties, as in the Metropolitan Opera House, are variable. It is none-the-less an auditorium whose value to the metropolitan community is beyond computation. Its least attractive feature is the draughty and somewhat forbidding entrance, presided over by stiffly monotonous and not always good-tempered employes.

I have not seen Carnegie Hall filled for any concert, although I attended three there. I was told by a member of the audience that the Sunday house is frequently of capacity size. Considering the dimensions of the hall, the audiences for the Symphony and Philharmonic programs could be considered good ones, the boxes and two circles being well filled and the main floor holding a comfortable number, in spite of empty seats dotted over the floor.

FEW DRESS SUITS.

The audiences themselves were, in appearance, nondescript. The boxes contained an occasional dress suit, a few dinner suits and a dominant note in autumn business suits and tweeds. The main floor was similarly radical in its attitude toward sartorial convention. The whole audience, in each instance, seemed heterogenous, made up of unrelated units who found surprisingly little of that common emotional impulse usually found in a crowd so gathered. Feelings, having more means of vivid expression, run through any audience as a rule more readily than ideas. It is generally true that the intensifying of the feelings in consequence of reciprocal suggestion will be most rapid when the audience meets under agitating circumstances. Nowhere in the three programs, as it happened, were there the "agitating circumstances" so frequently found in music. The single moment of unanimity was discovered at the Symphony concert when Damrosch conducted the Honegger locomotive rhapsody, while to a certain extent Gabrilowitsch, playing a Schumann concerto, roused a psychologically reciprocal enthusiasm.

Both of these incidents, occurring at the same concert, seemed extravagant and abnormal in comparison with the low temperature prevailing for three almost successive nights at Carnegie Hall. Of course there are many demands on a New York audience and surfeit robs the auditor of the appetizing thrill belonging to isolated performances. Even so, the changing identity of the audience themselves seemed to indicate that not a single group of constant music-lovers, but a fluid and undirected ocean washed languidly against and into the various places of music attraction, with precisely the similarity and the unrecognizable anonymity of waves.

the striking things about the Horseshoe and its 35 throne-boxes was the casualness of its inhabitants towards the performance. On the night Jeritza sang in Lohengrin only a handful of the parterre boxes were occupied at the rise of the curtain and comparatively few when the final curtain fell; but in the middle of the opera the Horseshoe was virtually filled to repletion with a gorgeous and effective audience.

DECOROUS ENTHUSIASM.

Metropolitan audiences are decorously enthusiastic, the margin of excitement being touched by the fourth and fifth circles. Would Dante have numbered them upward or downward? Never mind. The third is the dress circle, the second is the grand tier box circle and the first or lower circle is the Horseshoe. But the audiences here have no need to distress themselves with applauding for that is taken care of by what seems to be an inrush of idle artists and other members of the company, who stand within the auditorium and back of the rails on either side of the house and pound their palms with noisy insistence long after the public interest has ceased. This is a most objectionable feature, a continental habit with which the Metropolitan well can dispense; one is surprised that the self-respect of the authorities does not put a stop to it.

It is a dizzy sight, during intermissions, to watch the pageantry of the promenade, the top-hatted men and the women arrayed in all the treasures brought from the corners of the earth for their adornment. At the fall of the final curtain sumptuous limousines with equally sumptuous attendants will roll their glistening carcases to the imposing doorways, and will bear away these irridescent birds of paradise to the massive castles on Park avenue and far out Fifth, leaving for the gaping visitor a sigh of envy, and a conviction that New York's society women are a mighty fine looking lot while the society men are, on the contrary, prosaic to the point of vacuity. The Metropolitan Opera House is the needle's eye of fashion and fortune.

THE STANDING LINE.

But observe, too, the waiting line patiently stiffening against the wintry evening for a matter of hours for the privilege of giving up a dollar (or is it two?) in return for standing room. For this America is of all sorts and conditions of men, and to them all does music speak a common language.

Here is the temple of a strange and mysterious adoration, whose outward symbol is stark wealth and a self-perpetuating aristocracy, and whose inward symbol is immortal, priceless gift of song. The world has worn a path to these doors, that eye and ear may be filled to the full sufficiency both of

THIS CLIPPING FROM
BOSTON, MASS.
POST

DEC 11 1924

SYMPHONY SEATS ALL BOUGHT UP

Not a Ticket Left for Boston or New York Season

For the first time in its history the Boston Symphony Orchestra has not a ticket to sell, either for its regular concerts in Boston or, for that ma for the double series in New Yo In other words, the 24 concerts on Friday afternoons, the 24 concerts on Saturday evenings and the additional series of five concerts on Monday evenings are now "sold out" for the season.

FRIDAY "RUSH" SEATS

As exception to the foregoing sweeping statement it should be noted that there remain the Young People's Concerts (for those who are eligible) and the two concerts in aid of the Orchestra's Pension Fund, for which no tickets are sold by subscription. And the Friday afternoon "ruch" is still in force, for rather than abandon this time-honored institution the trustees of the orchestra still offer, at a nominal charge of 50 cents, the 501 seats of the second balcony for these Friday concerts, although that these seats could be sold by subscription at a far greater profit to the orchestra goes without saying.

The explanation of the present unprecedented state of affairs may be given in one word: Koussevitzky.

Everything Taken

Before ever the magnetic Russian ad lifted a baton in this city the deand for season tickets had already xceeded all records, so great was the uriosity to hear (and to see) him, and vhen the first few concerts of the seaon had established beyond any disuting the fact that Koussevitzky was a conductor of positive genius—no mere sensation-monger but an extraordinarily revealing interpreter of the composers of every school—then whatever seats were still available for subscription were disposed of forthwith.

And since it is human nature to crave the unobtainable these holders of season tickets have today become the envy of those who have them not, even of those who in the past gave to the symphony concerts barely a passing thought. Wherefore it behooves those fortunate ones who are the owners of season tickets to take care that they never go unused. What greater courtesy could be extended to the stranger within our gates than to present him with a ticket for a symphony concert?

Length of Stay Uncertain

How long Koussevitzky will remain among us is not certain; at least those in authority make no definite statement concerning the length of his engagement. But in any event he is ours for the present, while if the people of Boston retain their eagerness to hear the orchestra under his direction it is not unreasonable to suppose that the number of concerts here may be increased, though it was not long ago that the Monday series would have been deemed an experiment too risky to be undertaken.

But to avoid misunderstanding the trustees would have it added that a fly still lingers in the ointment of the present happy situation. Even with every seat for every concert sold, the Boston Symphony Orchestia is not self-supporting. To make it so, with the existing scale of salaries, would mean to raise materially the price of tickets, and that might bring justifiable protest. Hence public support, over and above the buying of tickets, is still essential to the orchestra's existence, although on good authority it is said that our orchestra more nearly approaches the ideal state of complete self-dependence than does that of any other city of America.

THIS CLIPPING FROM
BOSTON, MASS.
HERALD

DEC 11 1924

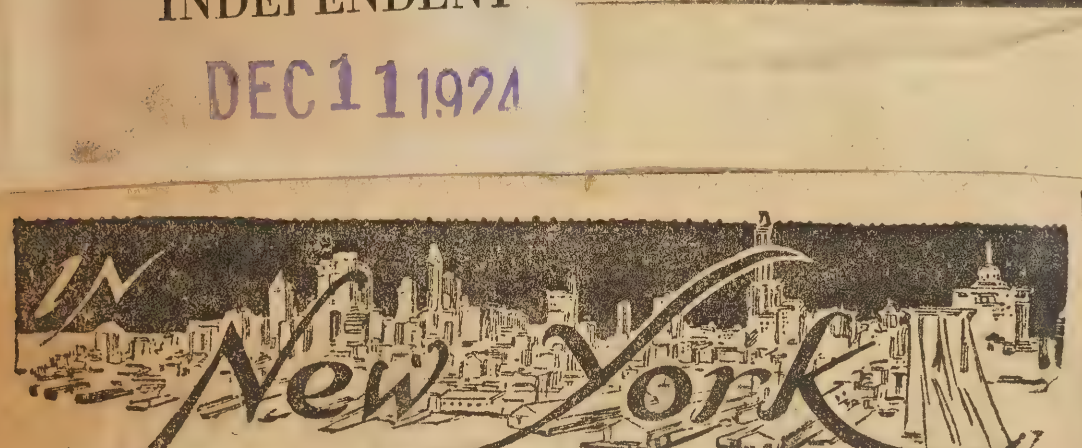
NOTES and LINES

By PHILIP HALE

Up to the present time Mr. Koussevitzky with the invaluable aid of the orchestra bequeathed to him has been the soloist at the Symphony concerts. This week a pianist will play, one Alexander Borovsky, who was born at Libau in 1889. He was taught at first by his mother, a pupil of Safonov, once the conductor of the Philharmonic Society of New York, and in Leningrad by Annette Essipov, the beautiful woman who delighted Americans by her playing, and also Leschetitzky, for she was one of his wives, the second in order—there were four in turn, and the fourth, a pianist, is now in this country. Mr. Borovsky was awarded the gold medal and the Rubinstein prize. In 1915 he taught at the Moscow Conservatory. He has played in European cities, going to Paris by way of Constantinople in 1920. In Paris he gave concerts with a violoncellist and played at one of Mr. Koussevitzky's concerts in 1921. He has visited South America, and last season he made his first appearance in New York. Our memory is hazy with respect to pianists of formidable names; they come, they go, or they do not come; we have a vague remembrance of Mr. Borovsky being announced as coming last season and then a cancellation.

THIS CLIPPING FROM THE
ST. PETERSBURG
FLA.
INDEPENDENT

DEC 11 1924



New York, Dec. 11.—A battle of batons is on in Gotham. Serge Kroussevitsky, new conductor of the Boston Symphony, is threatening the crown of Leopold Stokowski as the idol of the fair ladies who make orchestra music profitable.

Stokowski and his Philadelphia orchestra for several years have held front place with New York's music lovers, especially the ladies. The Boston orchestra has been pretty much out of the social picture here since Dr. Karl Muck became a war prisoner.

But Koussevitsky is a tall, slim, handsome man and an impeccable dresser. In that respect he is much like Stokowski. And those who have followed the career of Stokowski since his Cincinnati days will tell you that his subjugation of audiences has been brought about as much by his appearance as by his musicianship.

New York has its own great conductors — Mengelburg, Van Hoogstraten, Hadley, Furtwangler and Igor Stravinsky, the composer, with the Philharmonic, and Damrosch, Bruno Walter, and Vladimir Gloschman with the Sympohny. However, the battle for the pinnacle of public favor seems to rest between the visitors, Stokowski and Koussevitsky.

And may the better pair of spats win!

American
Dec 12

KOUSSEVITZKY LEADS SUNDAY

Serge Koussevitzky

At the pension fund concert to be given next Sunday afternoon, Serge Koussevitzky will make his first bow to the public outside of the regular Symphony concerts.

The new Symphony conductor, who has been hailed in Boston and New York as one of the most brilliant personalities in the musical world, was prevented by illness from leading the first of the extra Monday night concerts. So the concert next Sunday afternoon will mark his first appearance at a concert open to the general public. The regular symphony concerts have been completely sold out by subscription for the first time on record.

At this first pension fund concert of the season, at Symphony Hall, the famous Russian will conduct an all-Tchaikovsky program, including the fifth symphony, the "Francesca da Rimini" fantasia and the serenade for strings.

THIS CLIPPING FROM
HARTFORD, CONN.
COURANT

DEC 12 1924

BOSTON SYMPHONY.

There is a particular interest locally in the forthcoming concert of the Boston Symphony Orchestra at the Capitol Theater on Sunday afternoon, February 1, under the management of Frank A. Sedgwick. This famous orchestra returns to Hartford after an absence of two years and the occasion will introduce Serge Koussevitsky, the orchestra's new conductor and one of the leading celebrities of Europe. The orchestra retains intact the remarkable personnel of last season numbering 104 musicians.

Serge Koussevitsky is called the most striking figure and dominant personality in the orchetsra concerts of London and Paris, and this is his first visit to America. He is described as a leader of rare charm and forcefulness and as an artist of impassioned convictions. He is the first Russian to lead his famous orchestra His coming to Hartford is easily one of the outstanding musical events of the season.

The demand for seats is very heavy and early application is advised. The seat sale is now in progress at Sedgwick & Casey's music store, No. 139 Asylum street. Mail orders will also be taken. All orders and checks should be made payable and directed to Frank A. Sedgwick, manager.

THIS CLIPPING FROM THE
BALTIMORE,
MD.
POST

DEC 12 1924

Post Impressions

By Adele Gutman

We of the provinces always have a way of thinking that it is something that is a part of our provincialism which makes us gasp and shriek at the new things that come our way.

New York, however, is also in the process of being educated. Like Baltimore, she had her first dose of "Pacific 231" by Honneger no earlier than last week, when on Saturday the new conductor of the Boston Symphony, Serge Koussivitsky, exposed her to it. Truth compels one to admit that New York seemed less flabbergasted than Baltimore by the composition, perhaps because it came upon us unawares, perhaps because people here had already been warned that the music was supposed to represent a big locomotive getting up steam. Or perhaps the Boston conductor presented it with more intelligence than did Damrosch.

THIS CLIPPING FROM
NEW BRITAIN, CONN.
HERALD

DEC 13 1924

Boston Symphony at Parsons Theater Sunday

The Boston Symphony orchestra will return to Hartford this season for one concert under the leadership of its new conductor Serge Koussevitsky. The famous orchestra will be heard in the Capitol theater, Hartford on Sunday afternoon, February first under the management of Frank A. Sedgwick. The return of this orchestra to the list of Hartford's notable musical offerings for the new year will be found doubly interesting because of the first appearance in this vicinity of Mr. Koussevitsky, one of the world's truly great leaders. To real lovers of orchestral concerts, and they are legion, Mr. Koussevitsky's coming appearance is the high water mark in a season that is not without outstanding musical personalities.

THIS CLIPPING FROM THE
FITCHBURG
MASS.
SENTINEL
ISSUE OF
DEC 13 1924

* * *

The Boston Symphony orchestra is back on its high pedestal in New York again as the 20 concerts scheduled for that city have all sold out. The new leader of the orchestra, Pierre Monteux, received high praise from the New York critics who were ready to pick flaws if possible.

* * *

American
Dec. 13

YMPHONY PROGRAM

The ninth program by the Boston Symphony Orchestra, to be performed next Friday afternoon and Saturday evening, will have as soloists Guy Maier and Lee Pattison in three pieces for two pianos, a concerto by Emanuel Bach and two new scores then to have their first performance—a concerto by Arthur Bliss and a scherzo by E. B. Hill.

THIS CLIPPING FROM
MILWAUKEE,
WIS.
SENTINEL

DEC 13 1924

Judging by the enthusiasm with which Sergei Koussevitzky, the new Russian conductor of the Boston Symphony, has been received, we should imagine that the Hub is in for a winter of most delightful concerts.

Transcript
Dec 13

CONCERTS NEXT WEEK

Orchestras

IF Mr. Koussevitzky summons few "as sisting artists" to the Symphony Con certs, once he has bidden them, h gives them opportunity. No less tha three pieces are Messrs. Maier and Patti son to play upon two pianos (with orches tra) on Friday and Saturday of next week a Concerto by Emanuel Bach for the an cients; a Concerto dispensing with th string-choir, lately written by Mr. Arthu Bliss in modernist idiom; and the long heralded "Jazz Scherzo" of Mr. Edwar Burlingame Hill. It will be exhilarating t hear again the young Briton of the "Colo Symphony" last year; while Mr. Hill's piece is of the very currents of these times. Incidentally, conductor and orchestra will also be heard in Haydn's Symphony in G major (B. & H., No. 13) and in Ravel's tone-poem, "The Waltz." A fortnightly dram of Ravel seems essential to Mr. Koussevitzky—if not to his audiences.

Tomorrow afternoon, in Symphony Hall, the Symphony Orchestra gives the first of its annual concerts for the increase of its deserving and ever-needful Pension Fund. Mr. Koussevitzky will conduct a band at the top of its bent; while for the first time, since his coming to America, he will be heard in the music of Chaikovsky. None other will stand on the program. The Fifth Symphony, the Fantasia, "Frances-

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Herald
Dec. 13

TH CONCERT BY SYMPHONY

Alexander Borovsky Solo Pianist—Koussevitzky Conducts

RESPIGHI WORK GIVEN FIRST TIME

By PHILIP HALE

The eighth concert of the Boston Symphony Orchestra, Mr. Koussevitzy, conductor, took place yesterday afternoon in Symphony hall. Alexander Borovsky was the solo pianist. The program was as follows: Old dances and airs for the lute freely arranged for orchestra by Respighi; Tchaikowsky, piano concerto, B flat minor; Corelli, Concerto Grosso, C minor, for strings and piano, Op. 6, No. 3; Strauss, "Till Eulenspiegel's Merry Pranks."

This program was changed at leas thrice before final arrangement. The or chestral parts of Prokofieff's Piano Con certo did not arrive, so Tchaikovsky' was substituted. Wagner's "Siegfrie Idyl," which had been announced, wa thrown overboard; Corelli's Concerto took its place. These changes were made after the program book was read for the press. As a result, the boo contained much about the "Idyl" and nothing about Arcangelo Corelli, not even the date and birthplace of this Italian composer of the 17th century who died at Rome in 1713. Schumann's Symphony in D minor had also been announced, but it dropped out.

After this, announcements in the Program Book of forthcoming concerts should be headed: "Subject to change." Changes, not absolutely necessary, should be discouraged, if only for the sake of the learned lecturers on Monday afternoon at the Public Library, who prepare the audiences for enjoyment and profit at the concerts of the week, so that the hearers may then dilate with the proper emotion and talk with some show of intelligence to their less fortunate neighbors.

The first of the movements in Respighi's Suite was performed yesterday at a Symphony concert for the first time. Even Mr. Toscanini omitted it when he led a performance. The New England Conservatory orchestra played the whole Suite in 1922. Why Mr. Toscanini and Mr. Monteux ignored this movement is not easy to see; the music is charming in itself, and the Suite in its complete form is not too long. The performance yesterday was delightful. The beautiful oboe solo was played in a masterly manner by Mr. Longy, and the accompaniment to it will long be remembered. The middle section of the Gagliarda also made a profound impression. It would be interesting t know how much of this Suite is b Respighi; how much by the old Italia masters, named and unknown.

There was an old Grecian gentleman who apologized for the sumptuous funeral provided for his little child. There are men who have built a lordly portico for a dwelling place, and then for some reason or other, lack of funds or through caprice, contented themselves with a tasteless, shabbily furnished mansion. The opening section of Tchaikovsky's piano concerto has a compelling melodic sentence, treated gorgeously and with magnificent breadth and sweep. What follows is a curious mixture of engrossing measures and wild vulgarity. In the Name of the Prophet—figs! What is good in the work was brought out in full strength by pianist and orchestra; what is cheap and trivial for the moment held the attention. Perhaps Nicholas Rubinstein was right, after all, in his bitter, almost venomous, tirade when Tchaikovsky played it to him in private. When the concerto was brought out in Boston by Buelow, in October, 1875—it was the very first performance—a critic of this city shrewdly discovered that the first movement was not in "the classical concerto spirit." Tchaikovsky himself was amused by American reviews sent to him by Buelow. Peter wrote: "The Americans think that the first movement of my concerto 'suffers in consequence of the absence of a central idea' . . . and in the Finale this reviewer has found 'syncopation in trills, spasmodic pauses in the theme, and disturbing octave passages!' Think what healthy appetites these Americans must have: each time Buelow was obliged to repeat the whole Finale of my concerto! Nothing like this happens in our coun-

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HOFFMAN SEAL,
STAMP and

EIGHT

Till's Rar Conceits Old L

Fragments of the Me of Roguery from Wh Drew His M Knave

Herald
Dec. 13

5TH CONCERT BY SYMPHONY

Alexander Borovsky Solo Pianist—Koussevitzky Conducts

RESPIGHI WORK GIVEN FIRST TIME

By PHILIP HALE

Till's Rare Conceits in Old Legend

ragments of the Mediaeval Tales of Roguery from Which Strauss Drew His Merry Knave

SINCE the day when Claude Debussy first heard Strauss's rondo of "Till Eulenspiegel's Merry Pranks," and described it as "an hour of new muc at the madhouse . . . full of geus . . . in the prodigious surety of e instrumentation, and the mad spirit at sweeps one along from beginning to d," there have been many in the conrt-halls to echo the opinion. "Till" has een performed and performed again, one f the most lively and capricious of trauss's tone-poems, if not the most puisnt. But it is doubtful—in America at ast—whether more than a scattering of ose who have applauded the orchestral ill have had better than a bowing acaintance with the Till of legend. In merica Till has not—as holds true elsehere—been as familiar a figure of nurery lore as are the characters of Mother oose's fables or of Hans Andersen's fairy les.

Till, as Strauss depicted him, indulges a number of genial rogueries: sets the arket-place in an uproar, mocks the arned doctors, apes the priesthood, plays t gallantry, and is at last hanged for is pains from the gibbet. Till in legend as quite as waggish, yet escaped the caffold to die comfortably in his bed. Perhaps, in view of the reappearance of Till at the Symphony Concerts this week it is not inapropos to reprint from the best spirited modern translation of the old German legends—that by Mr. K. R. H. Mackenzie, issued in this country by E. P. Dutton and Company as one of the "Broadway Translations"—a few typical passages.

* * *

First might one relate how Owlglass became a doctor and did cure many folk:

Thety of Frankfort is a great and handse city, and in it do dwell many worshul burghers, whose riches are great,d they eat and drink much, as is the cm with citizens; thus it fortunes that t are often ill. No marvel therefore in Frankfort abide many doctors, whoh much money. Now young Tyll Owas, when that he came there, by his res wit soon perceived the better part toke, and hired himself to be a docman, and soon it was meet that he shd go with his master to visit the pants. The good Owlglass would much ha desired to know something of the nas on the bottles which stood in the ho of his master; but that could he not do therefore of all that his master di could learn nothing but that when pe were sick, they should drink warm wr and be blooded. It fortuned in no lo time thereafter, that his master had o sudden to take a journey, in such w that he had no time to tell the patients tof. Then spake he unto Owlglass, sig: "Go thou about the city unto the s, and say unto them that in no long e shall I return unto them."

Yt the cunning Master Owlglass folwd not his master's saying, but put on shead the wig of his master, and on his lders, he bare his mantle. Then, with a ave and noble demeanor, he departed u the houses of the sick patients who for him. When that he arrived, he sat vely down with a serious face, felt ir pulses, and after much heavy thought, ordered them always to be blooded and o drink warm water. Thereafter he dearted from them.

Then, marvellous to tell, all his patients rew wonderously well in no long time, nd they paid him much money for his ains. When that his master returned, he knavery of Owlglass was soon discovered, and he was fain to depart. Yet uch was the wisdom of good Master Owllass, that it is related that his master hereafter folowed no other art than had een thus invented by Owlglass; and after hat time the doctor became famous, and rote a large book upon the virtue of warm ater and blood-letting.

Or how that Owlglass did at Bremen the Market Women buy milk:

A pleasant jest wrought Owlglass at Breen. At one season when that he came ither, he stood on the market, and he beeld that the boors' women brought great ore of milk thereto; and therefore he 'gan think what a merry piece of knavery he ight perform. Therefore he tarried ahile until a day on which the market was ery full, and much milk was brought ither, and he fetched him a great tun, the hich he set upon the market-place, and ried aloud unto the boors' women that they hould turn unto him, for he would buy their milk, and they should pour it into the tun. And every good wife of the which he took milk he bade write the measure and price therefor upon a paper, and then sit down, for he would pay the money when that the tun was filled.

So the boors' wives sat in a circle around Owlglass, and waited for their money, and rejoiced greatly at such a noble milk merchant (for they knew him not); and it cameto pass, that after a while there was not any good wife woh had milk to sell. Then Owlglass opened his mouth and spake unto the women, and said unto them these words: "Today have I not any money inpouch. And such of ye as cannot abide and give me credit for a matter of fourteen days would do best to take forth her milk again:" and having thus maliciously ended his speech, he hasted to go away from the market place. Thereafter contended the boors' wives with much anger, and each would fain take her milk out of the tun first, and in their quarrellings the milk was spilled on the ground and on their clothes and in their eyes; and it did most certainly appear as if milk from the clouds had been rained down. And all the townspeople beheld the merry conceit, and they were greatly contented with the wit of Master Owlglass.

* * *

Or how that Owlglass practised the White Magic in the selfsame marketplace:

Now the Bishop at Bremen loved Owlglass much; and, by reason of his great wit and continual jests, did hold him in great honor. And he caused the bishop oftentimes to laugh right merrily, so that he gave unto Owlglass a house, in the which he had free provisions granted unto him by the bishop. When that he arrived there, Owlglass did as if he were tired, and desired to give up his knaveries, and was fain to enter unto the church there to pray. At that mocked the bishop—as bishops have done before that time and since—at the resolve of Owlglass. Yet would he not be persuaded, but gat him unto the church and prayed, until that time that he could not any longer bear the quips and quiddities the which were put upon him by the bishop. And privily had Owlglass with a market woman agreed, and she was the wife of a potter, and in the market-place sat she with pots and pans to sell: then did Owlglass pay unto the woman the price of all her ware, and enjoined her what she should do when that he gave unto her a sign.

Thereafter departed Owlglass, and came unto the bishop, as if he had come from the church, and the bishop reviled and mocked Master Owlglass, in that he was so pious and not any longer the same man. At last Owlglass said unto the bishop: "Gracious prince and reverend father! do ye now grant me to come unto the marketplace, and there sitteth a potter's wife, and a wager will I set with you, that without my speaking unto her, or making a sign unto her with mine eye I will cause, by magical words, the which I will mutter, that she shall arise up and take a stick and herself break in pieces all her ware." Then said the bishop unto Owlglass: "Such a thing would I fain behold." Therefore with him made the bishop a wager of thirty pieces of gold that the woman did it not. And Owlglass did accept the wager, and with the bishop gat him unto the marketplace. Then did Owlglass show unto the bishop the woman where she sate, and they departed, and sate upon the house of the town council hard by. Then 'gan Owlglass to make incantation and conjuration, at the which stirred the potter's wife not a whit, and in good sooth the bishop rejoiced that he has most truly won his wager. At last gave Owlglass the sign unto the woman, the which they had agreed; thereupon arose she up and taking a stick, doth soundly belabour the ware, and breaketh it all in pieces very small. And with much content laughed the bishop yet was vexed in the matter of the thirty pieces of gold the which he had manifestly lost unto Master Owlglass. And when that they came unto the bishop's court, did he confer privily with Owlglass, and said unto him: "If that he could discover unto him after what manner he had so brought it to pass that the woman should, after that wise, have broken her wares in pieces, then would he pay unto him the thirty pieces of gold." Then answered Owlglass unto the bishop, and said unto him: "Yea, gracious lord, that will I most cheerfully do." And therewith said unto him: "Most simple was this matter in every particular, for I paid unto the woman the price of her wares before that she brake them, and I made agreement with her beside."

Then laughed the bishop right merrily, and paid unto him the thirty pieces of gold, requiring of him that he should not disclose unto anyone that which had come to pass. And if he kept his counsel, the bishop promised him that he would help him to a good fat ox thereto. "Yes," quoth Master Owlglass, and thereafter departed thence. Now when that the bishop sate at meat with his knights and gentlefolk, he opened his mouth and said unto them: "That he had learned an art whereby he might cause the potter's wife to break in sunder all her ware." Then the knights and gentlefolk craved much to know how this was done, and desired much to see the same performed; and this sheweth that in all times are men rather desirous to know how a mystery may be unfolded than patiently to follow it and wait until it doth itself give unto them the explication they would have. Then said the bishop: "Lo! an if ye will each of y give unto me a good fat ox for my kitch, will I teach ye all this art."

And it came to pass that it was the autumn season when the oxen were at the best. Then thought each noble knight and gentleman: "This will not be a great charge unto me, truly then will I do it for in this art to become learned." Thus did the bishop have of them sixteen fat oxen, and such was their price, that thereby was the bishop recompensed some three-fold for

Continued on Page Eleven

Continued from Page Eight

the thirty pieces of gold which he had paid unto Owlglass. And at this time came Owlglass riding thither upon his horse, and he said unto the bishop, "Of this booty is the half mine." And the bishop answered, and said unto him: "If that thou dost hold thy promise unto me, will I faithfully perform unto thee our contract; do thou leave me that which I have won." Then gave the bishop unto Owlglass a good fat ox, the which, with great reverence, did Owlglass receive from him. Thereupon did the bishop discover unto his knights and gentlefolk in what manner they could perform the same marvellous thing, according to that wise by which he had learned it himself; for that Owlglass had paid unto the woman the price of her wares ere she brake them.

Then sate the noble knights and gentlemen silently upon their stools, and perceived that, with cunning they had been beguiled; nor could they in any wise murmur thereat. So one scratched his head, and his neighbor sought for comfort in his neck, and they were sorely troubled for the loss of their oxen. But it could not be otherwise answered, and therefore comforted they themselves in that unto their gracious lord the profit had fallen; yet grieved they for their foolishness. But Owlglass rejoiced thereat, and departed with his booty. Thus may ye see, my masters, that when a wise man, like unto Owlglass, with a [illegible]

How that Owlglass, brought at last to his death-bed, did make generous distribution of his property:

Now when that Owlglass lay sick, every day grew he weaker; and knew that his death was approaching; therefore he made his will, and in three parts did he divide his wealth,—the one part gave he unto his friends, and the other unto the town council of Möllen, to pay the debts which lay upon the town, and the third part unto the priest of that place. But he made one stipulation, and cause them to promise that they would bury him in the holy earth of the churchyard, and after a Christian wise sing and say a mass and vigil for his sinful soul; and then, after four weeks, should they open the chest in the which lay his treasure, and the which chest was with three most excellent locks shut, and unto each gave Owlglass one key, and they accepted the trust of him and then bidding them all farewell and enjoyment of the wealth he left unto them, he gently gave up the ghost, and so from this world departed— one of the best and noblest men the which Germany had ever seen; nor since that time hath there been any like unto him in rarity of wit or subtlety of heart. And though there by no lack of fools and knaves who chouse and cozen, yet do none of them perform such chousing and cozening to the glory and advantage of true wisdom, in manner and form as did Owlglass.

And after the four weeks were gone b and all things had been duly accomplis according to the promise made unto came the council, and the priest and

they nought but stones. Then grew the angry and strove together; and each b lieve that the other had from the che taken the treasure. But it was not s for of a truth understood they not unt afterward, that all treasure is indeed of n greater account than stones. For a lust frame and a cheerful heart be the best riches.

And how that our ever-prized master Owlglass, was buried:

And at the buryng of Owlglass was ther a most wondrous strange thing. F when that they all stood in the graveya round the coffin in the which he lay, the took ropes to let it down into the gra and, of these twain ropes, brake the o which was under his feet, and the co fell down, and stood on end. Thus st Owlglass in his grave. And the fo around marvelled great thereat, and sa 'Nay, let him stand an if he will; for his life wrought he many great marv and he will be strange in death likewi Then they filled the grave with earth, above his head set a stone, and on it they cunningly hew the likeness of an who within his claws bare a glass, upon the stone set the words which follow:

EPITAPHIUM

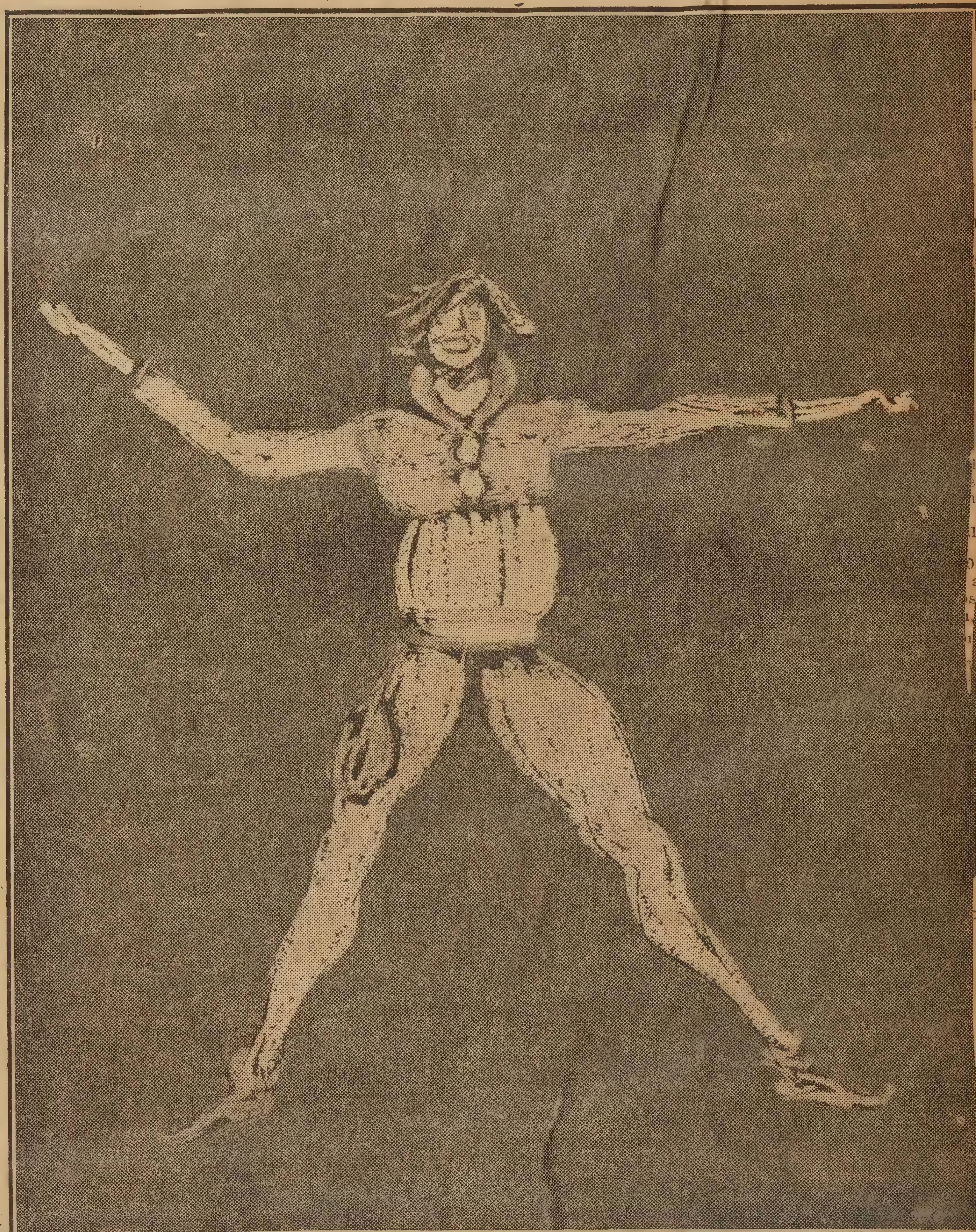
This stone dare none to overthrow,
For Owlglass upright stands below.

Conrad's plays states that the ace ental difference between drama and lies in the fact that drama cannot eate and sustain a mood. He says that "the stage as a faithful vehicle of mood falls as far short of the novel as the cinema falls short of the stage," and he speaks of "the cruel obstacles which the physical conditions of the stage put in the way of the sustained mood." If he means that the process of sustaining a mood can be continued for a longer time in a novel than in a play he is, of course, incontrovertible, but if he means that a mood cannot be sustained throughout an entire play and adequately and completely presented, then I must emphatically disagree

players' art, and I, who happened not to know what had gone before, and who was looking at what was merely a rehearsal, added something of my own, and the three forces together moved me inexpressibly, moved me to the point of tears. Had Mr. Galsworthy chosen to write "Justice" as a novel he would have needed to write very many thousand words to achieve that result. The point I am trying to make is that though the subject treated on the stage must be constricted and contracted and squeezed—practically speaking—into three hours of time, and though that sub-

Continued on Page Eleven

Waggish



Till Eulenspiegel

As Robert Edmond Jones Sketched Him for Nijinsky's Ballet Based Upon S

Transcript
Dec. 13

Paying the Way of Music

New List, for 1924-'25, of Subscribers to the Deficit at the Symphony Concerts

The Need: $84,000. The Pledges: $70,300.
To Balance: $13,700

THE treasurer and the trustees of the Boston Symphony Orchestra have been doing sums. They added together the annual differences between income and expenditures for the past three years. They divided the total by three, and the quotient, in round figures, was $84,000—the average of the present seasonal deficit. By the signs of the times, it is not likely to be much more or appreciably less for the current musical year, 1924-25. Next the trustees counted the subscriptions already pledged to offset this loss, and the amount, on Tuesday last, was $70,300.99. After a final sum in subtraction, they set $14,000 as the necessary addition to this working capital; and now ask it "of those who believe the Symphony Concerts important in the life of Boston and who are willing to help them financially." They do not say, as they might wisely and truly have said, that the orchestra is more economically administered than any similar body in America; and that its annual deficit is one of the lowest on public or private record.

Instead, upon pages of the program-book for the current concerts, the trustees ask simply and directly for the additional $14,000 necessary to their treasury. They note, in passing, that the general Endowment Fund of the concerts now stands at $148,886.42; the special Endowment Fund, in memory of Henry L. Higginson, at $25,025. Subscriptions to all these funds—but most desirably to the deficit for the present year—may be sent to E. B. Dane, Treasurer, at 6 Beacon Street. Finally, the Trustees submit an impressive list of subscribers already pledged in Boston and vicinity, or, occasionally, in remoter cities. Here it is:

Abbott, Gordon
Adams, Clara A.
Alford, Mrs. O. H.
Ames, Oakes
Ames, Mrs. William H.
Anthony, A. R.
Anthony, Margaret
Apthorp, Mrs. H. O.
Aubin, Margaret H.

Barkhouse, Mrs. Arthur J.
Barlow, R. S.
Barnet, Mr. and Mrs. S. J.
Barrett, Mrs. William E.
Bartol, Mrs. John W.
Beach, John P.
Beal, Mrs. Boylston
Beckwith, Mrs. Daniel (Providence)
Beebe, Sylenda
Bemis, Mr. and Mrs. A. Farwell
Bentinck-Smith, Mrs. W. F.
Best, Mrs. Edward H.
Blake, Mrs. Arthur W.
Bliss, Henry W.
Bradford, Mary G.
Bradlee, Mrs. Arthur T.
Bradlee, Mr. and Mrs. Thomas S.
Brandegee, Mr. and Mrs. E. D.
Brown, George W.
Bruzza, L. (Brooklyn)
Buckingham, M. H.
Bullard, Ellen T.
Burnham, Helen C.
Burnham, M. C.
Burr, I. Tucker

Cabot, Mrs. Arthur T.
Cabot, Frederick P.
Carter, Mrs. J. W.
Case, Louise W.
Chapin, Horace D.
Chapin, Mabel H.
Chapin, Mrs. Mary G. (Providence)
Chase, Mrs. Henry M.
Coale, George O. G.
Coale, Mrs. George O. G.
Cochran, Mrs. Edwin Paul (New Haven)
Codman, C. A.
Codman, Mrs. Russell S.
Colt, Mr. and Mrs. James D.
Coolidge, Mrs. J. G.
Coolidge, Mrs. J. T.
Coolidge, Mrs. Julian
Cotting, Mrs. C. E.
Crafts, Mrs. George P. (Manchester, N. H.)
Craig, Mrs. Helen M.
Crosby, Mrs. S. V. R.
Curtis, Frances G.
Curtis, Estate of Mrs. G. S.
Cushing, Sarah P.
Cushing, Mrs. W. E.
Cutler, Mrs. C. H.
Cutler, Elisabeth A.

Dana, Dr. Harold W.
Dane, Mr. and Mrs. Ernest B.
Daniels, Mabel W.
Day, Mrs. Henry B.
Derby, Elizabeth P.
Dexter, Rose L.
Dole, Mrs. Charles F.
Dowse, William B. H.
Dupee, W. A.

Eager, Mabel T.
Eaton, B. L.
Edwards, Hannah M.
Ellery, Mr. and Mrs. William
Elliot, Mrs. J. W.
Ellis, Helen
Ely, Augusta C.
Ely, Elizabeth B.
Endicott, S. C.
Eustis, H. D.
Eustis, The Misses

Farlow, Dr. and Mrs. John W.
Farrington, Mr. and Mrs. Robert Douglas
Fay, Mrs. D. B.
Fenollosa, William S.
Fish, Frederick P.
Fisher, Edith
Fisher, Frances B.
Fitch, Carrie T.
Fitz, Mrs. W. Scott
Foote, Arthur
Foote, George L.
Fox, Felix
Frankenstein, Lina H.
French, Katharine
Frothingham, Mrs. Louis A.

Gay, E. Howard
Gilbert, Mrs. Ellen J.
Gray, Mrs. John Chipman
Greene, Mr. and Mrs. Edwin Farnham
Greenfield, Joseph Baram
Greenough, Mrs. H. V.
Griswold, Roger
Guild, Eleanor
Guild, S. L.

Hall, Mrs. Frederick G.
Hall, Mrs. H. S.
Hallowell, N. Penrose
Haughton, Mrs. M. G.
Hawley, Mr. and Mrs. George
Heilman, William C.
Herman, Mrs. Joseph M.
Hicks, Mrs. John Jay
Higginson, Mrs. F. L.
Hill, Arthur D.
Hill, Mr. and Mrs. Edward B.
Hill, Mrs. John F.
Homans, Marian
Hornblower, Henry
Hornblower, Mrs. Henry
Houghton, Clement S.
Howe, Henry S.
Howe, Mrs. Henry S.
Hoyt, Mrs. C. C.
Hunnewell, Mrs. Arthur
Hunnewell, Mrs. Henry S.
Hunt, Miss Abby W.
Huntsman, Ray

Ivers, Ella F.

Jackson, Mrs. Henry
Jackson, Marian C.
Johns, Clayton
Johnson, Arthur S.
Johnson, Mrs. E. J.
Johnson, Edith Morse

Kaffenburgh, Mr. and Mrs. Albert W.
Kaffenburgh, Mr. and Mrs. Carl J.
Kaufman, M. B.
Keeler, Mrs. L. M.
Kent, Mrs. Edward L.
Kimball, The Misses
King, The Misses
Koshland, Mr. and Mrs. Abraham
Koshland, Mr. and Mrs. Jesse

Lang, Mrs. B. J.
Lang, Margaret Ruthven
Lanz, Jeanne M. (Brooklyn).
Lapham, Henry G.
Lasell, Josiah M.
Latimer, J. W. (Brooklyn).
Lawrence, Mrs. John
Lee, George C.
Lee, Joseph
Leland, Mrs. Lester
Leman, J. Howard
Lewis, Mrs. George
Little, Mrs. David M.
Loring, Katharine P.
Lowell, Lucy
Luce, Stephen B.
Lyman, Arthur
Lyon, Mrs. George Armstrong
Lyons, John A.

Manning, Mr. and Mrs. Earl G.
Metcalf, Mr. and Mrs. Jesse H. (Providence).
Miller, Mildred A.
Milliken, Arthur N.
Milliken, Mrs. James I.
Moir, Mrs. John
Moore, Mrs. Edward C.
Moors, Mr. and Mrs. Arthur W.
Morse, Henry Lee
Morse, J. G.
Morse, J. Torrey
Morss, Mr. and Mrs. Charles A.
Motley, Mrs. E. Preble
Murdock, Mr. and Mrs. Harold
McMichael, Mrs. L. G.

Newell, Mrs. Edward A.
Norcross, Mrs. Otis
Nutter, George R.

Osgood, Mrs. E. L.
Osgood, Emily L.

Paine, Rev. George L.
Paine, R. T., 2d
Parker, Mrs. Edward L.
Parkman, Mrs. Henry
Patton, James E.
Pearce, Ella Gilmore (Yonkers).
Perera, Mrs. Gino L.
Pfaelzer, Mrs. Franklin T.
Pierce, Mrs. Edgar
Pierce, Mrs. M. V.
Pingree, Mrs. Arthur H.
Post, Mrs. John R.
Putnam, Mrs. James J.

Rand, E. K.
Ranney, Helen M.
Rantoul, Mrs. Neal
Richardson, Mrs. Charles F.
Richardson, Mrs. John
Richardson, W. K.
Ripley, Alfred L.
Roberts, Mrs. Coolidge S.
Rousmaniere, Mrs. E. S.

Sachs, Paul J.
Saltonstall, Richard
Sanger, Mrs. Charles R.
Sanger, Mrs. George P.
Sargent, Mr. and Mrs. E. H.
Sawyer, Mr. and Mrs. Henry B.
Schneider, Elizabeth
Scott, Mrs. Arnold
Sears, Annie L.
Sears, Mary P.
Sears, Mrs. Montgomery
Sears, Mr. and Mrs. Richard D.
Sears, William R.
Shattuck, Lillian
Shaw, Mrs. Henry S.
Shepard, Mrs. Willis S.
Slattery, Mrs. Charles Lewis
Slocum, Mrs. William H.
Smith, Mr. and Mrs. F. Morton
Sortwell, Mrs. A. F.
Spalding, Walter R.
Squibb, Dr. Edward H. (Brooklyn).
Stackpole, Mrs Frederick D.
Stanford, Mrs. Daniel
Stanton, Katharine
Steedman, Mrs. C. J.
Steinert, Alexander
Steinway, Frederick T. (New York)
Stevens, Moses T.
Stone, Mr. and Mrs. Galen L.
Streeter, Mrs. E. C.

Tapley, Alice P.
Tapley, Henry F.
Thayer, Mrs. Bayard
Thayer, Mrs. W. H.
Tower, Miss Florence E.
Tozzer, Mr. and Mrs. Alfred M.
Turner, Nellie B.

Van Raalte, Albert (In Memoriam)
Vaughan, Bertha H.

Wadsworth, Mrs. A. F.
Waring, Mrs. Guy
Warner, Elizabeth
Warren, Mrs. Bayard
Watson, Mrs. Thomas R.
Weeks, Mr. and Mrs. Robert S.
Welch, E. Sohier
Weld, Mrs. Bernard C.
Weld, Mrs. Charles [illegible]
Wells, Mrs. Webster
Wetherbee, [illegible]
Wheelwright, Mary C.
White, Gertrude R.
Whitin, Mrs. G. Marston
Whiting, Mrs. Jasper
Whitman, William
Whitney, Mrs. Margaret F. G.
Whittier, Mrs. Albert R.
Williams, Moses
Wilson, A. E.
Wolcott, Mrs. Roger
Wright, Mrs. Walter P.

Transcript
Dec. 13

Concerts

BORESOME ANCIENTS: CHAIKOVSKY REBORN: GENIUS AND GENIUS

MR. KOUSSEVITZKY UP AND DOWN THE SCALE

A Tedious Concerto from Corelli—Respighi's Over-Praised and Over-Played Old Dances—The Russian's Piano-Concerto Thrills After Nine Years of Slumber — Strauss's "Till" for Marvel — Pianist, Mr. Borovsky

TWO months ago when Mr. Koussevitzky joined together Handel, Schmitt, de Falla and Beethoven of the Fifth Symphony in a single programme the ancients—if Beethoven may be so counted—had much the better of it. Yesterday afternoon, when he assembled at Symphony Hall old Italian airs and dances, Chaikovsky, Corelli and Strauss, the advantage was as decisively with the moderns—not the modernists, for they were unrepresented—but with the honorable and by no means ancient Piano-Concerto of Peter the First and the evergreen rogue's tune, otherwise "Till Eulenspiegel," of Richard the Second. Upon eight programs the conductor according to his inclination and habit has set a deal of seventeenth-and-eighteenth-century music, rare, interesting, usually impressive, and always discerningly played. At the Symphony Concert of Friday came the exception that, by American proverb, proved the rule—a Concerto Grosso for Strings and Piano by old Corelli. It was a substituted piece, at the eleventh hour, for Wagner's "Siegfried Iayl," and the few aware of the change presumed it "homage" to Mr. Borovsky, with the visiting virtuoso to play the piano-part. As it was, Mr. Arthur Fiedler's raven-locks bobbed up behind that instrument, and the share of the piano in the piece proved exceedingly small.

Rather, the Concerto was music for string choir parted, blended, divided and again reunited—that stately, streaming, large-lined music beloved, not only in Concerti Grossi, by Latin and northern composers of the seventeenth century. True, Corelli's particular Concerto is not long; but it is boresome. Hardly once does the matter, or the mood, or the manner of progress, alter. Onward and onward goes the austere counterpoint; stripped are the harmonies; steadfast the rhythms; changeless the contrasts and the fusions of timbres; ever the lordly stride and the plangent course. The listening ear repented of the days in which it had disdained as monotony the lively patter, the reiterated figures, of Bach's or Handel's Allegros. Now it pined for such lightsomeness. In its haste, it had been as scornful of succulent melody—and here it was, prisoned in Corelli's angular patterns. "Put not your trust in princes" righteously cries the Psalmist, and this Concerto Grosso persisted in princeliness. Before a company of Grands Seigneurs, in a vast Italian room, their "master of musick" was pluming and strutting. At last he was done.

Nor do Respighi's half-transcribed, half-invented, old dances and airs for the lute bear too frequent repetition; while little more than a year ago, Mr. Monteux played three of them. Yesterday Mr. Koussevitzky added the fourth—the first in the order of the score—a Balletto by Molinari, that breeds neither boredom nor interest. It is brief; it is archaic according to the conventions; with the final note, it slips out of memory. In fact, with the exception of the Villanella, Respighi's pieces too often repeat those same conventions. There is the lively beginning, which Mr. Koussevitzky quickened; the lively close which he also brightened; the gentle and songful intermezzo over which he dallied. Obviously makers and hearers of music in the sixteenth and the seventeenth centuries loved their formulas like a bedtime story. Unfortunately they are not all ours, in this good year of 1924. The Villanella is another matter. The [illegible] charms; the euphonies of flute, oboe, and strings caress; through the [illegible] sounds that gentle, musing melancholy which our restless age most welcomes [illegible] cherishes in this ancient music. We have our old lavender in tones and yesterday it exhaled from the Villanella [illegible] Respighi—and an "unknown" sixteenth-century composer. Yet the repetition of these lute-pieces served a timely purpose. Of late, some have believed that they detected a slight coarsening in the string and the wood-wind choirs of the orchestra. In the four old dances they returned the doubters triumphant disproof.

Blessed, then, be Peter Iltisch Chaikovsky of the Concerto for Piano and Orchestra in B-flat minor, unplayed these nine seasons at the Symphony Concerts; fifty years old and still playable—music, none the less, of a romantic Russian, of a modern, as moderns went in 1874, for once free of his morbidities. Mr. Alexander Borovsky of Petersburg, Paris, Moscow and half the concert-rooms of the world, took the solo-part. His tone was bright, clear, crisp and dry—champagne-like. He answered to rhythm sustained or broken; in pace was no less elastic. Content was he with his piano as such, of no mind to embattle it with the orchestra. He heard the sentimental Chaikovsky in the Andantino; the ardent and voluble Chaikovsky in the Finale. He declaimed; he sang; he otherwise sounded through the long first movement. A stodgy Slav to see, Mr. Borovsky is yet an able pianist.

As for Mr. Koussevitzky, he played the Concerto as he will, doubtless, play more of Chaikovsky's music on Sunday, in flashes of genius. Beyond recollection at any other hand, vibrated certain rhythms (as at the very beginning); sounded certain chords and progressions (as when the piano would shepherd the orchestra before it). "Gorgeous" (as the lads of the university say) though not unlabored, was the return of the songful theme in first movement and Finale. Between pianist and conductor, the melody of the Andantino purled. Lightly rhythmed was the little intermezzo; while, through the finale the rhythmic flair and the cumulating fire of Mr. Koussevitzky rejuvenated the music.

Yet quite by himself Chaikovsky came not ill off. He begins as a composer with powers well concentrated. There are sinew, stride and pulse in the music. With it expectation mounts. The domi

ing. Nowhere has Strauss written measures of sharper, more instant, characterization—not even when he flings Don Juan upon his tonal stage.

Then to the japes, the clowneries—Till at the top of his bent, with the market-women, the priests, the doctors, "our best people" (and their wives); Till swaggering, cavorting, leering and mocking "all over the place." Within recollection, these pranks in tones have not been so clearly differentiated, sounded with keener zest and tang. The savor or the music was in Mr. Koussevitzky's nostrils. With an artful rhetoric, he distributed pauses and accents; quickened, stayed, shaded. At the trial, the listener heard the very dialogue of culprit and judges. Only with the hanging was Mr. Koussevitzky less vivid, even a

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NEW PIANIST AT SYMPHONY CONCERT

Borovsky Plays Concerto by Tchaikovsky

Alexander Borovsky, a Russian pianist, formerly professor in the Moscow Conservatory, and of late years touring virtuoso, made his Boston debut yesterday afternoon as soloist at the Symphony concert. He played Tchaikovsky's hackneyed concerto in B flat minor, instead of the Prokofieff originally announced. The fourth and final form of this week's Symphony program, as actually given, begins with Respighi's "Old Dances and Airs," and besides the Tchaikovsky concerto includes a Concerto Grosso for strings and piano, by Corelli, in which the piano part was played by Arthur Fiedler, and Strauss' "Till Eulenspiegel."

One wishes Mr Koussevitzky could make up his mind two weeks in advance what each program is going to be and avoid such numerous and disconcerting changes. Many Symphony subscribers like to look over the music to be played, or to hear lectures on it beforehand. The newspapers wish to make announcements in advance. Program notes must be prepared and printed. Every other conductor for many years has made known his programs well in advance and deviated from the advance announcement only for reasons given. Koussevitzky has made at least one change in each of the eight programs so far offered in the regular series. With unlimited rehearsal time he ought to be able to try over pieces about which he has doubts before announcing them for performance.

One also wishes that no Symphony concert should be given without a symphony on the program, or a piece as long and as exacting as the average standard symphony.

These concerts should not become a "highbrow" series of Pops. Yet there is nothing but artistic conscience on the part of conductor, performers, reviewers and a portion of the audience that stands in the way. Most of the subscribers pay to hear the best music and leave it to those who should know to select that best. The musical leaders should not betray their trust.

Koussevitzky's interpretation of "Till Eulenspiegel" proves that he has a genius for comedy akin to that shown by his fellow countryman, Chaliapin, in such songs as Dargomizsky's "Government Clerk." He brought out every roguish turn of phrase, as the subtitle "nach alter Schelmenweise" exhorts conductors to do in "Till."

Muck used to remember that Strauss also put "in Rondoform" in his title. Koussevitzky thought more of the content than of the form of the piece. He remembered each point in the program note giving the details of the merry pranks, and made the orchestra emphasize it. This performance was one of the greatest dramatic and musical achievements of Koussevitzky here. The audience received it all in solemn silence. Very few people applauded. When will people be enough at home in our concert halls to dare to smile, even to chuckle?

The Corelli concerto and the old pieces for lute arranged by Respighi proved that Koussevitzky is more at home in 16th century music than in later old masters. Intensity, expressiveness, brilliant color, strong stresses do not suit 18th century music. Koussevitzky, who excels in these things, cannot make his excellence felt in music which denies him such opportunities. He obviously loves 18th century melodies, but 18th century polyphony does not seemingly strike him as a human and eloquent means of expression.

Borovsky proved a competent but not dazzling pianist. His Tchaikovsky was less eloquent than Koussevitzky's accompaniment.

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Symphony
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Serge Koussevitzky
Tchaikovsky program
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The great Russian con
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Symphony in E minor.

SYMPHONY PR

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Serge Koussevitzky wil
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KEITH'S THE

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Makes Debut as Symphony Solois

The first soloist to be heard with th Boston Symphony Orchestra and Serg Koussevitzky this season, Alexande Borovsky, new Russian pianist, playe at yesterday afternoon's concert, which will be repeated tonight.

Mr. Borovsky made his American debut in New York last year. This is his first visit to Boston.

With the orchestra, he played Tchaikovsky's first piano concerto, in B-flat minor. It was a brilliant performance by both orchestra and soloist. Borovsky displayed complete technical mastery, and an unusual command of tone color. Some might have preferred to hear him in the ultra-modern music to which he is reputed to incline, but to the Friday afternoon audience the Tchaikovsky was entirely satisfying.

On the program Mr. Koussevitzky placed two other compositions requiring the piano as part of the orchestra. They were Respighi's arrangement of old dances and airs for the lute, and Corelli's Concerto Grosso in C minor. The Respighi arrangements were heard here last season under M. Monteux, with the exception of the first, the "Ballet of Count Orlando." In his free arrangement Respighi has retained all the antique charm of these old airs, and the conductor enhanced them by a graceful rendition. Mr. Bedetti, Mr. Burgin and Mr. Longy played the solo passages for 'cello, violin and oboe superlatively well. The program closed with a splendid performance of "Till Eulenspiegel," which proved that in Strauss also Mr. Koussevitzky finds free range for his powers and temperament.

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ymphony in Fund Concert

Serge Koussevitzky will present a haikovsky program at the annual nter pension fund concert of the Bos- Symphony orchestra, to be given Symphony hall tomorrow afternoon 3:30.

The great Russian conductor will pre- t the Fantasia, "Francesca da Rim-," serenade for strings, and the Fifth mphony in E minor.

SYMPHONY PROGRAM

The ninth program by the Boston mphony orchestra, to be performed t Friday afternoon and Saturday ening, will have as soloists Guy ier and Lee Pattison in three pieces two pianos, a concerto of Emanue- ch and two new scores then to have ir first performance—a concerto of thur Bliss and a scherzo by E. B. l.

erge Koussevitzky will open the con- t with Haydn's symphony in G ma- (B & H, No. 13), and close it with vel's choregraphic poem, "La Valse."

KEITH'S THEAT

THIS CLIPPING FROM

FORT WORTH, TEXAS
TELEGRAM

DEC 14 1924

This season will witness a rivalry for conducting honors between Kouseevitsky and Leopold Stokowski, the brilliant leader of the Philadelphia Orchestra. Stokowski's followers will unconsciously resist the heaping of plaudists upon the newcomer's head. They are loyal to their blond musician, and he can do no wrong.

All the same, Stokowski will not have quite so much of the limelight as he has heretofore. Koussevitsky is not alone a man who takes hold of one's music sensibilities; he is a personality. And such a reading as he gave Debussy's nocturnes, Nuages and Fetes. Their clarity, delicacy, transparency were of a quality I can not recall having heard before.

The Oberon overture seemed to be altogether too free . . . . in both tempi and dynamics. But the Vivaldi concerto in D minor for orchestra and organ was performed with nobility of the phrase line and a genuinely classic glory. Passing over Pacific 231 as impossible music, we come to the Scriabin Poem of Ecstasy. It is overlong and has some dry stretches; yet Koussevitzky extracted from it some real color.

The second program—which contained Brahms' fourth symphony—put the Russian visitor to a still severer test. At the outset it should be stated that it was a different interpretation than some of our recognized conductors favor. There was some dragging of the tempi in the passacaglia; there was less of that adherence to traditional markings elsewhere to which most of us are accustomed. Still the variations were not such as to offend seriously fair-minded symphony concert patrons. For Kous sevitzky makes Brahms live.

Moussorgsky, Glinka and Prokoieff were the other composers rep- sented on this second program, d the conductor was thoroughly home with them.

Herald
Dec 14

Alexander Borovsky

Pianist Plans Concerts of 18th and 20th Century Music

As fragments of Tschaikowsky's Fifth symphony filled the empty spaces of Symphony hall as Koussevizky and the orchestra rehearsed for the Sunday concert, Mr. Borovsky, awaiting his turn with the Tschaikowsky concerto, substituted at the last moment for that of his adored Prokofiev, the scores of which will not be printed for several months, compared himself to Busoni in the disruption of his original plans for this American visit.

A tall man, amiable, more meditative than loquacious, he has none of the mannerisms of the virtuoso; and he speaks English without great difficulty. He has no eagerness for a concert tour here; instead, he plans to give a cycle of concerts, combining 18th and 20th century music, in New York.

"They will be like those that I gave in Paris — they liked them. Every one plays music of the 19th century, some play only 18th century composers, some play music of a single composer; but no one has combined these two centuries on one program. It is different, and people like novelty. I divide each program into three parts. First, I play, perhaps, a sonata of Mozart—they are not long concerts—and I give them in a series of six; then I play Prokofiev, Malipiero, Faure, Hindesmith, de Falla, Stravinsky; and then I return to the 18th century, perhaps with Rameau; and after Stravinsky he is like a smile.

"I have included 15 of the 18th century composers and 25 of the 20th century—and only those that are typical of the time. That is why I do not include either Rachmaninoff or Cyril Scott—they are not characteristic of the 20th century.

"And these centuries are much alike. In Europe today no one plays Schumann. He is, perhaps, too near, like a father. They return to the grandfather. The 19th century was psychological; today we are more objective, more sturctural, as the 18th century was.

"You ask me if Stravinsky has influenced Prokofiev? No—Rachmaninoff has influenced Medtner, and Medtner has influenced Rachmaninoff—but such men as Prokofiev and Stravinsky are too individual to be influenced by each other. Stravinsky was little known in Russia; and each of them has developed alone, differently. Stravinsky plays only Scarlatti and Bach; Prokofiev plays Mozart. Each of them is great, but there is no influence."

Like Prokofiev, Borovsky studied first with his mother, a pupil of Safonov, who was at one time a conductor of the New York Philharmonic Society; again, like Prokonev, he was a pupil of the renowned Mme. Essipov, one of the many wives of Leschetizky, at the conservatory at Leningrad. And, as did Medtner and Prokofiev, as well as many others, he won the gold medal and the Rubinstein prize. At the Moscow conservatory his pupils were only the most advanced students, preparing for the concert hall. "I did not teach scales and exercises."

It was in 1921 that he stirred musical Paris as a pianist, in company with a 'cellist, at one of the Koussevitzky concerts, and since then he has played as a soloist with orchestras and in his own concerts in Leipzig, Munich, Prague, London, in South America, in Madrid, and last season at two recitals in Carnegie hall in New York. It was in Paris that he originated his 18th and 20th century programs; he gave concerts of music only by Prokofiev; he embraced all of the ultra moderns.

"Granados I do not play—he is too easy—he is only for pupils—but of modern composers I play Prokofiv, Scriabin, Medtner, Miasskowsky, Stravinsky, Malapiero, Sasella, Schoenberg, Hindesmith, Faure, Auric, Honegger, Milhaud, Roussel, Florent Schmitt, Poulenc, Bela Bartok; of the Spanish, Albenez and de Falla, and of the English only Arnold Bax and Ernest Bloch.

"No, I do not compose—I cannot waste my time—to compose it must be imperative—it is not so with me.

"Prokofiev will come here again—perhaps he was not what you call tactful when he was here before—America is so intense—every one must come here—and conditions are not good for the artist in Europe now."

Perhaps when Borovsky is in New York he will teach a little—"there are two excellent pianists, Russian emigres, whom I have promised"; then, after he has rounded out his cycle, he will return to London, Germany, and Paris, vigorously expounding his theories of the ultra-moderns, and of the 18th century.

The orchestra was still playing the fifth symphony, but it was the last movement now, and it would soon be time for the Tschaikowsky concerto; and, not at all suggesting the brilliant virtuoso that reports have him, he commented almost deprecatingly that "it must be very hard for the musician to play again on Saturday night after the critics have said bad things about him—but I do not care."

E. G.

THIS CLIPPING FROM

HOUSTON, TEXAS
CHRONICLE

DEC 14 1924

Serge Koussevitzky.

You may like or dislike a conductor while first listening to his efforts and seeing him at work, but such impressions are not invariably final. One needs to sit through several programs, widely contrasted in their array of compositions, before reaching a conclusive estimate.

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He did not twist his body, or fling his arms wildly, or lean over the stand. He resorted to no mysterious motions of the left hand common to some prima donna conductors who dote on such help to move an assemblage. He was dignified, reposeful, authoritative. And he he seemed thoroughly sincere.

Koussevitsky had drilled his musicians to sand-papered fineness. They were with him to the last man; and they played superbly, in point of tone, technique and shading. Perhaps I am a trifle too previous, yet I can not believe this Russian newcomer will show less on future appearances than he did on those two occasions in Carnegie Hall. It looks as though Boston has acquired a master-leader.

THIS CLIPPING FROM

NEW YORK
TIMES

DEC 14 1924

Music Notes Afield

THE illness of Serge Koussevitzky prevented his appearing at the conductor's desk at two concerts, Dec. 1 in Boston and Dec. 4 at Cambridge. There was no assistant conductor, therefore Richard Burgin, the concertmaster, substituted. The Boston Transcript said: "Had Mr. Koussevitzky been disabled for a week, a fortnight, a month, the whole scheme and the whole schedule of concerts by the Symphony Orchestra, at home and abroad, would have been thrown into dire confusion. Moreover, it is not the music as music or the orchestra as orchestra that now sells every seat on every occasion in every city. It is the presence, the renown, the genius of Mr. Koussevitzky, in play upon the imagination of the public. He is not rugged of body—and the climate of New England and New York in Winter and Spring is hard to bear. He has not the tranquil temperament that carried Mr. Monteux through five years of concerts—and not one missed. The peculiar virtue of Mr. Koussevitzky is his ceaseless nervous energy. To release it over a schedule of a hundred-odd concerts is to be ever on the verge of overwork.

"In these circumstances, the trustees and the managers of the Symphony Orchestra might reasonably and immediately consider the development or the engagement of an assistant conductor. Whether there are men of promise as such within the ranks of the band, an outsider may not easily say. In Dr. Muck's time it contained a serviceable substitute not ill received. Possibly a passable remplaçant now sits under Mr. Koussevitzky. Certainly, by the evidence of Monday, he is not Mr. Richard Burgin, able concertmaster though the violinist be. If the orchestra yields no promising aspirant, then an assistant conductor should be sought elsewhere. There are young Americans, ambitious of such a job for entrance to a career, who would profit much by work under Mr. Koussevitzky. There are young or middle-aged Europeans who would cut a caper at the opportunity. No doubt Mr. Koussevitzky himself would have suggestions, even choices. It would, indeed, be his right to choose. True, an assistant conductor would add another salary to the treasury; but that salary would be only additional price paid for Mr. Koussevitzky—and security. It is the custom to say that he and the Boston Symphony Orchestra are, for the while, inseparable. If so, then an assistant conductor is the means where-

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FORT WORTH, TEXAS
TELEGRAM

DEC 14 1924

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N.Y. Times Dec. 14

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THIS CLIPPING FROM

SPRINGFIELD, MASS.
UNION

DEC 14 1924

Everyone is looking forward to the annual visit of the Boston Symphony with its new conductor, Serge Koussevitzky. No newcomer to this country in recent years has attracted so much attention or has been so widely heralded. He appears to have lived up to all that had been said of him according to newspaper reports of his Boston and New York concerts.

Known as the most ultra of moderns, people had expected to see much gesticulating in his conducting but they were disappointed. Instead they saw a serious faced, dignified who conducted with a minimum of gesture and pose but who went direct to work to achieve his desires. He is said to be an excellent disciplinarian and to have his men in control.

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THIS CLIPPING FROM

NEW YORK
TIMES

DEC 14 1924

Serge Koussevitzky has sent to Paris for the score of Honegger's opera "Roi David," which was one of the musical sensations of Paris during the last season. "Roi David" was written in 1922 in the space of two months and first given at the Théâtre de Jorat in Switzerland. Honegger rescored it for large concert orchestra. Excepting his symphony, it is the longest and most substantial composition he has produced. "Roi David" is scored for orchestra, chorus and solo voices. The text is taken from the Psalms, parts of the Old Testament and other sources.

THE BULLETIN OF THE BROOKLYN INSTITUTE OF ARTS AND SCIENCES

SERGE KOUSSEVITZKY
Conductor

"Serge Koussevitzky, the new Russian conductor of the Boston Symphony Orchestra, made his local début last evening in Carnegie Hall where the Bostonians gave their first concert of the season. Every number on the program was interpreted and played with the minutest attention to detail—phrasing, tonal balance, polish, clarity, expression—and the enthusiasm of the audience increased as the concert proceeded. There were fine-spun pianissimos, scarcely audible, and sonorous climaxes; there were 'readings' that differed from those to which the ear has been accustomed; there were tempi that all would not agree with, but none would deny the conductor's sincerity. His interpretations were of music as he felt it."—*Evening World, November 28.*

"Mr. Rachmaninoff put into Liszt's music a laconic mastery by which it seemed, at moments, transfigured; as if, indeed, the living artist endowed it with a beauty, a sincerity not shown outwardly, but subtly conveyed by the spirit of the playing.

"An audience enthralled followed the later Chopin pieces and a group by Rachmaninoff himself—including the G major and G flat major preludes—with a finale, the Strauss-Godowsky 'Artist's Life' waltz, which was the signal for vociferous and prolonged recalls."—*New York Times.*

Second in a Series of Five

PHILHARMONIC CONCERTS

by the

BOSTON SYMPHONY ORCHESTRA

(104 MUSICIANS)

PROGRAM

Concerto Grosso in D minor, Op. 6, No. 10 . . . . . . Handel
- Overture
- Allegro
- Air
- Allegro moderato

"Till Eulenspiegel's Merry Pranks, after the old-fashioned, Roguish Manner, in Rondo Form," Op. 28 . . . . . . Strauss

Concerto No. 2 in C minor, Op. 18, for Pianoforte with Orchestra . . . . . . Rachmaninoff
- Moderato
- Adagio sostenuto
- Allegro scherzando

Suite from "El Amor Brujo" ("Love the Sorcerer") . . . . . . De Falla

(Piano, Jesús Sanromá)

Introduction and Scene—The "Gypsies" (Evening)—The Returning Spirit—Dance of Terror—The Magic Circle (Narrative of the Fisherman)—Midnight (Sorceries)—Pantomime—Ritual Dance of Fire (To dispel Evil Spirits)

"La Valse," Choregraphic Poem . . . . . . Ravel

Sergei Rachmaninoff, Pianist
Soloist

Friday Evening, January 2
at 8:15 o'clock

Opera House — Academy of Music

Remaining Dates and Soloists

Jan. 30— } **Roland Hayes, Tenor**
Mar. 13—
April 10— } **Albert Spalding, Violin**

Remaining Tickets for the Second Concert now on Sale. $1.25, $1.50, $1.75, $2.25; Boxes, $1.75, $2.25, $2.50.

NO WAR TAX

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NEW YORK
TIMES
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THIS CLIPPING FROM
BROOKLYN, N. Y.
STANDARD UNION
DEC 14 1924

Sergei Rachmaninoff, the Russian pianist-composer, will be the assisting artist at the second of the annual Brooklyn series of concerts by the Boston Symphony Orchestra, Serge Koussevitzky, conductor, on Friday evening, Jan. 2, at the Academy of Music.

The Sunday Symphonic Society, its free bi-monthly

THIS CLIPPING FROM
LOS ANGELES,
CAL.
RECORD
DEC 15 1924

LI'L OLD NEW YORK

New York—A battle of batons is on in Gotham. Serge Koussevitsky, new conductor of the Boston Symphony, is threatening the crown of Leopold Stokowski as the idol of the fair ladies who make orchestra music profitable.

Stokowski and his Philadelphia orchestra for several years have held front place with New York's music lovers, especially the ladies. The Boston orchestra has been pretty much out of the social picture here since Dr. Karl Muck became a war prisoner.

But Koussevitsky is a tall, slim, handsome man and an impeccable dresser. In that respect he is much like Stokowski. And those who have followed the career of Stokowski since his Cincinnati days will tell you that his subjugation of audiences has been brought about as much by his appearance as by his musicianship.

New York has its own great conductors—Mengelburg, Van Hoogstraten, Hadley, Furtwangler and Igor Stravinsky, the composer, with the Philharmonic, and Damrosch, Bruno Walter and Vladimir Golschman with the symphony. However, the battle for the pinnacle of public favor seems to rest between the visitors, Stokowski and Koussevitsky.

And may the better pair of spats win!

THIS CLIPPING FROM
NEW YORK
EVENING SUN
DEC 15 1924

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* * *

The comparison with the Boston Symphony is a trifle misleading because, after all, the Guild plays will probably always move out onto Broadway in due course, just as "The Guardsman" has been pushed uptown to the Booth by the arrival of "They Knew What They Wanted," which in turn must give way early next month to the production of "Processional." But if you ever try to attend the plays when they are new at the Guild Theater and should find yourself thwarted at its threshold you will have to admit that 'way back in the uncomplicated days of 1924 you were fully warned by a quaint old fellow to whom no one ever did pay much attention anyway.

* * *

Transcript
Dec. 15

Incidents and Prospects

The expected will befall. On the la day of November, in New York, Mr. Kouss -itzky led the Boston Symphony Orchest through "Clouds" and "Fêtes"—Nocturn of Debussy—and loud was the applause all within earshot. On Friday and Satu day, Dec. 5 and 6, Mr. Stokowski led t Philadelphia Orchestra through thos Nocturnes in its own city. On Tuesd evening next, he will repeat them in Ne

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Dec. 15

"ALL-CHAIKOVSKY," MR. KOUSSEVITZKY, THRILLS, TEDIUMS

MUSIC AND MONEY AID THE FUND FOR PENSIONS

"Francesca da Rimini" After Fifteen Years with Only a Clarinet-Tune to Save It—Fragments from a Pleasing Serenade—The Fifth Symphony for Composer's Masterpiece, Conductor Fired and Audience Possessed—The Matter and the Manner

ONE-MAN programs, as the awkward phrase goes, haunt the concerts of the Symphony Orchestra for its Pension Fund. Year after year, Wagner has served the turn; filled Symphony Hall; restored a needy and deserving treasury. An afternoon or an evening of Beethoven solus, the public likes not so well; while two hours of Strauss have not always loosened its fingers at the box-office. No more will a discreet mixture of Strauss and Chaikovsky—once tried by Mr. Monteux—do the trick; while "All-Chaikovsky" (as another clumsy phrase runs) is less dependable than "All-Wagner." Even the "Pathetic Symphony" has ceased of late years to be "a stronghold sure." Nevertheless, and with reason, Mr. Koussevitzky renewed the venture at Symphony Hall yesterday afternoon. "All-Chaikovsky" was the program; but "The Pathetic"—Heaven be praised!—stood not upon it. A far more measured, masterful, persisting music—the Symphony in E minor, Number Five—filled half the concert. The other half fell to the Fantasia (or tone-poem) "Francesca da Rimini," unheard hereabouts these many years, and to the Elegy and the slow Waltz from the Serenade for Strings. "All-Chaikovsky," indeed, but "All-Chaikovsky" distinctly diversified and freshened. Add the wide and just fame of Mr. Koussevitzky as conductor in such music, the curiosity over him as newcomer, and there was every reason to expect a full house. Full it virtually was; but after effort on the part of the management; while even so, the profitable "standees" were lacking. The Pension Fund increased; but Wagner still remains the only insurance.

As the event proved, the Fantasia of Francesca might have been spared, were it not that audiences at occasional symphony concerts expect two hours of music. On Friday and Saturday at the hands of Mr. Koussevitzky and Mr. Borovsky, Chaikovsky's fifty-year-old Piano-Concerto was still living and breathing music. Within the hour, his Fifth Symphony was to sound at the conductor's hands, unwithered and undimmed. Yet since the ill-starred day in which Mr. Monteux revived the other Fantasia of Romeo and Juliet, music of Chaikovsky has not seemed so null, void and ineffectual. With reason has "Francesca" fallen through fifteen seasons from the repertory of the Symphony Concerts. . . . The scheme of the tone-poem, "after Dante," is simple and obvious: Hades and the circle of the lovers damned; the ghosts upon the whipping winds, the torment and the pangs; Francesca and Paolo embraced and remembering, in torture and in felicity:

Nessun maggior dolore
Che ricordarsi del tempo felice
Nella miseria

Hades again—the winds, the dark, they that for love had sinned, whirled through the shadows.

Everlasting matter for music; but by Chaikovsky clothed in measures, now become, for the most part, shrivelled and impotent. Through long, long pages, the orchestra seethes in tumult and torment, after the manner of the romantical seventies, Russian style. If we listeners of 1924 are to believe the extolling annotators of the nineties, "it laments and shudders"; "spasm follows spasm"; between are "awful silences." Yet upon many a hearing ear fell only tonal sound and fury, signifying more of the overwrought and overtaxed composer than of infernal circle and lovers doomed. (The nineteenth-century romantics could evoke them in music. The first division of Liszt's "Dante Symphony" is the lasting proof). At length, the climax and the pause. Then the song of the clarinet—and Mr. Sand was a little master—over the muted strings, by the flutes soon aided for Francesca speaking: "No sharper pang than happiness in misery remembered."

Composer has yet to write music that shall echo—much more intensify—Dante's verses; that shall glow and bleed with Francesca's passion and her pain—she who loved and remembered, who remembered and loved again; "the lily in the mouth of Tartarus" upon whom all the theologians' hells may not prevail. It is hard to say whether Liszt's or Chaikovsky's music falls the further short of heights unattainable. Yet nowadays this song for the clarinet endures, arrests and illudes beyond all else in the Fantasia. In it beauty, and poignancy, and, in degree, evocation, still dwell. To it, moreover, Mr. Koussevitsky and Mr. Sand, gave a strange and singular quality—unearthly, eerie, of a phantom-music threading the air. Feat, indeed, of imagination, seldom done upon these measures, continuing when English horn and harp first quiver with the bliss remembered.

Soon, however, Chaikovsky too sweetish for twentieth-century palates. Then—and ten-fold the pity—Hades again, peopled by all the platitudes, twisting and tumbling emptily. At will and need, no less does music of this day thrash in and out and roundabout. As likely as not, if any is heard in 1974, it will seem the dry bones of fleshless tonal skeletons. To every generation, its own way with such pages, and Chaikovsky's is now the way to impotence and tedium. Does Mr. Koussevitzky, with all his devotion, half suspect as much? Not before in Boston has he so labored his points, so plied and strained his conductor's rhetoric. Better far, and much the more engaging, the Chaikovsky of the Serenade—fanciful and beguiling in the slow Waltz; not too tearful with the musings of melancholy; audibly Italianate after the manner of his lighter pieces. In Petersburg he could hear Florence, even as Rimsky heard Seville—and also Baghdad. Besides, Mr. Koussevitzky played artfully and fancifully upon pace and rhythm in the Waltz; while in the Elegy, sensuous upon the ear were the rich and pulsing sonorities of the singing choir.

Down the winds to oblivion drifts "Francesca." Yet the Fifth Symphony still rides and masters them. Here surely is Chaikovsky's symphonic masterpiece—music as yet that time and change may not dull or pale or wither. Neither in the Symphony of Fate that preceded it, nor in "The Pathetic" that followed it, is to be so free from the infirmities and the excesses of his temperament, practice, procedure. Here he writes drama in tones his invention flows and is fertile; whil sure is his hand and quick his imagination upon structure and progress. Th Concerto in B-flat minor, heard on Frida and Saturday, is still a vital and viv music. The Symphony in E minor, heard yesterday, remains a music to po sess, enthrall and transport the hear Far below its deserts has the piece fa these ten years in Boston. Chaikovs baffled Dr. Muck, who believed he half disclosed the Russian's music. S Mr. Rabaud was an academic Parisian, was not upon his calling list. Mr. Monte played it studiously and dutifully, witho blood or fire. Both he and Dr. Mu were fain to take refuge in "The Patheti because it pleased the people; or in t Fourth because the Scherzo for the pluck strings was sure to get many hands.

Hence has the Fifth gone neglected Symphony Hall until Mr. Koussevitzky ye terday revived it—superbly, magnificentl superlatively. The music, in and for i self, warranted such revival. Hauntin upon the introduction is the sombre them —Fate muffled, waiting, padding in th wainscot, the Fate of Defeat perhaps; fo when Chaikovsky began the Symphony h believed, had been cruelly told, that he wa past his prime. Bravely he re-asserts himself through the first movement. The motivs unfold and in them are life and savo The workmanship is alert and abundan Developed, the music mounts and warm Through it courses emotion. Only a litt too lush and sweet, too much of th strings, too moist upon the ear, are th measures of sustained melody. Yet the n tion of defeat still haunts Chaikovsk Wearily he ends, as one who has trie and failed.

Yet once more, and now to the utmost From the first horn above the strings sounds the pervading melody of the Andante—Chaikovsky's invention of inventions in instrumental song. There others, as it were to second it. Time an again, it returns and a music, otherwis over-long, teems with this coördinated beauty of songful sound, this glow and beat and flood of feeling transmuted. Once more the "defeatist" in Chaikovsky will not have it so. Once, twice, in thrusts that waiting motiv, shouting at him and stamping, Chaikovsky's hand falters; his heart droops; the music shuts its lips. . . . The notion haunts the little Waltz that is a Scherzo. Always it is a timed music—a sensuous ghost. Once at least the "defeatist" motiv muffles, almost smothers it.

Then, as it were, Chaikovsky looks backward; hears in the ear of imagination as much of the Symphony as is written. "Past his prime, played out"—and the vigors of the Allegro, the beauty of the Andante, the wistful charm of the Scherzo-Waltz, stir within him. "Defeated"—by the throat he plucks that pursuing theme of fate, strangles and transforms it. The Finale has scarcely begun before it is a major melody. Soon it is full-bodied, full-blooded, alight and aflame. Upward it bounds, and a theme from the Allegro spurs it. Onward it strides, and the melody of the Andante companions strength with beauty. Full-throated and radiant outpours the climax. "Defeated"—out of defeat itself has Chaikovsky snatched the victory. In Strauss himself imagination and expression hardly go in closer clasp.

With the music, above the music, soared the performance. Mr. Koussevitzky was as one who would rescue a masterpiece in kind from Bostonian oblivion undeserved; as one to whom Chaikovsky was "our" Chaikovsky of Rimsky's familiar saying, of Stravinsky's more recent praise; as one to whom the music was drama; in itself, besides, of a power and a beauty ever new, ever strange, like the face of romance upon youth, or the face of Russia upon this wrinkled western world. An orchestra strung to the utmost pitch gave him back his askings. Mr. Wendler, Mr. Sand, Mr. Laurent, Mr. Ritter—who did not distinguish himself? The Theme of Defeat haunted the ear as it haunts the music. Adroitly, Mr. Koussevitzky differentiated the moods; ardently he heightened the vigors of the first movement. Like bed of glowing coals was the orchestral tone in the Andante. Astute was Mr. Koussevitzky hat this songful beauty should sa ur te ut not cloy. The Scherzo-Waltz was a narvel of delicate pointing. The Finale vas the sun of Chaikovsky in high heaven running course. An audience transported shook off its possession, voleyed, even shouted, its plaudits. Since that first afternoon of Wagner plus Dr. Muck there has been no such concert for the Pension Fund.

H. T. P.

ESTABLISHED 1881

From
Vogue
New York City

DEC 15 1924

IT seems unbelievable to concert and opera goers of to-day that his Titanic majesty, the conductor, was once only "the gentleman who beats time." And this species of human metronome did not even face his band; he faced the audience! The modern public has come more and more to demand "personality" from the man who conducts an orchestra. He now faces his men as a matter of course, save when the exigencies of interpretation send him swaying this way and that, like a sunflower or a hollyhock caught in a hurricane, till his silhouette stands almost in profile against whatever background may be behind him. So far has he deviated from the mere time beating of a century ago that now he often visually "dramatizes" the music for his eager and expectant audience.

As one commentator—a conductor himself—has remarked, "By the skilful manipulation of his arms and hands, his hips and his hair, he gives the impression that when the cellos play a soulful melody, it really drips from his wrists, and when the kettle-drums play a dramatic roll, it is really the result of a flash of his eye." Inevitably, the question has been asked, "Out of all the swooning hosts that bow in rapt worship at the feet of the erudite Herr Pumpernickel, as with subtle wizardry he waves his wand over the symphonic aggregation from Nineveh on the Styx, how many could really distinguish their divinity from the gracious Signor Ravioli of the West Ravenna Philharmonic if a screen ample enough to shut off entirely his embattled gestures interposed between their eyes and their idol?"

CONCERNING THE CONDUCTOR

There actually are jokers who have the unfeeling audacity to propose that every orchestra, be it opera, symphonic, or Paul Whiteman's palpitating "jazz" should, Bayreuth fashion, play sunken out of the range of vision of its hearers—a sovereign method, one would say, of getting rid forever of the hearers! But audiences are not quite such an easy proposition as some jesters would have us think. They, after all, are the court of last appeal.

All of which is introductory to a prediction that the music season of 1924-25 in America will not echo through the ages with the name of a Caruso, a Mary Garden, a Maria Jeritza attached, but will be known as the season of those crowned and anointed *prime donne* of the baton, the orchestral conductors.

In the first place, four of the season's officiating conductors are strange to us of America. Sergei Koussevitzky, out of Russia by way of Paris and London, has come to the Boston Symphony Orchestra and immediately set things humming by conducting for the first time in this country, at his opening concert with that admired band, the "Pacific 231" of Arthur Honegger, which, a little later, Walter Damrosch introduced to New York at a concert of the New York Symphony. "Pacific 231," by the way, can not help being a featured novelty of the season. Here, the most prominent of the new generation of French composers (Honegger is in his early thirties) pays his respects to the giant modern railway locomotive as it booms at top speed through the night, tugging a thunderous train of Pullmans in its mighty wake.

Mr. Koussevitzky is undeniably a sensational conductor, but there is no reproach in that. He began his career as a virtuoso performer on the bass viol, instead of going in, like less venturesome men, for the smaller and more manageable cello. That was sensational at the getaway! During the last few years, as a voluntary exile from Russia, in Paris, in London, and now in America, he has turned to conducting orchestras, with results that have kept curiosity and interest at a boiling-point wherever he has appeared. His programs, never trite or stodgy, have been steadily notable for the number of modern works, especially Russian or French, that he has been the first to bring out.

Another Russian who will conduct here shortly—and there is no question about his being a sensation—is Igor Stravinsky. We now know Stravinsky as the most widely discussed of living composers, the man who has given the world those remarkable ballets, "L'Oiseau de Feu," 'Pétrouchka," and "Le Sacre du Printemps," besides many other startling works. It is only lately that he has conducted at all or played the piano in public. But, here, he will conduct as "guest" the New York Philharmonic and, with that and other orchestras, will play his recently composed piano concerto, which, on the occasion of its initial performance last spring, set Paris literally by the ears.

The New York Philharmonic offers still another 'guest" conductor of a diametrically opposed type in Wilhelm Furtwaengler, one of the most distinguished of the younger orchestral leaders of Germany, who comes to us as the heritor of the great German conductors of the classic tradition. It naturally means much to Americans with a memory that Herr Furtwaengler happens to be the successor of the incomparable Arthur Nikisch as the conductor of the Gewandhaus concerts in Leipzig.

The New York Symphony has again as its "guests" Bruno Walter, of Munich, who has already made a solid place for himself with American audiences, and the young Russo-Frenchman, Vladimir Golschmann, who has a larger opportunity to display his youthful abilities this season than he had at a single concert last spring. Besides the various conducting "guests" and one brand-new "regular" leader in Mr. Koussevitzky, New York and other American cities can boast various symphonic leaders whose tenure is not transient. One has but to think of Walter Damrosch, Willem Mengelberg, and Josef Stransky in New York; of Leopold Stokowski in Philadelphia, Frederick Stock in Chicago, Ossip Gabrilowitsch in Detroit, and Nikolai Sokoloff in Cleveland, and these men are only the most conspicuous of the guild through length of service or importance of achievement.

Post
Dec 15

PENSION CONCERT SUPERB

Koussevitzky and His Band at Height of Powers

3

BY WARREN STOREY SMITH

Those who yesterday afternoon heard Mr. Koussevitzky lead the Boston Symphony Orchestra through its Pension Fund Concert heard conductor and orchestra at the height of their powers and in a programme that permitted the fullest and most brilliant exercise of Mr. Koussevitzky's characteristic abilities.

WISDOM IN CHOICE

From the music of Tchaikovsky came this programme, and it comprised the tone-poem "Francesca da Rimini," the Elegy and Waltz from the Serenade for Strings, and, lastly, the striding, opulent Fifth Symphony.

Since "Francesca da Rimini" had gone unheard at the Symphony Concerts for many a year, and since neither Serenade nor Symphony has been often played here of late, it seems safe to assume that yesterday's large audience had gathered to hear Mr. Koussevitzky quite as much as to hear this none too familiar music of Tchaikovsky. Yet Mr. Koussevitzky's wisdom in the choice of these pieces was made fully apparent before the afternoon was done.

Tone Poem Gripping

In the hands of a lesser conductor "Francesca da Rimini" may easily seem today no more than a half-successful effort to reproduce in tones one of the most affecting episodes in all literature. And not even Mr. Koussevitzky could redeem the blatancy of those measures wherein Tchaikovsky, striving to suggest the awesome fury of the winds of Hell, resorts to snorting brass, thumping drum and crashing cymbals a la Rossini. Yet for the rest these sections of the tone-poem seemed as they passed singularly graphic, gripping and suggestive; the episodes of Francesca's narrative had an irresistible poignancy; and truly harrowing, truly wracking were the final chords—the very choice of unutterable woe.

The two movements from the Serenade neither asked nor gave opportunity for a like miracle of re-creation. Rather there was here only a pervasive and persuasive loveliness of orchestral tone, the rarest beauty of phrasing, shading and accent.

A Master Guiding Hand

Finally, the performance of the Symphony was, on the part of Mr. Koussevitzky, a veritable tour de force. In the all but commonplace Andante, where a conductor less fine-grained would gild the lily of Tchaikovskian sentimentality, Mr. Koussevitzky ennobled the music, yet with no sacrifice of its perfervid emotionalism. In turn, in bewitching grace and lightness went the ensuing Waltz; while the first movement and the Finale alike because in Mr. Koussevitzky's hands extraordinarily dramatic.

Between the movements of the Symphony, Mr. Koussevitzky, as is his custom, forbade intruding applause. Small wonder then that, freshly stimulated by the mounting climaxes of the close, it should at the end have burst forth with such warmth, such hearty fer-

Once again Mr. Koussevitzky has

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traveler
Dec, 6.

SYMPHONY SOLOIST

The first soloist of the regular series of Boston Symphony concerts will be Alexander Borovsky, who will appear with the orchestra at the pair of concerts to be given next Friday afternoon and Saturday evening in Symphony hall. He will be heard with the orchestra in Prokofieff's Third Piano Concerto. Paganini, [illegible] Sarasate.

PENSION FUND

The music of Tchaikovsky will be conducted for the first time here by Serge Koussevitzy, new leader of the Boston Symphony Orchestra, at the annual winter pension fund concert to be given in Symphony hall on Sunday afternoon, Dec. 14, at 3:30. The program will include the fantasia "Francesco da Rimini," Serenade for strings, and the Fifth Symphony in E minor.

Boston Herald
2 Dec. 15

PAGE SEVEN

TCHAIKOVSKY MUSIC FOR PENSION FUND

Koussevitzky's Leading of Symphony Gets Ovation

The "Francesca da Rimini" fantasy, the elegy and the waltz from the serenade for strings, the E minor symphony, No. 5—this was the program Mr. Koussevitzky chose for the first Pension Fund Concert of the season, an "all Tchaikovsky program." If anyone felt disposed to ask why he did it, in Boston in 1924, a glance at the audience packing Symphony Hall to the doors would have answered the question. A finer program, nevertheless, would probably have served as well; surely Mr. Koussevitzky's fame is sufficiently great to fill the hall.

Granting the worthy determination to make sure of an overflowing audience, how could Mr. Koussevitzky bring himself to help lessen the diminishing fame of his great compatriot by performing his "Francesca"? In its day it made a stir by its frenzied representation of Dante's hell. But what ages so quickly in music as frenzy? The noise, at all events, is left. An uproar to equal parts of "Francesca," Stravinsky's "Spring" being not forgotten, has surely not been heard in Symphony Hall for many a day.

The audience, of a mind with the cook in Hardy's novel who would not heed Ethelberta's advice to wear less flamboyant bonnets "because she did like a good flare-up about her face of a Sunday afternoon," liked the fantasy very much. To judge by the applause, they liked the two movements from the Serenade far less. Empty music if it has enough flourish to it, evidently pleases better than honest, trivial music that is quiet.

It was good to hear, though late in the day, the symphony, Tchaikovsky perhaps at his best. Nothing he ever wrote sounds better, and even his most virulent detractors must admit that when pure sound is the matter in question Tchaikovsky, in his later years, knew what he was about. Its melody escapes the commonness that sometimes does Tchaikovsky's music damage. Its emotion is intense, but it does not fall into hysteria. If conductors jealous of Tchaikovsky's repute would content themselves with playing such music of his as is great of its kind, like the symphony in E minor, his memory would stay green the longer.

Mr. Koussevitzky conducted the symphony with studied care, without undue stress of its emotional force, yet effectively, at times thrillingly. The audience listened with an absorption very marked. The applause at the end was overwhelming.

R. R. G.

THIS CLIPPING FROM THE

MIDDLETOWN
CONN.
PRESS
ISSUE OF

DEC 16 1924

Amusements

Boston Symphony Orchestra.

The ~~Boston~~ Symphony orchestra will give a concert at the Capitol theatre in Hartford, Sunday afternoon, February 1, under the direction of its new leader, Serge Koussevitsky, one of the world's truly great leaders. The orchestra gave its first concert in Carnegie hall, New York, on November 28th, of which Lawrence Gilman, of the Herald-Tribune, said:

"Certainly the chairs and standing room at Carnegie hall could not have been more completely filled than they were last night; and at every point where the polite inexorability of Mr. Koussevitsky would permit—at his entrances and culminations—the audience made manifest its enthusiastic approval of the new conductor, who, for three years, has set musical Europe by the ears. At the end of the concert, after Mr. Koussevitsky had borne them up into Scriabin's perfumed paradise on the frenetically mounting tides of that "Poeme de l'Extase," which he so dearly loves to set swirling about susceptible ears, they re-called him repeatedly to the stage.

Globe
Dec. 15

SYMPHONY CONCERT FOR PENSION FUND

Koussevitzky Vitalizes Tchaikovsky

4

The Boston Symphony Orchestra, Serge Koussevitzky, conductor, gave the first of its two annual concerts in aid of the pension fund for retired members of the orchestra yesterday afternoon at Symphony Hall. A remarkably brilliant performance of an all-Tchaikovsky program was enthusiastically received. Paul Whiteman and George Gershwin, who were in the audience, gave every evidence of keen interest and admiration for both conductor and orchestra. Except for the standing room the hall was filled.

Koussevitzky has not put any music by Tchaikovsky on the programs of the subscription concerts up to date, except the B-flat minor piano concerto, which Borovsky played last week as a stop gap. Yesterday was thus the first real opportunity of hearing what he can make of the work of a composer now perhaps as much undervalued as he was overpraised 20 years since.

For there is a "Greater Tchaikovsky," whether or not there is a "Greater Chopin." The fantasia "Francesca da Rimini," after Dante, with which the program began, is so monotonously bombastic, so hopelessly dull that not all the nervous stress, the swelling climaxes, the sudden lulls which Koussevitzky's interpretation included could keep the listener's attention.

The elegy and waltz from the "Serenade for Strings" are agreeable if rather trivial and outmoded light music. If jazzed by Paul Whiteman's Orchestra they might still prove of interest. Koussevitzky's tendency to emphasize every effect he makes found here legitimate scope.

Th fifth symphony, the chief number on the program, made amends. Its second and fourth movements, in particular, have the emotional intensity, the quality that send shivers up and down the spine, which raises music above the reproach of mediocrity. Tchaikovsky is said to have thought in writing this music of the struggles of a man against fate. The music is at least melodramatic, if its crudeness of style denies it the prouder adjective "dramatic."

Koussevitzky's superbly sustained climaxes, his finely moulded melodies, his sense of proportion, made the music sound even better than it is. And it is the best example of "The Greater Tchaikovsky." This symphony, the opera "Eugen Oniegin," and perhaps the string quartet, will survive if any of Tchaikovsky survives a century hence.

P. R.

THIS CLIPPING FROM

PROVIDENCE,
R. I.
NEWS

DEC 15 1924

MAY HEAR ARTISTS FOR ONLY 14 CENTS

Special Course Tickets to be Sold for Series of Concerts

Would you pay 14 cents to hear the Boston Symphony Orchestra? That is not as foolish as it sounds, for that is just what Providence music-lovers can hear this famous orchestra for next year. The Boston Symphonoy is not the only ~~musical~~ organization to be heard in Providence at such ridiculous prices, for the Providence Music League, in announcing its fourth series of Sunday afternoon concerts at the E. F. Albee Theatre for January, February and March, has obtained real artists, and all three concerts may be heard by purchasing a special course ticket for 40 cents.

In fact, the expenses of the concerts are provided for, and all proceeds from sale of tickets, formerly turned over to Providence charities, this season will be saved as a nucleus of a fund to carry on the work of educating Rhode Island people to the appreciation of music.

Besides the Boston Symphony Orchestra, there will be the Kibalchich Russian choir, assisted by Samuel Gardner, violinist, on Jan. 4. This will be the opening concert. These Russian singers made their American debut last April in New York and scored a big hit.

The second concert will be Feb. 22, Washington's Birthday, with Dusolina Giannini, coloratura soprano, as the feature. She is but 22 years old, yet she is considered one of the finest singers on the American concert stage.

The final concert, in which the Boston Symphony Orchestra will be the feature, will come on March 22. The program will be mixed, some popular and some classical and heavy orchestral selections.

STABLISHED 1881
rom
TELEGRAM DEC 17 1924
New York City

It might interest both those who hissed and those who applauded (the latter were vastly more numerous) Edgar Varese's "Hyperprism" in Carnegie Hall last evening to know that part of an audience walked out in high dudgeon on the very Cesar Franck symphony which had preceded the Varese invention when that neo-classic was performed for the first time in Boston some twenty-five years ago. Franck seemed to those good fin de siecle Bostonians as desperately subversive as Varese seemed to anybody in Carnegie Hall last night, and probably not a hundredth part so amusing.

Leopold Stokowski, in this program of the visiting Philadelphia Orchestra, placed "Hyperprism" serially above such primary musical prisms as the aforesaid symphony and the three orchestral excerpts of custom from "The Damnation of Faust," and, after the commotion occasioned by that culminating group of battling planes and multiple refractions had ceased, tapered things off to normalcy with Debussy's ever handy "Clouds" and "Festivals." So none in the huge audience that went out into the night could complain that he ad "heard no music," whether he was of the clapping many or of the sibilant few. And, anyhow, the concert was not dull.

"Hyperprism" was played first at a concert of the International Composers' Guild at the Klaw Theatre, March 4, 1923. Scored for sixteen instruments of percussion—everything in sight except the coal scuttle—plus two samples of woodwind and seven of brass, this opus snarls and barks and growls, roars sadly like a lion caged, moos like the gentle, ruminating cow. Many will maintain that it is not music—an old complaint. Others will simply say they do not know, and trust nature to take its course. Mr. Varese himself has gone on record to this extent:—"'Hyperprism' is not program-music. . . . I should prefer to say only that the title has a geometrical connotation and implies a fourth-dimensional significance." Probably it's as well to let the matter go at that.

The audience received the work with a running obbligato of laughter, with a great deal of applause, and with a little hissing. It was evident that some of those present were eager to have it repeated. In view of all the circumstances—but all—Mr. Stokowski could in this instance have afforded to grant the "encore."

The familiar music tossed into the night's arena was played according to the virtuosity, which, though now a matter of course with the Philadelphians, always excites fresh wonder whenever they are heard in New York. Mr. Stokowski conducted with admirable efficiency, even though his acutely individual treatment of this page or that were highly spiced with challenge. Thus the clash of elements in the symphony at times seemed like the shock of actual battle. Neither the will-o'-the-wisps nor the sylphs of Berlioz were trifles quite so light as air, and the electrifying climax of the "Rakoczy March" would have been even more hair raising had the first annunciation of the theme by flutes and clarinets really been played piano instead of in a hearty mezzo-forte.

Still, there was no blundering in all this. Whatever Mr. Stokowski did he did because he wanted to. His orchestra is an absolutely responsive instrument. Unforgettable was the timbre of the pizzicato strings at the beginning of the allegretto of Franck's symphony and Debussy's "Festivals" was played in every respect superbly. Mr. Stokowski is to be thanked for his justness of tempo in the cortege that crosses these festivals. When Mr. Koussevitzky conducted the work here recently the cortege might have been a noisy funeral. There was nothing funereal about its progress yesterday. And the festivals ended as if spirited away on the breath of a zephyr.

Mingled emotions of a concert with Stokowski and Varese.

PITTS SANBORN.

Transcript
Dec 17

Incidents and Prospects

Ever since Mr. Koussevitzky came to Boston, he has had in mind Stravinsky's ballet, "The Rite of Spring," for repetition at the Symphony Concerts. Now he has found the occasion, and on Friday afternoon and Saturday evening of next week, the music will be played as tone-poem for the fifth and the sixth times in Boston within eleven months. As the old editorial phrase used to go, "we yield to no one" in admiration for the piece. Yet, as the ancient proverb also says, "enough is as good as a feast." No doubt, however, like the reverend clergy with their texts, Mr. Koussevitzky will throw new light upon his subject. Three pieces will precede "Le Sacre" on the program—a Suite from "Christmas Eve," opera by Rimsky-Korsakov, little known and rarely heard in these parts; Schubert's "Unfinished Symphony" in one of Mr. Koussevitzky's most debated "readings"; the resurrected eighteenth-century Symphony of Rigel, noted yesterday in this place.

THIS CLIPPING FROM
NEW YORK
EVENING SUN
DEC 17 1924

Orchestra Plays Odd Music

Philadelphia Men at Fifth Concert Present 'Hyperprisms' of Edgard Varese.

By W. J. HENDERSON.

The Philadelphia Orchestra gave its fifth concert last evening in Carnegie Hall. Some admirable musicmakers were represented on the program, which began with the exceedingly frequent symphony of Cesar Franck. This is one of the very choicest compositions in the repertory of any orchestra or any conductor. It gives an orchestra scope for the display of its richest and most transparent tone, while it provides the conductor with a fine field for interpretative explorations.

Hector Berlioz contributed the familiar three excerpts from the "Damnation of Faust" and Debussy the two nocturnes about clouds and fetes. It may possibly be recalled that the new conductor of the Boston Symphony Orchestra presented these same nocturnes at his first New York concert and evoked enthusiasm. But naturally that is not why they were played last evening.

There was one other number, the "Hyperprisms" of Edgard Varese for small orchestra and percussion. It was revealed here on March 4, 1923, at a concert of the International Composers' Guild and was introduced to Philadelphia by Mr. Stokowski on November 6. When it was sent whirling into the auditorium of the Klaw Theater, some people laughed and others hissed. Carlos Salzedo leaped to his feet and shouted, "This thing is serious!" And our own inimitable Carl Ruggles cried, "People who don't like this sort of thing ought to stay away." Which was the most veritistic remark, musical or otherwise, of the entire evening. Last evening's audience laughed and applauded. Goats are not raised in this town, as they once were, and not even Mr. Varese can forcibly annex any from a New York audience.

No words can describe this extraordinary production, not even the strange word "Hypeprisms." But Bully Bottom in his proudest moments could not have given such imitations of the roaring of the lion, the shrieking of the wind, the pattering of hailstones and the swearing of the keepers of the distracted menagerie. No cat smaller than a Bengal tiger would have ventured into such company. If Mr. Varese honestly believes this sort of thing is music then he is a deluded and impotent follower of that eminent Vienneses juggler who makes his trickery almost plausible. The lover of art can only declare his faith that the time will come when all these decompositions will be swept violently down a steep place into the sea.

Mr. Stokowski performed a remarkable and quite worthless feat in committing the score to memory. He was far better occupied when he learned the other works on the list. His reading of the Franck symphony was indeed a reading. It might easily have aroused the ire of purists by its mercilessly exposed analyst. Its prodigious emphasis of points, its exaggerated alterations of tempi and its passionate devotion to bass passages. But it was so complete in itself, so finished and exquisitely wrought along its own lines, and it sounded so opulent and so luminous, that no one need have disputed it. It was Mr. Stokowski's own version of the symphony and he left not a detail of his interpretation in doubt.

The three battered and shopworn Berlioz fragments were transformed into veritable virtuoso pieces. They displayed the splendid technic of the orchestra most brilliantly. If Mr. Howarth had been in a box last evening he would have raved more than he did when he first heard the Rakocsy march. The audience was vigorous in its demonstrations of approval.

NEW YORK CITY
WOMEN'S WEAR
DEC 18 1924

Nadia Boulanger, French organist, pianist and lecturer, who will arrive at the end of the month for her first American tour, will be heard in Philadelphia on Jan. 9. Her New York debut is scheduled for Jan. 11 with the New York Symphony Orchestra, under Walter Damrosch. Later she will play with the Boston Symphony under Koussevitzky.

THIS CLIPPING FROM
HARTFORD, CONN.
TIMES
DEC 17 1924

BOSTON SYMPHONY

rchestra to Appear Here as Super-Sidgwick Attraction.

Musically the new year holds forth nothing more attractive than the coming Boston Symphony concert, which will be heard in the Capitol theater on Sunday afternoon, February 1, under the management of Frank A. Sedgwick. The orchestra returns to Hartford after an absence of two years and added zest is given teh event by the first appearance here of Serge Koussevitsky, the new leader and one of the worlds' greatest musicians. He is the first Russian to lead the Boston Symphony orchestra. Previous to his coming to America last September he was called the only great conductor whom this country had not heard. He is described as a leader of rare charm magnetism and forcefulness, and as an artist of impassioned convictions. He coming to Hartford in February is one of the outstanding musical events of the season and will no doubt occasion the largest audience that has ever attended a Boston Symphony concert in this city. The orchestra retains intact the remarkable personnel of former seasons. The organization numbers 104 super musicians. The demand for seats for this notable concert exceeds that of any other season by far and the longsighted concert goer will do well to make immediate application for seats. The sale is now in progress at Sedgwick & Casey's music store, No. 139 Asylum street. Mail orders will also be accepted. All checks and orders should be made out and directed to Frank A. Sedgwick, manager.

THIS CLIPPING FROM
BOSTON, MASS.
POST
DEC 18 1924

A distinguished foreign educator was lecturing recently at the Professional Women's Club. Waiting to take the platform were Governor Cox, Conductor Koussevitzky of the Boston Symphony, and Judge Frederick Cabot.

The iron-clad rule of the meeting was that each speaker should take five minutes only. At the end of the overseas visitor's first quarter hour, Chairman Eva Macy Watson began to fidget. At the end of 20 minutes, she coughed warningly. At the end of 25 minutes, a tactful gentleman plucked at the speaker's sleeve. The latter smiled his thanks, extended his water glass, and allowed the gentleman to pour him a drink.

Then Chairman Watson took action. She scribbled a stern little note, slipped it ostentatiously on the speaker's desk, and resumed her seat. The speaker glanced at it, looked again, and hesitated.

"This," he said, "concludes what I have to say on this subject. I go on to the second half of ture which has to do with the of the Holy Wars of India."

At the end of an hour, the Holy had been given their inning. speaker bowed to such applaus there was. Then he hurried to Ch man Watson's desk.

"One thousand pardons, madame," said. "But I could not wholly read yo so kind note of appreciation. Englis as she is printed, I am able to deciphe but, as she is written by a woman's hand, I am not always sure."

Transcript
Dec 18

CONCERTO CHINOISE, SYNCOPATED SCHERZO, MANUSCRIPT MUSIC

NOVEL PIECES AT THE SYMPHONY CONCERTS

Two Pianos Give Unusual Opportunity—Mr. Bliss Discards Strings and Sets a Geometrical Tonal Pattern—Mr. Hill Coquets Artfully and Amusingly with Jazz—A Word About Both

AT the Symphony Concerts of tomorrow and Saturday, two pianos, with Mr. Maier and Mr. Pattison to play them, will enlarge and diversify the voices of the orchestra. Accordingly, Mr. Koussevitzky has seized the opportunity—or rather made it—to produce two pieces from the composers' manuscripts: Mr. Bliss's Concerto for Two Pianos and Orchestra without Strings; Mr. Hill's Scherzo for Two Pianos and normal Orchestra. Mr. Bliss's music summarily achieves that brevity which is the soul of precision as well as of wit. It runs in one movement and it lasts barely eleven minutes. Before it, moreover, the composer sets the following note:

> No explanation is really needed for the comprehension of this Concerto, as it is intended as music in the abstract without any extra-musical association. There is no literary program attached to it, nor does it seek to convey any particular atmosphere or paint any mental image. It is to be regarded as sound and nothing else, and the total impression it aims at cannot be explained by the help of any sister-art.
>
> I have eschewed the string tone in this work, from the rooted conviction that strings and pianos are unpleasant to the ear. I have never liked violin or violoncello-sonatas, or piano-trios, from the point of view of a listener, however beautiful the material written for those instruments. So I determined to concentrate on a pianistic combination that was blended with wood-wind, brass and percussion, but no stringed instrument.
>
> The Concerto is in one movement and follows a very geometric design. As an oriental print is often developed from one small and seemingly inconspicuous pattern, so the form of this work is knit closely together by the development of a two-bar theme that makes its appearance in the second bar. The pianos are not used as in the classical concerto, where they fill the rôle of star performer to a background of chorus, but are of an equal integral part of the whole composition, and can be regarded as two great arabesque-making machines. Both piano designs are conceived for virtuosi-pianists or pianola-players.

In spite of Mr. Bliss's belief that the Concerto is knit together by a two-bar theme which makes its appearance in the second measure—a belief well founded as regards the unity of the piece and the means of its achievements—the Concerto is built out of two melodic ideas. The first a quick figure sugestive of Chinese bells; the second a slower and more gracefully melodic theme. The whole music is a concise statement and development of these two suggestions, as thin, firm, and precise as a Chinese drawing. Indeed, the Chinese accent in this music is its most prominent characteristic. Mr. Bliss has evidently been profoundly influenced by the studies in Chinese music of Henry Eichheim, who also dwells in Santa Barbara. His use of instruments of percussion, his constant references to bells and gongs, his high, brittle sonorities are the superficial expressions of a more profound orientalism which gives the Concerto impersonal, almost objective, epigrammatic, quality.

The pianos are used, according to the best modern practise, as instruments of percussion. Melodically, of course, the piano is a very inferior instrument. Its singing is brief, faint, and void of character when compared with that of wind or strings. Its true idiom is brilliant filigree, sharp and pointed outline of lace or spray. For that it is incomparable and for that Mr. Bliss has written his score.

Humors of Hill

Mr. Hill's Scherzo may be associated with a series of American compositions, that owe their inspiration to our contemporary folk-music or jazz. John Powell's "Negro Rhapsody" and sundry pieces by Henry Gilbert record, however, a devotion not so much to that idiom itself as to its sources. Mr. Hill's real brothers in faith are George Gershwin of the "Rhapsody in Blue," and John Alden Carpenter of the Concertino for Piano and Orchestra. Mr. Hill, however, is no novice at this sort of thing. His Jazz Study for Two Pianos has been played far and wide by Messrs. Maier and Pattison and by others; while his unpublished pieces include a highly diverting Quasi-Fox-Trot for clarinet and a string

music merely happens to lead it throu that path.

Mr. Hill's harmonic style, though c plex, is not dissimilar to that we are customed to in the better dance halls—so and simple key-relations as the basic scu ture for a highly chromatic coloration. T instrumentation is in the last degree delicate and apt. It requires no saxophone or whistles, no raucous battery and, fo all its sensuous suggestion, is in no wa indecorous. In fact, the piece is not, i the emotional sense, jazz at all, any mo than Bach's fugue on "Ein Feste Burg is the song of Luther's marching soldier Both pieces are, in the best meaning the word, academic. And if a discourse the university in the Germany of Bach time wished to be serious and profoun so did a fugue by the great contrapunti on such a serious subject. Mr. Hill h likewise maintained a scholarly propriet He has written music about jazz. Now t musical reflexions of such a penetrating a musical mind cannot fail to be amusin Perhaps the style of university discour has changed since the time when a co notation of dullness was attached to t word. At any rate, Mr. Hill's music gay and spirited, fragile, witty, sub indelicate, distinguished and elegant. A it is elegant neither with a dowdy Bos grandeur nor with the gaudy ornaments a New York dowager. His score is devoid of the unessential as a costume Paquin.

Just as Carpenter's Concertino express the exuberance of Chicago and Gershwin' Rhapsody something of the self-consciou melodrama of Broadway, so does Mr. Hill' Scherzo attain to that intellectual chi which sometimes characterizes Bostonian who have lived long in Paris. His approach to jazz is really far more sophisticated th that of either of the other composers. M Carpenter speaks the popular idiom li one who relearns his mother tongue aft a sojourn in foreign parts, mouthing wit gusto its racial idiosyncrasies. Mr. Gersh win, only too familiar with the limitation of jazz, would expand it with classic lo and write an epic. Mr. Hill learns it as if were vulgar Latin and composes epigram about it. Mr. Carpenter, with Wester hospitality, would accept jazz as he migh an old schoolmate, to dance with at th country club. Mr. Gershwin, better awar of her true character, would refine an educate her, and as Heywood Broun say "make her an honest woman." Mr. Hi has no such ethical motive. She amus him. And if as New Englander and a academicion he would consider it unseemly to indulge in any extreme familiarity wi a muse whose race and upbringing are different from his own, his detach makes him all the more competent to preciate her qualities and to carry our hearing a dazzling, and, perhaps sincere flirtation.

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155 feet wide, and that a lobby has been provided under the structure to allow persons to cross the broad street in safety, without being compelled to risk their lives dodging through heavy traffic. If the money would permit, he said, it would be better to have the staircases come down under the buildings, but such a step would necessitate the taking of property and would be expensive.

This remark caused Mr. Atwill to ask if Arthur D. Hill, representing the Beacon Hill Association said the

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Herald
Dec 18

The program of the Symphony concerts tomorrow afternoon and Saturday evening is an unusual one. The purely orchestral pieces will be a symphony that Hadyn wrote in Paris and Ravel's "The Waltz." Messrs. Maier and Pattison will play a concerto by Emanuel Bach composed originally for piano, harpsicord and orchestra. Arthur Bliss, London born, but of an American father, has written a concerto for these pianists, which will be performed for the first time. Mr. Bliss, who has been living for some time in California, writes that he has discarded string instruments in this work. He did this from the "rooted conviction" that strings and piano are unpleasant to the ear. "I have never liked violin or 'cello sonatas, or piano trios, from the point of view of a listener, however beautiful the material written for those instruments, so I determined to concentrate on a pianistic combination that was blended with wood-wind, brass and percussion. . . . The pianos are not used as in the classical concerts, where they fill the role of star performer to a background of chorus, but are of an equal integral part of the whole composition and can be regarded as two great arabesque-making machines. Both piano designs are conceived for virtuosi pianists or pianola players." Mr. Bliss's "Color" symphony was performed here by the Symphony orchestra a year ago this month. It excited lively discussion, although no disputants came to blows in the corridors of Symphony hall and no duels were fought on Boston Common.

Mr. Hill's "Scherzo" for two pianos and orchestra will also be played for the first time. It was written originally for one piano and orchestra. Mr. Maier suggested that it should be remodelled for him and Mr. Pattison. This was done last summer. Mr. Hill writes:

"While I am not of those ardent enthusiasts who affirm that the future of American music lies in a wholesale assimilation of the 'jazz' style, I nevertheless sincerely admire its best traits. It furthermore seems a fitting, if somewhat limited, field of experiment for the American composer of serious aims. This problem has already tempted Messrs. Powell, Carpenter and Gershwin."

THIS CLIPPING FROM
FALL RIVER, M
GLOBE

THIS CLIPPING FROM

FALL RIVER, MASS.
GLOBE

DEC 18 1924

BOSTON SYMPHONY

Lovers of the musical art are keenly and anxiously awaiting the Boston Symphony orchestra which is to appear at the Empire Theatre, Sunday afternoon, December 28th. Seats are now on sale at the box office and there are still many choice seats to be had.

In Serge Koussevitsky, the great Russian leader, the orchestra has acquired the services of a truly great musical conductor. While he wrought brilliant results in Western Europe, Mr. Koussevitsky was always overcoming resistant conditions. Since leaving Russia he has not had an orchestra of his own with the long and constant association in rehearsal which alone can bring a complete understanding between conductor and orchestra. Now, conditions ideal for pre-eminent leadership lie before him in the Boston Symphony Orchestra, which retains the remarkable personnel of last season.

And along with this wonderful combination of soloists comes Ethel Leginska, the Paderewski of pianists. Unlike most pianists whose biography informs us that they were "born musicians," coming from a long line of musical ancestry, Leginska lays no claim to any such distinction in her family. From babyhood she just played and even today, in spite of her rank in musicdom she is still a thoughtful, patient student, entirely devoted to her playing and composing.

She is "one of the most remarkable women pianists now before the public." Such were the words of the late H. E. Krehbiel, dean of American music critics, in the New York Tribune

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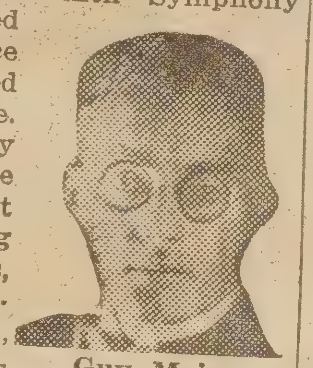
American
Dec. 20

JAZZ MUSIC BY CAMBRIDGE COMPOSER A SYMPHONY HIT

POLITE jazz music—jazz in tuxedo, as you might say—is introduced into this week's Symphony program by Edward Burlinghame Hill, the Cambridge composer, in a scherzo for two pianos and orchestra.

The scherzo, one of three novelties featured at this ninth Symphony matinee, pleased the audience hugely. So did the performance. Mr. Koussevitzky seemed to take especially delight in conducting this ingenious, admirably written composition, with its ingratiating themes, piquant rhythms, and effective orchestration. The scherzo is the work of a gifted and imaginative American modernist and it was so accepted by conductor and audience.



Guy Maier

Mr. Maier and Mr. Pattison, who have long been prominently identified with Boston musical activities, also took part in the performances of a concerto by C. P. E. Bach, written probably 150 years ago, but only recently discovered. This was the second American performance of the charming piece, the first in Chicago.

Lee Pattison

The two pianists were also heard in Arthur Bliss' new concerto for the pianos and wind instruments, played yesterday for the first time anywhere.

Brilliant performances of Haydn's G major Symphony and Ravel's dance poem, "La Valse," were also memorable features of the concert.

Post
Dec 22

PIANISTS JAZZ WITH SYMPHONY

Maier and Pattison Play Hill's Scherzo for Two Pianos

BY WARREN STOREY SMITH

Hunt the composer was the game played at the Symphony Concert of yesterday afternoon—but scant success attended the efforts of most of the participants.

As next to last number on the programme came, in its initial performance, Edward Burlingame Hill's "Jazz" Scherzo for two pianos, with Guy Maier and Lee Pattison as the soloists, and the audience liked the piece mightily. In answer, then, to the continuing applause Mr. Koussevitzky and the pianists returned again and again to the stage—but, though there was much craning of necks, the composer was nowhere to be found.

IN REAR BALCONY

Finally Mr. Koussevitzky, with a broad smile and a twinkle in his eye, shrugged his shoulders and shrugged them again, as though to say: I know it is not us you want to see, but what can we do about it?" And then, just as a few began to realize that Mr. Hill was in fact modestly bowing from his seat in the rear of the first balcony, Mr. Maier raised a silencing hand to announce: "We are looking for Mr. Hill. Is he here?"

There were answers of Yes," but meanwhile that composer had once more sunk into the obscurity of his balcony seat, and the ovation that all were eager to accord him was thus successfully shunned.

Not in Best Vein

Beyond question this Scherzo is a highly ingenious and a most diverting piece. Nevertheless, it must be admitted that it did not quite fulfill the expectations aroused by its composer's less pretentious Jazz Study for two pianos that Messrs. Maier and Pattison have so frequently played here.

Faced with a full orchestra and two pianos besides, Mr. Hill seems to have been over-conscious of the traditional dignity of his medium and hence fearful of writing the sentimental melodies and the obvious rhythms without which jazz as not jazz at all. One eye, or rather one ear, Mr. Hill turned toward Broadway, but the other, it would seem, was on the Champs Elysees. Almost it was as though Milhaud or Stravinsky were striving—as, indeed, each has— to assimilate the, to him, exotic idiom.

Misses the Stvor

Beside Mr. Hill, artful, expert, sophisticated, Mr. Gershwin of the Rhapsody in Blue," who did not even make the orchestral score of his own music, is but a little boy playing with his blocks. Yet for all its haltings and its uncertainties, the Rhapsody has the raciness and the savor, yes, the genuineness of feeling, that Mr. Hill's Scherzo comes so close to missing altogether.

Very nearly did it come to being Mr. Maier and Mr. Pattison's concert yesterday. A delightful performance of one of Haydn's finest Symphonies, that in G major of the Beethoven-like Largo, was followed by a two-piano Concerto of Carl Philip Emmanuel Bach. Fading and faded much of this latter music assuredly is, yet it has its many pages of charm, and it was superbly played yesterday by soloists and orchestra.

Bliss' Concerto Weak

Then, the intermission over, the pianists reappeared to be heard, before the Jazz Scherzo, in the first performance of a Concerto for two pianos, wind-instruments and percussion, by Arthur Bliss, the independently-minded young Englishman who now resides in California.

Mr. Bliss was already favorably known to Boston through his provacative "Color Symphony" and by some striking songs, while much of his other music has been warmly praised abroad. The Concerto yesterday, however, seemed on one hearing a piece laboriously contrived and singularly barren of original ideas, if not of novel procedures. The reproach to be levelled against Mr. Bliss' latest music is not that it disdains accepted canons of beauty, but rather that, despite certain energetically rhythmed passages and an English horn solo that recalls the Shepherd of "Tristan," it is empty and dull.

Ravel Idealizes the Waltz

To this mingling of the 18th and the 20th centuries was added yesterday Ravel's brilliant diversion, "La Valse," music that, though still of the 20th century, would recall a scene from the middle years of the 19th. Heard immediately after Mr. Hill's Scherzo, "La Valse" inevitably prompted the reflection that no composer has yet glorified jazz as Ravel has here idealized and transfigured the Viennese waltz. And incidentally this jeu d'esprit received yesterday a performance gorgeously brilliant and superbly rhythmical.

And yet it was possible to feel that "La Valse" was not too happily placed on yesterday's programme. After so much artifice a taste of music more deeply felt would have been doubly welcome. At least one hearer betook himself from Symphony Hall remembering gratefully that unforced gayety of Haydn's Finale, the breadth and calm of his Largo.

No, good friends, music is neither as young nor as fresh as once it was.

Retail stores desiring salespeople with experience and character will secure a good selection by inserting Help Wanted ads in the classified columns of the Boston Post.

Transcript
Dec. 2

CONCERTS NEXT WEEK

Symphony Orchestra

EVER since Mr. Koussevitzky came to Boston, he has had in mind Stravinsky's ballet, "The Rite of Spring," for repetition at the Symphony Concerts. Now he has found the occasion, and on Friday afternoon and Saturday evening of next week, the music will be played as tone-poem for the fifth and the sixth times in Boston within eleven months. As the old editorial phrase used to go, "we yield to no one" in admiration for the piece. Yet, as the ancient proverb also says, "enough is as good as a feast." No doubt, however, like the reverend clergy with their texts, Mr. Koussevitzky will throw new light upon his subject. Three pieces will precede "Le Sacre" on the program—a Suite from "Christmas Eve," opera by Rimsky-Korsakov, little known and rarely heard in these parts; Schubert's "Unfinished Symphony" in one of Mr. Koussevitzky's most debated "readings"; the resurrected eighteenth-century Symphony of Rigel, noted recently in this place.

THIS CLIPPING FROM THE
HERALD

DEC 20 1924

Music—*By Lawrence Gilman*

Vladimir Golschmann Conducts the Symphony Orchestra as Guest

Concert by the Symphony Society of New York, Vladimir Golschmann, Guest Conductor; at Carnegie Hall.

PROGRAM

1. Overture to "The Marriage of Figaro" .... Mozart
2. Symphony No. 4, in D minor..Schumann
3. A Night on Bald Mountain. Moussorgsky
4. The Flight of the Bumble Bee, from "Tsar Saltan"......Rimsky-Korsakoff
5. La Valse.................................Ravel

We agree with that musicianly music critic, Max Smith, that there is nothing in the theory that a conductor must be a German in order to achieve a fine performance of "Tristan und Isolde," or a Frenchman in order to conduct Debussy with insight and felicity. We have heard "Tristan" under every conductor who has ever led it in New York—most of them north or central Europeans; and it was an Italian who gave us the most eloquent performance we have ever heard of that not completely Italianate score. The worst performance we ever heard of Debussy's "La Mer" was by a Frenchman, the best was by a German from Darmstadt.

These things being so (at least, according to our notion), we doubt if it was because young Mr. Vladimir Golschmann is a Parisianized Russian that he conducted so badly last night the D minor Symphony of that quintessentially German composer, Robert Schumann. It would probably be nearer the truth to assume that it was because the gods did not endow Mr. Golschmann with the special qualities which are necessary to a sympathetic comprehension of that gentlest and most poetic of the Romantic composers.

* * *

It was significant that Mr. Golschmann dealt most happily with the D minor Symphony in those pages wherein it is least typically Schumannesque—in, for example, that marvellously dramatic passage wherewith Schumann makes his transit from the Scherzo to the Finale of his Symphony, with its declamatory phrases in the brass, its mysteriously murmuring tremolos, its soaring violins. But here Schumann is less himself than he is Beethoven. It was Mr. Henderson in his "Preludes and Studies," published two years before Mr. Golschmann was born, who pointed out the fact that this astonishing passage is akin to that between the corresponding movements in Beethoven's Fifth; and to our mind it is scarcely inferior in imaginative power and suggestiveness to that famous episode.

Mr. Golschmann was admirable in his reading of this page—we have seldom heard it done more dramatically. And he was admirable wherever else in the symphony Schumann was less his poetically rhapsodic or tenderly musing self, and more nearly akin to the brass-bound, two-fisted hundred per center into whom Mr. Golschmann seemed eager to transform him.

* * *

Indeed, Mr. Golschmann seemed obsessed throughout the performance with the conviction that he was dealing with a work written for horns, trumpets, trombones and drums, with strings and woodwind obbligati. One could shut one's eyes and almost fancy that one were listening to a concert by Mr. Goldman's excellent band on a June evening in Central Park.

* * *

This method of treating Schumann's score inevitably resulted in a good deal of raucous and unbalanced playing by the orchestra; and it brought in its train, not unnaturally, some playing that was careless of fine and significant detail.

We listened expectantly, for example, to that delicious passage in the Trio of the Scherzo (one of the loveliest in all Schumann) where the first fiddles recall the solo violin passage of the Romanza—for we are fond of that passage. But we were cheated; for Mr. Golschmann's violins slighted in each measure the uppermost note of the phrase (successively, the F, D, etc.), and we heard only the first, second, third, fourth and sixth notes of the melody in each bar. But Mr. Golschmann did not seem to mind, for he allowed his players to do the same thing at every return of the melody. Details like this seemed not to interest him, yet they are of the essence of Schumann's style in this music.

But it is only fair to him to say that his performance of the symphony was evidently most acceptable to the audience, for they rewarded him at its conclusion with the heartiest kind of applause.

* * *

The best thing Mr. Golschmann did last night was his performance of the charming coda of Moussorgsky's tone-poem, "A Night on Bald Mountain": that poetic passage (the only writing in the score that is at all worthy of Moussorgsky's genius) in which at the height of the dreadful orgies of the Slavonic Walpurgisnacht, when Chernobog the Black God is having everything his own way, the bell of the little village church is heard from afar, and the Spirits of Darkness are dispelled, and day breaks tranquilly on the orchestral horizon. Here Mr. Golschmann was a poet of sensitive imagination, and a delicate shaper of instrumental hues and patterns. It was a delightful effect that he secured here, quite perfect for its subtle and poetic beauty.

* * *

We are obliged to report that he saw fit to emulate Mr. Koussevitzky by repeating Rimsky's "Bumble Bee" scherzo. It is to be hoped, by the way, that Mr. Koussevitzky is properly gratified by the compliment which his conductorial colleagues in these parts are paying him as a program-maker. Their motto seems to be: Watch Sergei, and beat him to it. Or, if you can't, do it after him.

THIS CLIPPING FROM THE

NEW YORK
N. Y.
JOURNAL
ISSUE OF

DEC 20 1924

KOUSSEVITZKY PROGRAMMES ANNOUNCED

Boston Orchestra at Carnegie Hall New Year's Night—Next Week's Concerts.

Speculation as to just how much and what kind of new music Serge Koussevitzky, the Russian conductor of the Boston Symphony Orchestra, is likely to include on the programmes for his New York concerts is something that actively engages not only the subscribers but a good part of the rest of a musical community. Mr. Koussevitzky made his reputation abroad chiefly as an interpreter of the young ultraists of the day, and whilst his first pair of programmes at Carnegie Hall last month revealed his predilections a little, the next pair, on New Year's night and the following Saturday afternoon, ought to be of even greater interest.

These coming programmes are now at hand. That for Thursday evening features Igor Stravinsky's "Sacre du Printemps," introduced to New York by Mr. Monteux, the Russian's predecessor. Mr. Stravinsky himself will be here by that time and will be playing the same piece when he conducts the Philharmonic Orchestra—all of which will doubtless add to the general excitement over the matter.

The rest of this Thursday evening's programme will consist of Berlioz's overture, "Le Carnaval Romain," Schubert's "Unfinished" symphony and a symphony by Henri Jean Rigel, a name as unknown here to most people as that of the newest youngster among the most modern of the modernists. Rigel was the Paris-born son of a German father, the latter spelling his name Riegel. The son was chiefly known at the beginning of the last century for a few operas, one of which he produced at Cairo when he was conductor of the French opera there between 1798 and 1880. The symphony in C major that Mr. Koussevitzky will play is the only one Rigel wrote and, so far as one knows, it has never been played here—or at least, not in the last twenty years.

The Saturday afternoon programme will have Sergei Rachmaninoff as soloist in his own second piano concerto. Otherwise there will be some of the orchestral music from Manuel de Falla's opera, "El Amor Brujo," excerpts from which Kurt Schindler did here a few years ago; Tchaikovsky's "Francesca da Rimini" and Maurice Ravel's "La Valse."

FITCHBURG
MASS.
SENTINEL
ISSUE OF

DEC 20 1924

Boston is flocking to the Boston Symphony concerts in record-breaking numbers as well as New York. Reserved seats in both places are at a premium for the concerts this year. Conductor Koussevitzky, who replaced Pierre Monteux as conductor this year, seems to be the magnet that is responsible for the wonderful drawing power of the orchestra.

Herald
Dec. 20

SYMPHONY GIVES NINTH CONCERT

Unusual Program Excites Large Audience to Warm Applause

TWO 2-PIANO PIECES PLAYED FIRST TIME

By PHILIP HALE

The ninth concert of the Boston Symphony Orchestra, Mr. Koussevitzky, conductor, took place yesterday afternoon in Symphony Hall. The program was as follows: Haydn, Symphony, G major B. & H. No. 13); C. P. E. Bach, Concerto, E flat major, for two pianos (first time in Boston); Bliss, Concerto for two pianos (first performance); Hill, Scherzo for two pianos (first performance); Ravel, The Waltz. Guy Maier and Lee Pattison were the pianists.

Haydn's symphony is one of a set written for the "Concert de la Loge Olympique" in Paris. The orchestration of this society was famous for its precision of attack. Haydn wrote, no doubt, with a view to French taste, having in mind grace, suavity, and liveliness. The performance yetserday was a constant pleasure to the ear. The composer's gaiety was not merely careless rollicking. There were subtle and effective nuances in the interpretation of the opening quick movement and the Finale. The second movement was taken at so deliberate a pace that one feared at first consequent tedium, but the richly sonorous song was made vital; there was sustained interest, and the tempo chosen gave the needed contrast to the preceding and following movements. The trio in the minuet was charming in itself and delightfully played, reminding one of musettes so dear to the French composers in the 18th century.

Emanuel Bach was a fine fellow in his day, but more interesting music by him than the concerto, written originally for piano, harpsichord and a small orchestra, has been heard at these concerts; witness the orchestral concerto brought out here by Mr. Koussevitzky last October. It was not the fault of those admirable pianists, Messrs. Maier and Pattison, nor was it due to the conductor and his men, that the music itself seemed formulated without relieving strength or beauty, no better than a mass of music composed by men of Emanuel Bach's period whose names even are now forgotten except by indefatigable biographers.

The music by Messrs. Bliss and Hill was composed expressly for the two pianists. One of the pieces would have been enough, especially as they were followed by Ravel's rhapsodic treatment of a waltz in the Viennese manner. Mr. Bliss was fortunate in coming first on the program, for after the performance, the element of surprise was lacking. Mr. Hill was fortunate in coming second, for his more normal pages—they would be considered more normal by many—came after Mr. Bliss's wild measures to which, however, the hearers responded nobly as shock absorbers. It appears from Mr. Bliss's own statement that the combination of string instruments and piano is repugnant to his sense of hearing; therefore, in this concerto be eschewed all strings and wrote for two pianos, wood-wind, brass and percussion instruments. We take it for granted that the sounds thus produced yesterday would be harmonious to his ear. The pianos he regards as two "great arabesque-making machines." Did he smile ironically when he wrote that the designs for these machines were "conceived for virtuosi pianists or pianola players."

Mr. Hill's piece is light and agreeable music, a little spun out, considering the ideas contained therein. If one asks whether it suited the supposed dignity of a Symphony concert, the answer would be that the applause incited by this Scherzo and Mr. Bliss's extraordinary Concerto was more enthusiastic than any that has followed a superb performance of a masterpiece for many months.

And let us not take music too seriously, especially in the holiday season. Jazz is now in high favor. Composers are tempted to experiment in this field. Mr. Hill's Scherzo is a product of the field. Mr. Bliss's Concerto is not easily classified. He says it is to be regarded as "sound, and nothing else." If it is often "sound and fury, signifying nothing," there are pages—perhaps one should say moments—of genuine and individual beauty. Mr. Bliss is not a man to be flippantly dismissed as a poseur, a freak. He has been consistent in the carrying out of his musical convictions. He has ideas; he has unusual ways of expressing them. Whether Stravinsky has influenced him is not to the point. There are few of the greatest composers who have not been influenced by predecessors or contemporaries.

These new pieces demanded a virtuoso performance on the part of all concerned and the demand was fully met.

Mr. Koussevitzky gave a dazzling reading of Ravel's "Waltz." By reason of the brilliant instrumentation, the diabolical cleverness, the infinite gradations of color and dynamics, one easily forgets the comparative insignificance of the strictly musical ideas.

An unusual concert, one that excited an audience that filled the hall completely, a concert from which we took away a grateful recollection of Haydn's Symphony and Ravel's "Waltz" as interpreted by Mr. Koussevitzky and performed by the orchestra.

The concert will be repeated tonight. The program of next week is as follows: Rimsky-Korsakov, Suite from the opera "Christmas Eve" (first time in Boston); Schubert, Unfinished Symphony; Rigel, Symphony, D major (first time in America); Stravinsky, "Le Sacre du Printemps."

Globe
Dec. 20

TWO NOVELTIES ON SYMPHONY PROGRAM

Concertos for Two Pianos by Bliss and Hill

Two of the pieces at yesterday's Symphony concert were played for the first time in public, a concerto for two pianos by Arthur Bliss, known here by his "A Colour Symphony" heard last season; and a scherzo for two pianos and orchestra by Prof E. B. Hill of Harvard. The soloists, Guy Maier and Lee Pattison, besides the relatively inconspicuous piano parts in these numbers also played an arrangement of a concerto by Philip Emanuel Bach, new to Boston. A Symphony in G major by Haydn (B and H No 13) and Ravel's "La Valse" rounded out a program which wholly and happily ignored the 19th century.

The audience liked it all very much, though they did not take the new pieces as seriously as they might have done.

Everybody chuckled after the scherzo with a spontaneity not often heard at these concerts, especially when Mr Koussevitzky, unable to see Mr Hill in the audience, shrugged his shoulders and smiled his inability to get the composer to share the applause. Then Mr Maier said plaintively "We are looking for Mr Hill," but still the modest composer refused to put himself on public view.

Mr Hill in this scherzo is avowedly experimenting with what in his opinion are "the best traits of the jazz style," though he disclaims the belief in a wholesale assimilation for that style as the only hope for the future of American music. He discovered to his surprise after he finished the piece that it is in first movement sonata form. Like the other music by him heard in former seasons, this scherzo of Mr Hill's is carefully and competently written. But as an attempt to capture the rhythmic vitality and the artless melody of jazz it is ineffective. Mr Hill dabbles in the rhythms of jazz, without venturing on the remorseless iteration that is the essence of jazz. He does repeat his scraps of second hand popular melody, his themes, until one is utterly weary of them. The orchestration has not the color or the interweaving rhythms that Paul Whiteman's orchestra so admirably illustrates.

If we are to have jazz at the symphony, let it be the real thing by Irving Berlin, or such unacademic developments from it as George Gershwin's "Rhapsody in Blue," which really should be included on a future program, if it can be rearranged for symphony orchestra.

Bliss this time disclaims any program for his piece. Instead of nonsense about colors and other nonmusical phenomena, he says merely that "it is to be regarded as sound, and nothing else." He adds that he has not used strings at all because he believes that their tone does not blend with that of the piano, and that the whole concerto is developed from a single motive.

This concerto has the rhythmic nervous stridency of Stravinsky's climaxes. Instead of his more delicate lyrics, as in "Le Sacre," Bliss has taken the tone of what one might call the jazz romanza for the lulls. If the piece were condensed it would make a deeper impression, as there are redundancies. The ideas and the musical idiom are, however, fresh and vivid.

Koussevitzky, aided by Maier and Pattison, gave eloquent interpretations of these numbers. The Bach concerto, in its modern dress, was extraordinarily lovely for two movements, only to end with a rather conventional and trivial finale. Mr Pattison's cadenza, written for the first movement, was effective, granted the use of cadenzas at all. The skill of the two pianists in ensemble was as always, extraordinary.

Koussevitzky overstressed Haydn's music. Haydn does not need to be modernized. He will always be "Papa Haydn," naive but never dull. Why try to make him as energetic as Honegger's locomotive? Ravel's "La Valse" has been played here before, but never with the imaginative insight and emotional gusto Koussevitzky imparted to yesterday's performance. The Viennese rhythms in the piece underlined the composer's ironic comment on the era when "La Valse" was written, 1914-1918. Or, so it seemed.

P. R.

Globe
Dec. 21

Music Notes and Comment

Koussevitzky will give his eagerl awaited interpretation of Stravinsky's "Rites of Spring" at this week's Symphony concerts. This music heard at two pairs of concerts last season under Monteux made an extraordinary impression and roused more discussion than any other new piece in a decade.

◆

In reviewing the Symphony concert of Dec 12 the Globe reviewer remonstrated about giving programs without either a symphony or a work of equivalent length and depth. This week Koussevitzky is giving two Symphonies, by Schubert and by a forgotten 18th Century composer, Riegel; both of them brief, and on top of that the "Rites of Spring." If he would only persevere in giving substantial programs many people would be delighted and others, perhaps, bored.

◆

But do those persons who cannot endure any but brief and not too familiar pieces belong in Symphony concert audiences at all? Somebody ought to start a series of "Highbrow Pops" for them, with all the latest trifles from Paris, London, and Vienna on the program, by such composers as John Ireland, Bax, Goossens, Satie, Milhaud, Cassella, Respighi, Josef Markxs, Carlos Salzedo, who purvey the latest modes of salon music.

◆

Pizzetti, Honegger, Holst, Stravinsky and the other real moderns includin Schoenberg, Bartok and others not y well represented on our programs, b long, of course, on Symphony conce programs. Koussevitzky is quite rig in offering the 20th century piece a every concert. But, as Koussevitzky i making his Boston programs also a ways remembers, standard music ha the right to the lion's share of the con cert.

◆

It is also a pity that the concerts o the Boston Symphony do not last tw hours under Koussevitzky as they used to under Dr Muck. Does any pers bored by over an hour and a quarter music from the Boston Symphony und Koussevitzky really belong in the aud ence at all? It is no crime to dislik orchestral music or music in genera The crime is to pretend you like it whe you don't.

◆

In fact the only people who have a real right to be bored at concerts are the music teachers and music reviewers who are overdosed with music all their lives long. But concerts are not intended for audiences professionally interested in music. They are for people to whom music comes as a solace after their regular occupations.

THIS CLIPPING FROM
BIRMINGHAM,
ALA.
NEWS
DEC 21 1924

RUSSIAN LEADER STIRS NEW YORK

Former Double Bass Player Creates Furore As Conductor Of Symphony

What music critics see as rivalry between famous orchestral conductors has been heightened by the debut in New York City of Serge Koussevitzky as director of the Boston Symphony. The metropolis, already engrossed in its three resident orchestras with their noted conductors, had further been thrilled by the virtuosity of Leopold Stokowski, leader of the Philadelphia orchestra. That visiting band had thereby largely usurped the place of the Boston symphony after its decline owing to the wartime misadventures of its former conductor, Karl Muck. That is to say, the one-time full houses—sold out by subscription—of the Boston players had descended to Stokowski and his Philadelphia men. With the coming of its Russian leader, Koussevitsky, the Boston orchestra becomes again town talk and New York faces the enlivennig prospect of standing-room-only for both visiting ensembles besides the devoted publics, respectively, of its Philharmonic and New York symphony, as well as the newer State symphony.

The conductors of the two visiting orchestras are contrasted as to methods by a writer for The New York Times. Says he:

"The personality of Stokowski is a little sharper of outline and perhaps harder of substance than that of his colleague. He is more of the martinet, it is said, with his men; they nevertheless admire him. In rehearsal Stokewski goes relentlessly and impersonally for what he wants. He usually sits on a high stool, with a carafe of water by his side, and works persistently, unromantically, with the most impersonal

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-Together Meeting

Rushton and his boys made a special trip from the meeting in Birmingham for the investiture service. A band composed of employes from the American Steel & Wire Company in Fairfield played a number of pieces during the program. Scout Executive Roland L. Shine was present and made a short talk on scouting.

Commissioner J. A. Simpson of the Ensley and Pratt City district acted as master of ceremonies assisted by A. F. Almgren, W. C. McDonald, C. W. McDonald, K. L. Landgrebe and others.

An over-flow crowd attended the scout rally and enjoyed the program of the evening. It was voted by the scouts as one of the most successful affairs held in that section of the Birmingham district.

at Teacher Of
Says J. D. Topping

THIS CLIPPING FROM
HARTFORD, CONN.
COURANT
DEC 21 1924

A FAMOUS TOUR DOWN THE VOLGA

Legends Have Arisen About This Serge Koussevitzky Affair.

FAMOUS CONDUCTOR HERE FEBRUARY 1

Will Direct Boston Symphony Orchestra at Capitol Theater.

There are a number of interesting episodes in the career of Serge Koussevitzky, the new Russian conductor of the Boston Symphony Orchestra, who is to appear at the Capitol Theater here on Sunday February 1. But probably there is no incident so entirely out of the ordinary, as the musical world goes, as his three trips down the Volga. There might have been more, but as extra-musical disturbances would have it, his tour in the spring of 1914 was his last.

Some legends have arisen about these Volga tours. One is that the concerts were free. They were not. Koussevitzky never patronized these most unusual of symphony publics. They paid the regular theater prices, listened to the concerts in their own town theaters; and were served with regular symphony programs.

Even with box-office accounts, Koussevitzky's Volga tours involved an appalling deficit. It is no simple matter to hire a hundred fine musicians, charter a steamer with accomodations for two hundred (counting musicians' wives, crew and friends), and sail for 3500 miles, stopping at towns of all sorts along the way. The tour lasted about four weeks.

Such an excursion was of course a chance for a Russian to study his people, and it is not surprising that Stanislavsky of the Russian Art Theater was the guest of one of these tours. Soriabin also made the journey and had the unique experience of observing his Symphonies suddenly thrust upon an absolutely untutored and incredibly receptive people. Edward Risler went along, and played in Beethoven's two standard piano concertos. Koussevitzky gave them such symphonies as Beethoven's 3rd and 7th, Rachmaninoff's 2nd, Tchaikovsky's 5th, Liszt's "Maseppa", Rimsky Korsakov's "Russian Easter" Overture, etc. In a word, the programs were such as are regularly attended by the musically sophisticated in any great metropolis.

A. M. Abell, a guest on the last tour, thus describes the effect which this music made:

"I was deeply interested in observing the effect that such music, magnificently played, made on those audiences. Although musically uncultured they were very intelligent and highly receptive. They displayed an instinctive feeling far the lofty and the beautiful and reacted to Koussevitzky's spirited readings as a high strung horse does to a master hand at the bridle.

The enthusiasm was genuine and spontaneous and the auditors listened with rapt attention. It was like watching the face of an unspoiled child while listening to a beautiful fairy tale and, indeed, to those Russians on the remote Volga this was a veritable fairyland of beauty that Koussevitzky revealed to them. Before this advent they had never heard a symphony orchestra and had never even seen many of the instruments. At Saratow, a deputation of the citizens called on Koussevitzky at his hotel and requested that he place the harps at the front of the stage at the concert in order that the people could see and admire those beautiful golden instruments.

A few hundred miles north of Astrakhan we visited a tribe of Kalmucks, a wild nomadic people living in tents something after the manner of our Indians. Strange to say, these half-savage people were worshippers of Buddha and carried a Buddhist Temple about with them on their wanderings over the trackless steppes. When the tribe saw the big steamer approaching their shore, they thought that the Czar had come to make them a visit and they turned out in full force to welcome us. The men proved to be very friendly and I took some interesting snapshots of them, but the women were very shy and would not be photographed, believing that the camera was an intrument of the devil."

The local concert will be given under the management of Frank A Sedgwick. The seat sale is now in progress and tickets may be obtained at Sedgwick & Casey's music store No. 139 Asylum street.

THIS CLIPPING FROM
BROOKLYN, N. Y.
N. Y.
CITIZEN
DEC 21 1924

Rachmaninoff as Soloist With Boston Orchestra

The second concert of the season here by the Boston Symphony Orchestra will take place at the Academy of Music on Friday evening, Jan. 2. Serge Koussevitzky, the much-applauded new conductor of the orchestra, will open the evening with the fantasia, "Francesca da Rimini," of his countryman, Tchaikovsky, a score with which the conductor has made a particularly vivid impression in Europe. A novelty will be a suite from "El Amor Brujo" ("Love the Sorcerer"), descriptive music of De Falla, the noted Spanish composer, which is replete with characteristic colorings and rhythms of Spain. This music has had its first American performance under Koussevitzky's direction.

The soloist of the evening will be Sergei Rachmaninoff, the great pianist and composer, who will appear in both capacities when he performs his second concerto with the orchestra. The concert will close with Ravel's choregraphic poem, "La Valse."

THIS CLIPPING FROM
BROOKLYN, N. Y.
STANDARD UNION
DEC 21 1924

Koussevitzky Program for Jan. 2 Concert Here.

The second concert of the season here by the Boston Symphony Orchestra will take place in the Academy of Music on Friday evening, Jan. 2. Serge Koussevitzky, the much applauded new conductor of the orchestra, will open the evening with "Francesca da Rimini," by Tchaikovsky, a score with which he has made a particularly vivid impression in Europe. A novelty will be a suite from "El Amor Brujo" ("Love the Sorcerer"), descriptive music of De Falla, the noted Spanish composer, which is replete with characteristic colorings and rhythms of Spain. This music has had its first American performance under Koussevitzky's direction. The soloist of the evening will be Sergei Rachaninoff, famous pianist and composer, who will appear in both capacities when he performs his Second Concerto with the orchestra. The concert will close with Ravel's Choregraphic Poem, "La Valse."

THIS CLIPPING FROM
BROOKLYN, N. Y.
TIMES
DEC 21 1924

KOUSSEVITZKY PROGRAM.

The second concert of the season here by the Boston Symphony Orchestra will take place in the Academy on Friday evening, January 2. Serge Koussevitzky, the much auplauded new conductor of the orchestra, will open the evening with the Fantasia, "Francesca da Rimini," of his countryman, Tchaikovsky, a score with which the conductor has made a particularly vivid impression in Europe. A novelty will be a Suite from "El Amor Brujo" ("Love the Sorcerer"), descriptive music of De Falla.

BOSTON SYMPHONY HERE.

Serge Koussevitzky announces the program for the second appearance in Brooklyn of the Boston Symphony Orchestra. The soloist of the evening will be Sergei Rachmaninoff, the great Russian composer and pianist, who will appear in both capacities when he performs his second Concerto in C minor, with the orchestra. The program will also include Tchaikovsky's Fantasia, "Francesca da Rimini," a striking score which has won fresh attention and interest under the baton of Koussevitzky in Europe and America; "El Amor Brujo" ("Love the Sorcerer"), by De Falla, the distinguished Spanish composer, and Ravel's Choregraphic poem, "La Valse."

23

THIS CLIPPING FROM

ST. PAUL, MINN.
PIONEER PRESS

DEC 21 1924

Opinions Differ Widely When Musicians Discuss Merits of Fellow Stars

Public Misses One of Most Exhilarating Features of Musical Season in Not Being Able to Gather a "Running Symposium" on Musical Matters From Visiting Artists—Serafin Praised.

By Frances Boardman.

One of the most exhilarating features of the musical season is one which, unfortunately, only a few persons can enjoy.

This is what might be called the running symposium on musical matters of the day as contributed by visiting musicians. Coming, as they do, from professional experience in many parts of Europe, as well as the United States, they represent various types and schools of musical training, and divers nationalistic attitudes, and the concensus of their opinion on any one figure or movement in the musical world (sometimes you can't arrive at a concensus, disagreements being so consistent), is apt to be extremely enlightening.

They not only are enlightening, but encouraging to those of us who sometimes puzzle a bit distressfully over the astonishing difference of musical opinion among people with tastes of a presumably equal degree of development.

Objects of Comments.

Quite naturally, it is the outstanding conductors of the day, particularly those new to America this year, who come in for the most conspicuous comment.

These, of course, include Tullio Serafin, at the Metropolitan; Serge Koussevitzky of the Boston Symphony orchestra; Wilhelm Furtwaengler, the Gewandhaus orchestra leader from Leipsic who is a New York guest-conductor of this season, and Bruno Walter, who is another.

In listing briefly the commentators who come most readily to mind, and their general background of training and experience, one might commence with Stefi Geyer, who was violin soloist at a symphony concert some weeks ago. Brought up in Budapest, and a pupil there of Jeno Hubay, she now lives in Zurich, the home of her husband. In the meantime, she has concertized extensively in Europe, and brings to her judgment a wealth of general culture which is not always a characteristic of even remarkable musicians.

Husband Is Pianist.

Her husband, Walter Schulthess, is a pianist, the son of a professor at the University of Zurich, and representative, generally speaking, of the Teutonic influence in training.

Jascha Heifetz needs no descriptive tag; everybody knows who he is and what is his musical status. Isa Kremer is a Russian Jewess with an Italian vocal training, and very cosmopolitan outlook and experience. Her accompanist, Leon Rosenbloom, also a Russian Jew, was transplanted at an early age to Vienna, being a product of the conservatory there and of later extensive study in Berlin.

One of the most authoritative witnesses in the group is Carlo Peroni, who is conductor for "Carmen" as Geraldine Farrar is taking it about the country. A leader of recognized ability, he also is a man of keen analytical faculties. (Perhaps conductors have to be!)

Called a Charlatan.

Now, then, about Koussevitzky, present upholder of the Boston Symphony orchestra's fame. One of these artists, one who has heard him many times, both as conductor and as cello soloist, calls him the cleverest charlatan now on the concert stage. He recalls how, when he appeared as cello virtuoso, he would come on the stage carelessly removing his immaculate white gloves, which he threw to a waiting lackey, bow and glance around much after the manner of a magician about to do his tricks, and commence to play.

"I think, though," he added, "that his showmanship is good enough to hold popularity pretty firmly."

Another verdict is that Koussevitzky is all right, except for a soulless precision and pedantry. These are the two extremes of opinion concerning him; the others fall into the space between.

About Furtwaengler there seems something very like unanimity. Except for one complaint that, at times, he overstresses instrumental precision, the general report is that he is one of the world's really great conductors and that America is fortunate in having his services for even a short time.

Serafin Is Praised.

Tullio Serafin is variously described as good, very good, and great.

Two witnesses explained that since they heard him at La Scala directly after performances under Toscanini, he was at the disadvantage that any conductor must be under such circumstances. They agree, however, that his training under the incomparable Arturo is bound to reflect large benefit upon the situation at the Metropolitan.

Bruno Walter, about whom St. Paul music-lovers already have had an opportunity to make up their minds, calls forth unanimous praise as a symphony conductor, with the added comment that he has no equals when it comes to Wagner.

Well—it is interesting and valuable, even if not final. And of course the best thing about music is that it so magnificently overrides finality—in the making of it, in performance, and in appraisal.

THIS CLIPPING FROM THE

ny HERALD

DEC 21 1924

The Boston Symphony, under Serge Koussevitzky, will make its second New York visit of the season next week, playing the following programs:

Carnegie Hall, Thursday, January 1, :15 p. m.:

verture to "The Roman Carnival", Berlioz
"Unfinished" Symphony..........Schubert
ymphony in D major..............Riegel
e Sacre du Printemps.........Stravinsky

Carnegie Hall, Saturday, January 3, :30 p. m., and Brooklyn Academy of Music, Friday, January 2, 8:15 p. m.:

oncerto grosso in D minor, Op. 6, No. 10.........................Handel
Till Eulenspiegel......................Strauss
iano Concerto No. 2, in C minor. Rachmaninoff
Sergei Rachmaninoff.
uite from "El Amor Brujo"......De Falla
a Valse................................Ravel

Globe

Dec. 21

day at 2:30 and Saturday at 8:15—Boston Symphony Orchestra, 10th pro- n. Suite from the opera "Christ- Eve," Rimsky Korsakov; "Unfin- d Symphony," Schubert; Symphony D major, Riegel (first time here); "Le cre du Printemps" ("The Rites of ring"), Stravinsky. There will be no loist.

ccording to the New York Times, rge Koussevitzky has sent to Paris r the score of Honegger's opera, "Roi avid," which was one of the musical ensations of Paris during the last season. "Roi David" was written in 1922 the space of two months and first iven at the Theatre de Jorat in Switerland. Honegger rescored it for large oncert orchestra. Excepting his symhony, it is the longest and most subtantial composition he has produced. "Roi David" is scored for orchestra, horus and solo voices. The text is taken from the Psalms, parts of the Ol estament and other sources.

Advertiser

Dec. 21

American composers.

YMPHONY PROGRAM

The following program will be erformed at the Symphony concerts next Friday afternoon and aturday evening: Suite from the pera "Christmas Eve," by Rimy-Korsakov; Schubert's "Unfined Symphony"; Rigel's symony in D major, and Stravin-y's "Le Sacre du Printe

CAPITOL

CHATTANOOGA, TENN.
TIMES

DEC 21 1924

"Serge Kossevitzky has ceased to be a fable in New York. With the two concerts which served to auspicitate the Boston symphony's Manhattan series last week, he became a quite tangible actuality instead of a somewhat remote object of reclame. And in this actualisation, there was a winnowing of wings—the wings of myths taking flight."

In the above paragraph lifted from musical America we see how easily the New York critic assumes astute Bostonese when speaking of the big Bean City band. In the following paragraphs of the same article it becomes evident that the new Russian leader of the Hub forces pleased the Gothamites immensely.

Speaking of Boston, we notice that they are raising there a guarantee fund of $120,000 to entice the Chicago Civic Opera company to give a series of fifteen operatic works in Boston between Jan. 26 and Feb. 7. Last year the guarantors had to pay 23 per cent. of their subscriptions. Indications are that the assessment will be lower this year.

THIS CLIPPING FROM

BROOKLYN, N. Y.
EAGLE

DEC 21 1924

The second concert of the season here by the Boston Symphony will take place in the Academy on Friday evening, Jan. 2. Serge Koussevitzky, the new conductor of the orchestra, will open the program with the fantasia "Francesca da Rimini" of Tschaikowsky. A novelty will be the suite "El Amor Brujo" ("Love the Sorcerer"), descriptive music of De Falla, noted Spanish composer, which is replete with characteristic colorings and rhythms of Spain. This score has had its first American performance under Koussevitzky's direction. The soloist of the evening will be Sergei Rachmaninoff pianist and composer, who will perform his second Concerto for Piano With Orchestra. The concert will close with Ravel's choregraphic poem, "La Valse."

THIS CLIPPING FROM

SYRACUSE
NEW YORK
AMERICAN

DEC 21 1924

Boston's 20 Concerts Sell Out in New York

THE Boston Symphony Orchestra, regarded in the days of Dr. Karl Muck as the greatest symphonic organization in America, is once again looked upon as leader in that line, with the assumption of Serge Koussevitsky as conductor.

So sensational was the orchestra's 1924-1925 debut in New York this year the entire twenty concerts are sold out solid in advance and four extra concerts will be given in New York. In addition, about half a dozen will be played in Brooklyn, while Philadelphia, Baltimore and Washington are also on the Boston's visiting list for four concerts a season.

Pierre Monteux was conductor last year. It is generally conceded he did much to rehabilitate an organization practically shattered after Dr. Muck left America amid the frenzy of anti-German feeling which swept the country during the war days.

THIS CLIPPING FROM

NEW YORK
TIMES

DEC 21 1924

Programs are announced for New York's second pair of concerts by the Boston Symphony Orchestra under Serge Koussevitzky, to be given in Carnegie Hall on Thursday evening and Saturday afternoon, Jan. 1 and 3. A feature at the Thursday evening concert will be Stravinsky's "Le sacré du printemps," and at the matinee concert, a new suite from "El Amor Brujo," or "Love the Sorcerer," an opera by the Spanish composer de Falla.

Sergei Rachmaninoff will be soloist in his Second piano concerto at the matinee, as well as at a Friday concert in Brooklyn.

Herald

Dec 21

SYMPHONY PROGRAM

The program of the Boston Symphony concerts next Friday afternoon and Saturday evening will be as follows: A Suite from the opera "Christmas Eve" by Rimsky-Korsakov; Schubert's Unfinished Symphony, B minor; a Symphony in D major by Rigel, an 18th century composer; and Stravinsky's "Le Sacre du Printemps."

THIS CLIPPING FROM

NEW YORK
TIMES

DEC 21 1924

Dusolina Giannini, soprano, made her Boston début on Dec. 1 as soloist with the Boston Symphony Orchestra under the baton of Koussevitzki.

FALL RIVER, MASS.
GLOBE

DEC 23 1924

BOSTON SYMPHONY DUE HERE DEC. 28TH

Lovers of real musical entertainment will have in store for themselves a concert of exceptional value when the Boston Symphony Orchestra, together with Ethel Leginska pianist, appear at the Empire theatre Sunday afternoon, December 28th.

The Boston Symphony Orchestra needs no introduction to the music lovers, but in the new conductor, Serge Koussevitsky, a rare treat is in store. Mr. Koussevitsky's earlier career in Russia was perhaps most conspicuous in the famous orchestra which he organized in Moscow. He assembled his country's best musicians, subsidized them, that his hand might be entirely free and drilled them into a remarkable organization. In Moscow and Petrograd, Beethoven and Bach festivals figure among his concerts. Serge Koussevitsky is the first Russian to lead the Boston Symphony Orchestra. He is named as the only truly great conductor America has been boasting of hearing.

Appearing on this concert is Ethel Leginska, the Paderewski of women pianists. She is recognized as the finest pianist of the younger generation. She has won this enviable reputation by a mastery which combines vivid dynamic force with the softest melodic touch. These powers serve Leginska the interpretive artist and the composer of daring scores which have attracted much attention. She has been conducting the orchestra of Germany and France with conspicuous success.

Seats are now on sale at the box office and the prices range from fifty cents to two dollars, free from tax. Reservations can be made by calling 3929.

RIVER, MASS.
GLOBE

DEC 23 1924

BOSTON SYMPHONY

The Boston Symphony Orchestra will be at the Empire Theatre Sunday afternoon December 28th. The program follows:

Serge Koussevitsky, Conductor.

PROGRAMME

Berlioz—Overture, "The Roman Carnival".
Wagner—Bacchanale from.......................... "Thannhauser"
Liazt—Fantacia on Hungarian Folk-tunes, for Pianoforte and Orchestra.
Tchaikovsky—Symphony No. 5 in E minor, Op. 64.

Soloist, Ethel Leginska

Ethel Leginska is often called the finest pianist of the younger generation. She has won this enviable reputation by a mastery which combines vivid dynamic force with the softest melodic touch. These powers serve Leginska the interpretive artist and the composer of daring scores which have attracted much attention. Her tours of America have included appearances with this Orchestra in Boston. In the last two seasons she has extended her fame through Europe, and not only as a pianist composer. She has been conducting the orchestra of Germany and France with conspicuous success.

Seats are now on sale at the box office and early reservation are urged.

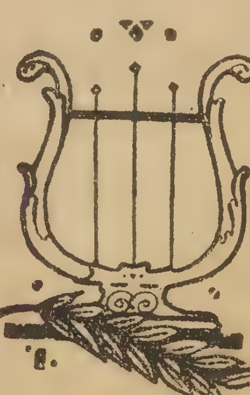
THIS CLIPPING FROM

BALTIMORE,
MD.
EVE. SUN

DEC 23 1924

MUSIC

By F. W. S.



WHILE the critics outside of Boston have been, on the whole, rather cautious in their forecasts of the future achievements to be expected of Sergei Koussevitzky, the new conductor of the Boston Symphony Orchestra, and especially in regard to whether or not he will prove the man to bring this old musical organization back to its former glories, which may be said to have reached their culmination under the direction of Karl Muck and which declined under the blighting influence of war hysteria, there is a rather strong intimation or expectancy that a man has been found at last who appears capable of such an accomplishment.

The stories printed about the new star of the first magnitude in the musical firmament of this country are already legion. They laud the conductor's mastery over players, his technical resourcefulness, his poise, his self-restraint, his undoubted ability to secure fine effects that few orchestras under any leader achieve today, and his openmindedness which prompts him to give much prominence to modern and even ultra modern works. Around him has also been built up a great mass of more or less authentic lore about his early struggles, his wanderings, his filling of a very subordinate position of double-bass, his tours with this instrument in recital and other details of his life.

These stories invest him with more or less romance, but from them stands out the apparently indubitable fact that his is a personality of uncommon force, of capacity for exerting that subtle power which only the truly great are able to wield and which suggest possession of that relatively rare faculty for getting the best out of his men that is in them and in particular to mold them into a most homogenous and responsive whole.

THEREFORE, while the New York critics were rather reserved in their estimates of what might be expected of the new head of the Boston Symphony Orchestra on his first appearance there, preferring to wait and see what progress he would make, the undercurrent of opinion none the less seemed to be that at last there had risen a director who would restore the prestine renown of the big organization from the Hub, which became firmly intrenched in the position of the premier orchestral body of the country and held this place under a series of talented leaders perhaps to a considerable extent because of the clarity of purpose, the determination, the definiteness of aim and the intelligent liberality of the late Colonel Higginson, who, being a rich man, chose to expend his wealth in the building up and maintenance of a medium of musical expression of the finest sensitiveness and the highest artistic perfection.

IF anyone following musical matters had any doubt as to the exact value of the director to an orchestra, other things being equal and the means at hand to secure the best available talent, the history of the Boston Symphony ought to crystallize his views and enable him to arrive at a very definite conclusion, this being that any orchestra in its spiritual, its interpretative and its expressive elements, as distinct from the more patent facility of execution, reflects very accurately the qualities of the man who wields the baton.

The Boston Symphony for a long time stood in first place, because it had the benefit of leaders, each of whom, in his own particular way, was a master. These leaders differed strikingly and seemingly unemotional, but through Emil Paur and the sturdy-minded but broad Wilhelm Gericke, who drew tone pictures with bold strokes, being totally unlike the romantic Arthur Nikisch, and the diminutive and apparently stoic Dr. Muck, being distinguished from both of them, not to mention other noted leaders. All of them gave something to the orchestra which helped to make it great and put the unmistakable stamp of genius as well as authority upon it.

NOW LEADS DESTINIES OF BOSTON SYMPHONY

SERGEI KOUSSEVITZKY

ralto; Louis Cremona, tenor, and Hubert J. Sturm, barytone. The Proper of the Pontifical mass as well as the Christmas vesper service will be sung by the St. Mary's Seminary choir. At the Pontifical mass also a processional march by the late Sir Asger Hamerik, at one time director of the Peabody Conservatory, will be played.

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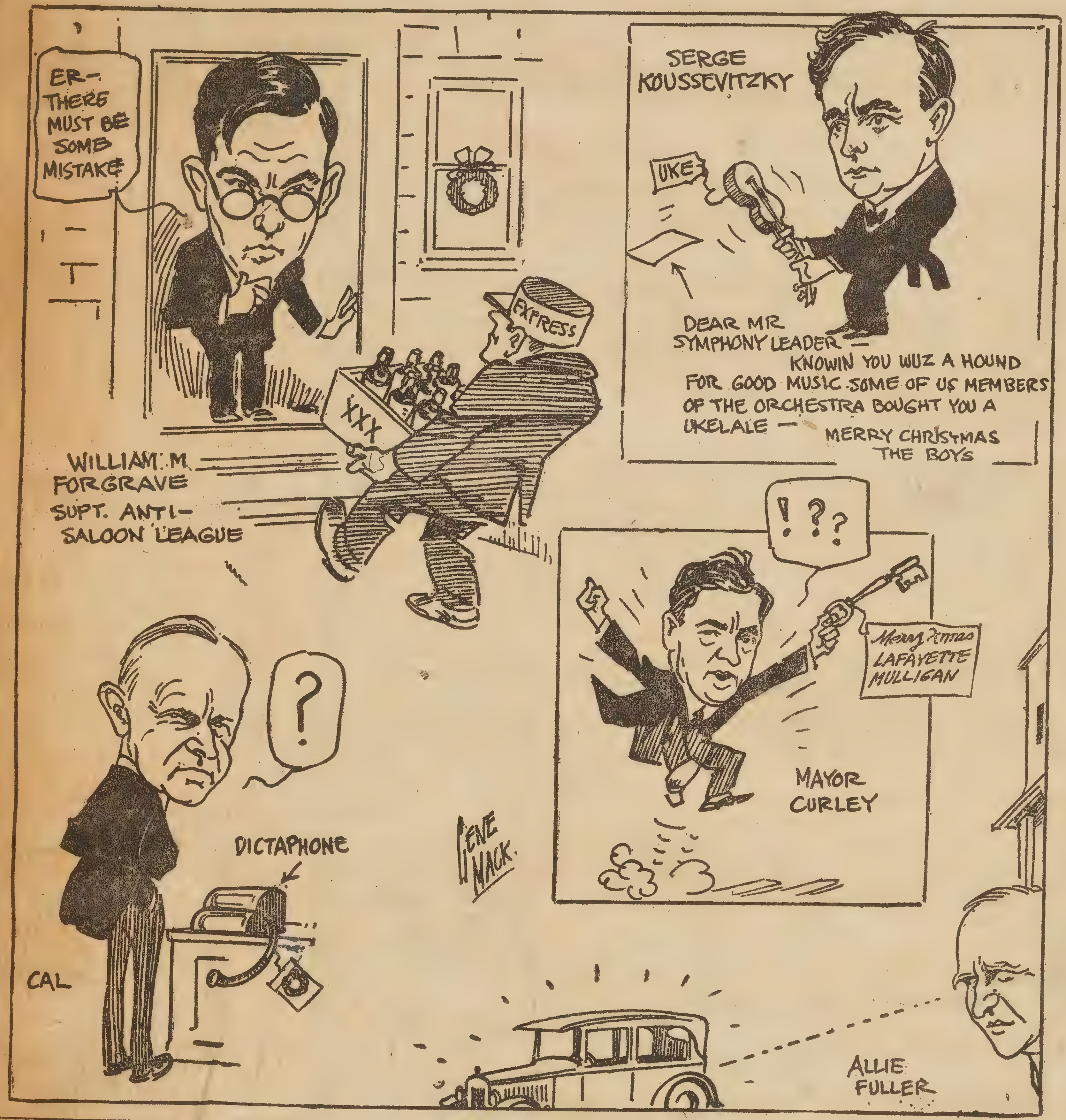
he Boston Daily

ON. TUESDAY MORNING, DECEMBER 23, 1924—TWENTY-F

GIFTS THAT SHOULDN'T BE GIVEN

By GENE MACK.


ER— THERE MUST BE SOMB MISTAKE
WILLIAM M FORGRAVE SUPT. ANTI-SALOON LEAGUE
EXPRESS
XXX
SERGE KOUSSEVITZKY
UKE
DEAR MR SYMPHONY LEADER— KNOWIN YOU WUZ A HOUND FOR GOOD MUSIC SOME OF US MEMBERS OF THE ORCHESTRA BOUGHT YOU A UKELALE — MERRY CHRISTMAS THE BOYS
!??
Merry Xmas LAFAYETTE MULLIGAN
MAYOR CURLEY
?
DICTAPHONE
CAL
GENE MACK.
ALLIE FULLER

Herald Dec 25

NOTES and LINES

By PHILIP HALE

Mr. Koussevitzky will bring out at he Symphony concerts tomorrow and Saturday evening a little symphony by Henri Joseph Rigel, a German composer, who taught at Mannheim and Stuttgart, went to Paris when he was 27 years old and lived there until he died n 1799. There he was famous as a player of the clavecin; he was a popular teacher; his symphonies were composed and performed; he wrote much chamber music and about a dozen little operas. The performance y the symphony, which is more in the nature of a suite, will be the first in his country. Mr. Koussevitzky conducted it at his concert in Paris cn May 3, 1923.

He will also bring out a Suite from Rimsky-Korsakov's opera, "Christmas Eve." The subject of the opera is the same as that of Tchaikovsky's "Caprices d'Oxane," which as "Christmas Eve" was performed at the Boston Opera House by a Russian Opera Company. The Polonaise from this Suite was played at a pop concert last season.

The program will also include Schubert's "Unfinished" symphony and Stravinsky's "Sacre du Printemps."

* * *

I RECALL

Notes and Lines:

Transcript Dec 27

CHILDREN'S MUSIC: WORKABLE THEORY, WISE APPLICATION

PRECEPT AND EXAMPLE, TIMELY FOR BOSTON

Our Spreading Concerts for Young People—Background, Interest and Outcome as Chicago Sees Them—Ways and Means as Mr. Schelling in New York Has Devised Them—The Screen as Well as the Players

As never before in this town concerts for children and young folk are upon it; for all the world (of which Boston is sometimes said to be a suburb) has lately discovered that a new generation of listeners to good music must be tempted into the way along which it should go. The Symphony Orchestra, with Mr. Koussevitzky benignant, is traversing its usual series. At the instigation of high-placed ladies, with a substantial contingent of that same orchestra for band, Mr. Schelling will begin a second series in January at Jordan Hall. The Harvard Glee Club sings choral pieces to the youngsters. So, besides, does the Handel and Haydn Society. "Hours of Talk and Music" are also in prospect for the children at the Copley-Plaza, with a pianist or a singer to entertain (and instruct) them. To and fro upon many minds and in many mouths goes debate of these ventures. There is need of wisdom in the arrangement of them, of discreet expectation from them. Already sound theory and wise practice are afoot. Mr. Eric de Lamarter, assistant conductor of the Chicago Symphony Orchestra, has spoken the one; Mr. Schelling, at children's concerts by the Philharmonic Society in New York, has exemplified the other. It is timely to listen to Mr. de Lamarter, and with the mind's eye, to watch Mr. Schelling.

Wise Purpose

Said the Chicagoan last summer when he was shaping orchestral concerts for children at Ravinia Park, a suburb and rendezvous of that city: "Children's concerts are dismissed too often by one or another observation. Either they are regarded as brief amusement for the youngsters, or they are solmenly considered as potential culture-makers: a deeply plotted scheme for recruiting concert audiences for the next generation. . . . Naturally, the idea of interesting the children is foremost in the mind of the directors. Just as naturally, too, it will be an abiding regret if there is no trace of growth in appreciation of music as a result of such a series of concerts. But a concert is not a sort of culture-stuffing clinic. No one has ever been able to inject culture of any sort. And if this fact be true with mature And if this fact be true with mature audiences, it is doubly true with children.

"First of all, the director of a children's concert is dealing with the elementary psychology of the savage; since children are as free as a savage from the qualifying background that adults have made their instinct through much experience. The child at a concert likes or does not like, and this without a single modifying influence. Your adult may have a dozen points of contact—workmanship, acquaintance with a composer or an interpreter, a knowledge of the story, or interest in the mechanism of the performance. Not so the child. He likes or does not like with spontaneous frankness—intuitively, almost brutally. Therefore the first essential to interest and understanding is a background, some interpretation of what it's 'all about in terms of the child's own perspective. Once that is established his attention is arrested and, the gods being kind, held.

"Two methods of creating this backgroun this extraneous interest, are open. First, most music suitable for the occasion has its related story. Secondly, the instrumental ensemble is provocative of picturesque demonstration. It may be, as in excerpts from 'Hansel and Gretchel,' that the music is built around folk and children's songs, some of them internationally known. The story may be that of a fairy tale all children know, and the personages may be children. It may be a page from Hay [illegible] which gives the [illegible]ance for the inclusion of that compose[illegible] boyish disappointments and struggles for education toward his ordained art.

"Again, the children (and the small [illegible]s especially) have an insatiable curiosity which never dies out in the small boys grown up, for sight of the wheels going 'round. And that is where the individual members of the orchestra come in—Mr. Ixe with his French horn, Mr. Zed and his bassoon, Mr. Tau and his big fiddle, and all the others that form the instrumental family. All of them come in for an illuminating object-lesson on the use and duties of the intriguing contraptions of which they are the masters.

"Psychologically in these two elements is the basis of an actual musical progress, and, as such, they are worth more than all the carefully planned direct attempts as teaching the youngster the fundamentals of appreciation. For they provide the background, and they provide a working knowledge of the medium which are the instruments. The sum of the two are, through experience, the basis of taste. And

discriminating
musical intellig

Fruitful Pr

Wrote Mr.
Herald-Tribune
Schelling at his
was standing on
Carnegie Hall] c
a pocket edition
chestra, a reading
hind him was a
stereopticon had thrown a

showing the seating plan of an orchestra. A moment's study of this would have taught you just where the bassoons sit; and where the kennel of the trombones is, and the lair of the double-basses, and all the other wild animals of the orchestral herd.

"Mr. Schelling was telling his quiet and obviously engrossed listeners about the most important of the animals; the family of fiddles, big and little; only Mr. Schelling, being a poet and an artist, called the assemblage that surrounded him "a garden of singing flowers—the only garden," he remarked, in which one could find no weeds. Mr. Schelling described the various instruments of the string family—the violins, violas, violoncellos, double-basses.

"As Mr. Schelling talked, the screen behind him illustrated and elucidated his remarks You saw pictures of fiddle-bows and violins and 'cellos; a picture of Paganini, the demon-fiddler; of Bach and his houseful of children. And one remembered what Mr. Schelling had written concerning his purpose in using this method:

> 'As we derive three-quarters of our knowledge through our eyes, why not use this means to interest children and impress them doubly—[illegible] and visibly? Bearing this in mind, I have had some 300 slides made of the various instruments in the orchestra and slides of the composers and of the principal themes and works performed. As only the children in [illegible]rst few rows would be able to see the violin, oboe or other instruments presented by the soloist, the throwing of highly magnified slides of that particular instrument on a screen will show it to all. The children will be able to see and tell at a glance the difference between an oboe and a clarinet, and at the same time hear the difference in sound. To see what the composer looks like will give an added interest and the themes on the screen will enable the children to follow the music better and so thoroughly familiarize themselves with the themes.'

"It worked out in just that way. For as Mr. Schelling talked—in that casual, intimate, unpatronizing and wholly charming way of his—the pictures on the screen explained to the eye. And some of the first string players of the orchestra played illustrative passages on their several instruments, demonstrating tone-color, range and so forth. Then Mr. Schelling sat down at the piano, and the first violin stood up, and together they played the famous Air of Bach from the Suite in D major. After that, all the strings took it up, and Mr. Schelling, moving from the pianist's stool to the conductor's stand, led his men through the remainder of the piece.

"In this way they traversed the program, which lasted only an hour and a quarter. The purpose of the concerts was to familiarize the young people with the or-

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THIS CLIPPING FROM

HARTFORD, CONN.
COURANT

DEC 24 1924

BOSTON SYMPHONY.

The famous Boston Symphony Orchestra will be heard in one concert in Hartford this season after an absence of two years. This supreme musical event, incidently the only orchestral concert of the season, comes to Hartford under the management of Frank A. Sedgwick, long and favorably known to local theatergoers. The beautiful and spacious Capitol Theater will house this important musical event which means that minimum price will be charged for a maximum of entertainment and comfort. The concert is scheduled for Sunday afternoon, February 1st.

The coming of this famous orchestra is made doubly interesting because it introduces the orchestra's new conductor and one of the world's greatest musicians Serge Koussevitzky, newly come to the conductor's desk of the Boston Symphony Orchestra fresh from his triumphs in Paris, Mr. Koussevitzky is called the most striking figure and dominant personality in the orchestral concerts of London and Paris and this is his first visit to America. He is described as a leader of rare magnetism and forcefulness and as an artist of impassioned convictions. Serge Koussevitzky is the first Russian to lead the Boston Symphony Orchestra. Previous to this season he was named as the only truly great conductor whom America had not heard.

The seats will be placed on sale Monday morning at Sedgwick & Casey's music store, No. 139 Asylum street. Mail orders will also be accepted. All orders and checks should be directed to Frank A. Sedgwick.

Othr articles offere
Feher Neckpieces
ore Handkerchiefs
ancBelts at extrem
Infants' De
2% Reduction O
Enlish Socks, tan a
2to 7. Were $1
% Reduction o

THIS CLIPPING FROM
HARTFORD, CONN.
COURANT
DEC 24 19

Transcript
Dec. 26

CONCERT-CHRONICLE

Mr. Monteux in London

THE British Broadcasting Company gave Mr. Monteux an "excellent orchestra" when he conducted for it in London, a fortnight ago, through a concert of symphonic music. "Chausson's rarely heard Symphony in B-flat was the chief number," said The Times next day, "and it was good to hear under a French conductor who understands it thoroughly and sympathizes with its moods. Though Mr. Monteux may be regarded as a specialist in French symphonic music, his experience after five years with the Boston Symphony Orchestra is of the widest, and in this program he began with Respigni's 'Old Dances' and ended with Brahms and Strauss. The Variations on a Theme by Haydn were taken quickly, Number Six especially so, but they were played with admirable clearness, though not with quite the solidity which seems to belong to Brahms. The brilliance of Strauss's 'Don Juan' was exhilarating, and here Mr. Monteux managed to avoid the unpleasant suggestion of wallowing in the sentiment of the middle section, which German conductors too often allow. He preserved a clean, incisive outline throughout" More briefly The Morning Post remarked: "Mr. Monteux returns to England via America with augmented powers that now make him a conductor of weight and authority—qualities he employs to good purpose in expressing a musical temperament of uncommon perceptiveness."

Trailing Clouds of Glory

As hereunder, the Parisian journal, Le Figaro, recounts Mr. Koussevitzky's recent visit to New York. Less literally translated, the paragraph would lose something of flavor:

> After the grand triumphs gained by Monsieur Serge Koussevitzky in Boston, word comes of the new and exceptional success that the master (so long and so frequently active in Paris) has lately won in New York, where he conducted at the first two concerts for the season of the Boston Symphony. The New York reviewers unanimously affirm that not only was the reputation preceding him to America unexaggerated, but also that his actual success even surpassed every American anticipation. In particular, all the most considerable reviewers in New York declare that never before has that city heard so perfect and so moving an interpretation of The Nocturnes of Debussy as that given by Monsieur Koussevitzky at the inaugural concert in New York of the Boston Orchestra. In the general belief, also, the first true performance of Honegger's "Pacific" was that conducted by Monsieur Koussevitzky, though that piece had already been played four times by the New York Symphony. The audiences, which comprised all the notables ("principales notoriétés") who happened to be in New York, gave orchestra and conductor a prolonged ovation after each item of programs that also included a Symphony of Brahms, Prokovlev's "Scythian Suite," Skriabin's "Poem of Ecstasy," the Overture to "Oberon."

Strange as it seems—no doubt by one of those oversights that haunt every newspaper office—Le Figaro fails to mark this paragraph "communiqué."

ing.

Mr. Koussevitzky proposes the following pieces for the concert of the Symphony Orchestra at Sanders Theater in Cambridge, on Thursday evening, Jan. 8.

Symphony in G major (B. and H., 13)...Haydn
Concerto for Piano and Orchestra, No. 2, in E-flat major ....Liszt
(Pianist: Mr. Borovsky)
Nocturnes: "Clouds"; "'Fêtes''.......Debussy
Rondo for Orchestra, "Til Eulenspiegel's Merry Pranks''.......Strauss

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THIS CLIPPING FROM
WATERBURY, CONN.
DEMOCRAT
DEC 27 1924

Thanksgiving Week Music.

Thanksgiving week in New York was as liberally supplied with music as with turkeys. It was a period of prolific offerings to which the public responded as did the small boy to an invitation to have another piece of pie.

Leading up to these seven days was a similar number almost equally fat with musical good things, and this year proved no exception to the rule. Of course the feature of the week was the debut here of Serge Koussevitsky. It is pertinent to state ~~in the~~ midst of opera symphony, chamber music choral, recital music of every known variety there has been a bit of punctuation in the way of jazz. At least it can be called that—for want of a better term—since the program was given by Vincent Lopez and an augmented orchestra, largely along the lines of the several affairs by the Paul Whiteman orchestra which began last winter and are still going on.

Traveler
Dec. 27

Symphony Plays "Le Sacre" Again

At yesterday afternoon's concert of the Boston Symphony Orchestra, Mr. Koussevitzky conducted Stravinsky's "Sacre du Printemps" ("The Rite of Spring"). As when the orchestra played it last spring under Mr. Monteux, it was placed last on the program, in order that those conservatives who still consider Stravinsky a defiler of the sanctity of the temple of music might have opportunity to make graceful exits in the intermission. And many of them did—almost as many, it seemed, as when the music was first played here last January.

Koussevitzky's interpretation of "Le Sacre" surprised by its variance from Monteux's, for it is more restrained. Where Monteux made it starkly primitive, Koussevitzky makes it a subtle, sharp, sophisticated picture of savagery, no less stirring in its powerful rhythms and piercing, barbaric sounds.

For the rest of the program there was Schubert's Unfinished Symphony, and, both for the first time in Boston, a suite from Rimsky-Korsakov's opera, "Christmas Eve" and Rigel's Symphony in D major. The Rimsky-Korsakov music charmed with its feathery lightness and glistening brilliance. The 18th century symphony, rather, a suite, is charming, suave, well-mannered music that never raises its voice above drawing-room pitch and therefore served as balm to those who disliked Stravinsky and his 20th century music.

American
Dec. 27

NOVELTIES IN SYMPHONY PROGRAM

Only superlatives can characterize the performance of Schubert's "Unfinished Symphony," by Serge Koussevitzky and the Boston Symphony Orchestra at Symphony Hall yesterday afternoon. If Mr. Koussevitzky had intended his interpretation of this Symphony as a Christmas present, he could have selected nothing better.

Even Schubert of the "Unfinished" may be played too often, but such was the beauty of Mr. Koussevitzky's conception that the enjoyment was unalloyed. In this piece, as in so many other classic symphonies, Mr. Koussevitzky casts conventional readings to the winds, and plays the piece as he finds it on the printed page, and as it appeals to his artistry. He took the opening measures at a much slower tempo than is customary, but how much more beautiful and impressive they sounded. He toned down the violins and made the brass more prominent, but what a wealth of color and contrast was obtained from measures that are otherwise hackneyed.

Quite as superlative in its way was the playing of Stravinsky's "Le Sacre du Printemps," a piece at the opposite pole to Schubert's. When Stravinsky's famous work was first performed in Paris it started practically a riot, but Boston audiences have now heard this work five times, and aside from the fact that some persons walked out yesterday before the piece was played, and while it was played, too, there was no excitement.

Post
Dec. 27

HOLIDAY MUSIC BY SYMPHONY

"Christmas Eve" Suit and a Symphony From 1770

BY WARREN STOREY SMITH

Rich and varied was the fare that Mr. Koussevitzky offered his hearers at the Symphony concert yesterday afternoon.

And the seemingly erratic ordering of the programme served once more to emphasize the fact that Mr. Koussevitzky has no need to rely upon chronology, or upon any other stereotyped classification to gain unity, contrast and climax.

CROWNED BY THE "RITE"

Since this pair of concerts falls within the circle of "Christmas week," Mr. Koussevitzky set first upon his programme a suite from Rimsky-Korsakov's opera "Christmas Eve"; followed its light charms and rich sonorities with the romantic glow of Schubert's "Unfinished" Symphony; next harked back to 1770 with a "new" Symphony by the little-known Henri Joseph Rigel; and crowned the whole with Stravinsky's cataclysmic "Rite of Spring."

To discuss first the novel pieces of the afternoon, the excerpts from Rimsky's opera, itself unknown to America, proved music of ready appeal that is yet not superficial; music not remarkably imaginative, yet by no means without the atmosphere that Gogol's tale suggests; and music scored with the composer's unerring feeling for instrumental coloring. And a festive note, likewise appropriate to the holiday season, sounded in the brilliant Polonaise, already heard here at a Pop Concert, that brought the suite to an end.

Of Dainty Elegance

Already long is the list of Mr. Koussevitzky's resurrections from the 18th century, and among the happiest of them is this tiny Symphony of Rigel, music quite exceeding in interest the mild and gentle Symphony of Boccherini, or Corelli's stodgy Concerto of last week's concerts. Almost too slight to be termed a Symphony at all, Rigel's little work has a Gallic elegance and nicety, while the final Presto might credibly have been signed by Mozart.

To turn, then, to the familiar compositions—for Stravinsky's epochal work, yesterday heard for the fifth time in Boston, may be now be accounted familiar music in Symphony Hall—Schubert's matchless fragment received yesterday a performance of surpassing eloquence and beauty.

New Beauties in Shubert

Not for long has Boston harbored a conductor wholly responsive to Schubert. With him the Catholic Muck seemed singularly unsympathetic, and although Mr. Monteaux had abundant feeling for what may be termed the facts of his music, its poetry and its romance in measure ever escaped him

Almost as a revelation, then, came yesterday's glamourous performance. In the first movement were perceived new depths; in the Andante instrumental voices, oboe, horn and clarinet were as tongues of gold. How Schubert would have rejoiced in such playing of the music that harsh Destiny would not let him hear.

Vastly More Eloquent

And in the "Rite of Spring" Mr. Koussevitzky accomplished yet another marvel. In advance it seemed reasonable to suppose that this music, at once stark and complex, direct in its appeal yet intricate of facture, would sound much the same from any conductor capable of directing it at all. Not so. From the mysterious opening to the overpowering

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Herald
Dec. 27

SYMPHONY GIVES 10TH CONCERT

Rimsky-Korsakov Suite Is Heard in Boston for the First Time

KOUSSEVITZY HAS CONTRAST PROGRAM

By PHILIP HALE

The 10th concert of the Boston Symphony orchestra, Mr. Koussevitzky, conductor, took place yesterday afternoon in Symphony hall. The program was as follows:

Rimsky-Korsakov, Suite from the opera "Christmas Eve"; Schubert, Unfinished Symphony; Rigel, Symphony, D major; Stravinsky, "Le Sacre du Printemps."

The Polonaise from Rimsky-Korsakov's Suite was played in Boston at a "Pop" concert last May. The other movements were heard here yesterday for the first time. The subject of the opera, based by the composer on Gogol's story, is the same as that of Tchaikovsky's "Les Caprices d' Oxane," performed here by a Russian Opera Company in 1922, but Rimsky added to the story much that was fantastical. The music heard yesterday was not of a fantastic nature. The Prelude (Christmas Eve) has two themes, the first, beautiful in its purity and serenity. (The opera begins with a scene on a moonlit night.) The orchestration is charming. In the following movement a rapid flute solo was played brilliantly by Mr. Laurent. The Polonaise, with its suave middle section, might have been written by a less gifted composer. Tchaikovsky's Polonaise in a Suite has greater pomp and swing. Years ago Theodore Thomas used to put Meyerbeer's Torchlight Dances on his programs. These pieces, composed originally for brass instruments and for the wedding festivities of Princesses of Prussia, more or less in the nature of a polonaise, seemed in the Seventies as played by Thomas's man to be the last word in splendor of stateliness. Then there is Liszt's first polonaise for piano, orchestrated by Mueller-Berghaus, once a favorite piece which even Mr. Gericke, fastidious in taste, conducted at a Symphony concert in 1887.

Schubert's Unfinished Symphony has been regarded by many conductors as a purely lyrical work, and they have avoided dramatic contrasts, and passionate outbursts. As a result, the performances have often been sentimental, sugary, and—monotonous in spite of the inherent melodic beauty. The music, however, admits of a dramatic reading, and the lyric measures gain thereby. Mr. Koussevitzky began as if the opening for basses had been marked "misterioso"; as if there was even sinister foreboding, as in the famous measures for double basses that announce in Verdi's opera the coming of Othello with murder in his soul, into the bed chamber of Desdemona. There were certain liberties taken by Mr. Koussevitzky in tempo, chiefly in measures preparatory to the announcement of a new musical idea, measures of modulation. There was no slackening of pace in the song first sung by the violoncellos, a liberty taken by conductors who wish it to be read "with great expression." The simplicity of the reading yesterday made the song the more beautiful. The famous outburst after the first section of the first movement was intensely dramatic, and here the imagination of the conductor was as illuminating as the poetic spirit in which the lyric pages were conceived. If here and there in the second movement there were stretches that seemed tame—we do not refer to the exquisite pages for oboe and clarinet solos—the fault was in the music itself, for this Andante falls below the opening Allegro. No doubt it is fortunate for Schubert's fame that he did not complete the symphony. He could hardly have hoped to write a Scherzo and Finale worthy of the first movement.

This little symphony—really a suite—by Henri Joseph Rigel of the 18th century was probably performed for the first time in this country. We say probably, for much French music was played in the United States in the 18th and early in the 19th century. The symphony is simple, easy going music, without any marked distinction, yet it differs somewhat in character from the Italian and German orchestral music that was contemporaneous and of and earlier date. Mr. Koussevitzky revived this symphony at his concert in Paris on May 3, 1923; in Paris where this music was first heard. Not all of the old orchestral pieces bear revival. There is a song, "All Coons Look Alike to Me." Too many allegros of ancient days sound alike; Bach's are no exceptions. Only the giant Handel is still imposing.

Whatever may be said of honest Rigel's music it served as a contrast—and Mr. Koussevitzky revels in contrasts—to Stravinsky's extraordinary composition. It still appears after several hearings, to be chiefly remarkable for its rhythmic ingenuity and rhythmic fury. No one in these days should object to the wild dissonances. When the ballet is on the stage, the occasional cacophony, as some would have it, may assume significance. As music, not pure and simple, but impure and complex, without the scenes and the dancing on the stage, it has one grievous fault: it is not interesting, especially after the surprise of the first hearing
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Globe
Dec. 27

"RITES OF SPRING" GIVEN BY SYMPHONY

Koussevitzky's Reading of Piece Is Delicate

Koussevitzky gave at yesterday's Symphony concert his eagerly awaited reading of the most discussed piece of music of the past decade, Stravinsky's "Rites of Spring." Monteux, who conducted the original performances of the ballet from which this orchestral suite is drawn, gave last season at two pairs of concerts a remarkably brilliant reading of "Rites of Spring." He made the piece the mose exciting, the most stimulating to the nerves, of anything he had conducted in his five years here. What one remembered afterward was the frenzied noise of the climaxes. The word which most aptly characterizes the Koussevitzky reading heard yester is "delicate."

Now, since Koussevitzky's music publishing business published "The Rites of Spring," there is much reason for believing that he, too, has first-hand knowledge of how Stravinsky intends his music to be played.

Stravinsky is himself to appear as guest conductor and piano soloist at the Symphony concerts later in the season. If he puts "Rites of Spring" on his program we shall be in possession of the authentic interpretation of the music, if any audience can possess such a thing.

But is there such a thing as an authentic interpretation of anybody's music? Would Stravinsky himself, or any composer, always conduct or play his own music in the same manner? Koussevitzky thinks not, if his conducting since he came to Boston is evidence.

Yesterday, for instance, he gave a reading of Schubert's "Unfinished Symphony" quite different from any other heard here. When the orchestral score says "andante con moto," as in the second movement of this symphony and the slow movement of Beethoven's C minor, Koussevitsky conducts "adagio," that is much more slowly and solemnly than the written direction indicates as the composer's intention.

Koussevitzky remembered Schubert's admiration for Beethoven, perhaps. At any rate he believed Schubert in this B minor symphony to be a dramatic composer, not a mere writer of pretty songs. There was more clarity of line, more nobility of style than one expected. So conceived the music is extraordinarily moving and never sensational.

According to Koussevitzky, it is the yearning, the passion, the mystery of youth rather than its barbaric exuberance that Stravinsky has expressed in "Rites of Spring." These qualities he made felt in his reading. One felt the mood of the primitive savage, half brute and half demigod, through the music.

One grasped the themes and the rhythms more readily in a delicate, perfectly controlled, never very noisy, yet almost painfully intense performance, guided by Koussevitzky's remarkable imagination and equally notable control of the men under him. Since this reading is as vital as Monteux', the fact that it differs does not really matter. Nor does it matter if Stravinsky himself leads the music otherwise.

The other numbers were new to Boston, but neither of them amounted to very much. In honor of the Christmas season the concert began with a suite from Rimsky Korsakov's opera "Christmas Eve" composed in 1894, in Rimsky's best days. If the three fragments played are fair specimens, this opera is hack work of the most banal description, utterly unworthy of the composer of "Le Coq d'Or" and "Scheerzerade." They illustrate the Russian habit of saying the same thing over and over without ever getting anywhere, or in musical terms of repeating themes without either developing or varying them.

All composers, even Bach, Beethoven and Wagner do this. Stravinsky, a Russian, does it often. Rimsky Korsakov never does anything else.

A little "symphony" by an 18th century Parisian conductor, Rigel, was another illustration of the aforesaid vice. It was really a little suite in three very brief movements, childishly simple. The pieces Mozart composed as a child of 4 are much better written and far more beautiful, as the specimens in Abert's Mozart prove. But a conduction in quest of novel music cannot always be lucky in his finds.

There will be no Symphony concerts next week, as the orchestra goes to New York.

P. R.

Transcript
Dec. 27

MUSIC OF BEAUTY, MUSIC OF FRENZY, MUSIC OF TRIFLE

LONG GAMUT AT THE SYMPHONY CONCERT

Naive and Empty Eighteenth-Century Piece — Rimsky-Korsakov Among the Stars—Mr. Koussevitzky from Song with Schubert to Savagery with Stravinsky—The Answering Orchestra

ONCE upon a time there was a collector of eighteenth-century snuff-boxes. The more of them he assembled the more interesting and remarkable did they become in his eyes. He liked to display them, one by one, to his friends; while often in company would he expatiate upon them. He was best pleased when he discovered some snuff-box that every other collector had overlooked. He fetched it home proudly; cleaned and polished it; scrutinized it until he believed it a notable snuff-box. Forthwith he gathered his friends around his table; set his treasure well in view; bade them look and admire. Possibly he was disappointed when they seemed to find it a very ordinary snuff-box in kind and, without more ado, went their ways. Thereafter, with more discretion and at longer intervals, he exhibited his "finds" to his circle and gradually it ceased to call him (behind his back) "a snuff-box stylist."

Comparable with this collector was Mr. Koussevitzky, when he set into the Symphony Concert yesterday afternoon—"for the first time in America"—a Symphony in D major by one, Rigel, transplanted German, who flourished modestly as conductor and composer in Paris, through the last forty years of the eighteenth century. Mr. Koussevitzky may pass for a collector of such ancient music. Within three months at Symphony Hall he has played more of it than did his predecessors in a whole season or even two. Some of these eighteenth-century pieces were interesting to hear—the Concerto of Vivaldi, for example. One or another was genuinely impressive, like Emanuel Bach's Concerto. Yet a third seemed mediocre, say the Symphony of Boccherini; while a fourth—possibly the Concerto of Corelli—proved downright dull.

A step further yesterday went the conductor when he played this Symphony of Rigel. It was his own discovery; in Paris he unearthed it. There and elsewhere in Europe he played it. Now, he was eager to disclose it to his new public in America. It is indeed a brief music; but it is also shallow and empty. No merit of invention or workmanship distinguishes it. Superficial and bodiless it passes, gnat-like, upon the air—mere pattern of the musical time and fashion in Paris A. D. 1770. It is naive; but it is not quaint. It prattles; but it hardly charms. Doubtless fifty Symphonies akin to it were played at the Concerts Spirituels and the Concerts de la Loge Olympique in the Paris of that day. Fortunately no conductor or editor has yet rediscovered them, collected them, laid them before his public. It was no less possible to be ephemeral and conventional with "the tone-art" in the eighteenth century than it is in the twentieth. Even the indefatigable Dr. Burney was occasionally bored with the musical company he encountered from London to Rome and Hamburg. . . . There is no moral.

A far more agreeable and engaging trifle was the little Suite arranged by Rimsky-Korsakov from his opera of folk-tale and fantastical invention, "Christmas Eve." Therein we listeners kept company with comets and other heavenly bodies; heard a Czardas of falling stars; came to earth

cerated chords until they crashed. We shall add that, having crashed, he languished in an excess of lyric song; that he over-contrasted a Schubert dramatic with a Schubert sentimental; while to be the one or the other—"to the limit"—was not Schubert's way. Saying these things, moreover, we dissenters shall not subscribe to the easy-going doctrine that Schubert's music runs of itself, the conductor's rein, as it were, upon the orchestral neck. Far from it; for Schubert can be "interpreted" (as current lingo has it) as well as the next composer—"interpreted" and thereby glorified.

The proof was Mr. Koussevitzky's version of the succeeding slow movement. Never was he more the masterful conductor, who had reflected upon the given music, absorbed, designed and shapened it, to give it forth anew in his own image. Upon the orchestra he laid a clear will. It responded with a plasticity, a euphony, a beauty of many voices, unsurpassed in the prime of its predecessor as Dr. Muck's band. Here was tone softly incandescent with its own loveliness; tone in which the voices melted each into each; tone that, moving, parted the air with an infinite and melancholy grace. Here at last was the Boston Symphony Orchestra—blessed be the day!—at the acme of instrumental song.

In many ears as well, it was also the song of Franz Schubert, setting hand to what, had he lived, might have been his masterpiece in symphonies. The design unfolded and there was beauty in the curving contours. The design was in motion, and rhythm gave it life. Light and shade glamoured the surfaces. The molding of a phrase, the fall of an accent, were like ripple upon them. The songful voice was neither distorted nor obscured. A musing melancholy still tronsfigured it. Suffused was it with the loveliness of musical sound from Schubert upspringing. Suffused was it also from the well of sentiment which was this same Schubert. From within outward pulsed the music. The ear heard it to the depths, bathed in the beauty of transcendent orchestral tone. Sustained line set it in relief; while half-lights, so fine were the gradations, played upon it. Only a pedant would scrutinize Mr. Koussevitzky's ways and means, his regard or disregard for prescription and tradition. His worst detractor might reproach him with no more than Schubert over-conducted and therefore denied the spontaneity of the free-throated and instinctive singer. Yet here was not the restlessness of individual striving; only the calm of matured and assured accomplishment. The end justifies the means when the beauty of Schubert, singer of instrumental song, is so distilled upon the air. And has Mr. Koussevitzky, when he chooses, such an ear for tone? On that score not a remembered conductor in this music has excelled him.

For the fifth time within eight months Stravinsky's tone-poem of primitive and pagan Russia, "The Rite of Spring," was heard in Symphony Hall. From so many repetitions here in Boston in so short a space, most of us have forgotten that it is also music to a ballet of picture, action, dances. Yet so graphic was Mr. Koussevitzky that time and again a few measures summoned, as in a flash of memory, the vision of the stage. Repetition, moreover, but deepens and confirms the original sensations. Here is rhythm raised to as high and diversified power as music has yet known. It scourges like whips. It pounds like the march of a tribe. It is various as the emotion and the imagery it would release. Here also is the new power of music moving in the mass, propelled by great chords, vivified by these rhythms, sustained by a kind of cyclopean design and progress. Here yet again is the new voice of barbaric harmonies, of timbres used for blow, and cut, and thrust, piercing, tearing, lacerating, suffocating at the composer's will. Yet in the new domain is room also for the old beauty, sharpened and intensified. Upon more than one passing page of "The Rite of Spring," Stravinsky still sings poignantly.

Above all the clatter about "absolute" music "moving in its own planes" "sufficient sweeps and ardors. Thereby he sustained, as does Stravinsky himself, the structure, the coherence, the steadily marching, unfolding and culminating design of "The Rite of Spring." He adjusted proportions, set in details as expertly as though he had an eighteenth-century symphony in hand. He made the little as well as the big strokes. He accomplished certain fusions of the rhythm where it may have run wilder than even Stravinsky willed. At the same time, he deepened the rhythmic blows and heightened the rhythmic frenzies; welded closer and flung wider Stravinsky's masses of tone; sharpened harmonies, isolated timbres; in the more songful measures made precision pierce with beauty. The orchestra lent him lustres of tone for the games of the youth; tone in black depths for the beginning of the sacrifice; the tone that quivers with mystery and then beats with frenzy as the rite is achieved. Nearer and nearer come we listeners to the mingling of primeval power and acute sophistication which, musically, is "The Rite of Spring."

H. T. P.

A Debt of Honor

More Money Needed Now in the Guarantee-Fund for Opera

A MONTH hence, Bostonians of all degrees will be flocking to the Opera House to hear the operas and singers of the Chicago Company. However large and faithful the attendance at those sixteen performances, there will be a deficit to meet when they are done, divided pro rata among a body of guarantors—say 20, 25, 30 per cent of their several subscriptions. For a fair division of this deficit, the guarantee fund should touch at least $150,000. As it now stands, it is nearly $30,000 short of that sum and few seem disposed to contribute to it.

Many a well-to-do family is preparing to take the pleasure of this fortnight of opera, without a thought of the guarantee-fund that makes it possible. Or "Let the others pay," goes the careless word. "They are used to it." Some day, however, they may prefer to spend elsewhere the "opera-money" they are now contributing to the general Bostonian good. Then in an operaless town, there will be weeping, wailing and gnashing of teeth. . . .

Co-operation is the need of the hour at the offices of the Boston-Chicago Opera Association—not selfishness or indifference. Unless we are minded to let a few guarantors pay for the opera we enjoy, "right now" is the time to send a check, large or small, to the offices of The Association at 24 Federal Street. Who of us does not first pay his debts of honor? H. T. P.

Well on the Way

The Guarantee-Fund for the Symphony Orchestra Touches $77,330

BY report of the program-book at the Symphony Concert yesterday, approximately $3,600 has been added to the fund that offsets the slight deficit in the treasury of the orchestra. On Dec. 20, the sum total of subscriptions was $77,330.99, leaving $6,670 to be pledged out of a desired $84,000. "The orchestra can be carried on only by the generosity of those who believe it important in the life of Boston and are willing to help it financially." The speedier the help, the more assured and free-handed are the trustees. The list of recent subscribers' names:

Ames, Mrs. Hobart.
Atherton, Percy Lee.
Bigelow, Dr. W. S.
Bradley, Mrs. J. D. C.
Carr, Cornelia P.
Coffin, Winthrop.
Coleman, Miss E. L.
Cummings, Mr. and Mrs. C. K.
Eaton, Lucy H.
Fitz, Mrs. R. H.
Frothingham, Dr. and Mrs. Langdon.
Galacar, Mr. and Mrs. Frederic R.
Gilchrist, Olive B.
Hallowell, Mr. and Mrs. F. W.
Holmes, Ida E.
Hood, Helen.
Houghton, Elizabeth G.
Howe, Mrs. J. Murray.
Howe, M. A. DeWolfe.
Hyde, Mrs. J. McE.
Latimer, Mr. and Mrs. George D.
Mason, Henry L.
Putnam, Mrs. George

"HE WHO GETS SLAPPED"

Transcript
Dec. 27

Thursday evening Jan. 8, in Sanders Theater at Cambridge, the fourth of the current series of concerts by the Boston Symphony Orchestra, with Mr. Koussevitzky conducting. Haydn's Symphony in G major; Liszt's Concerto in E-flat for Piano and Orchestra; Debussy's Nocturnes, "Clouds" and "Fêtes"; Strauss's "Til Eulenspieel" fill the program. In the Concerto, Mr. Borovsky, lately heard in Boston, will play a solo-part inviting his powers.

Thursday evening, Jan. 8, in Jordan Hall, a concert by Cyrus Ullian, warmly received and heartily praised at his debut a year ago. He will now play Chopin's Sonata in B-minor; Schubert's Impromptu in B-flat; Dohnanyi's Rhapsody in F-sharp minor; Liszt's Tarantella; miscellany by Debussy, Palmgren, Sibelius, Juon.

Friday afternoon, Jan. 9, in Symphony Hall, the eleventh of the afternoon concerts of the Symphony Orchestra, with Mr. Koussevitzky conducting. The program lists Elgar's orchestral arrangement of Bach's Fantasia and Fugue, in C minor, for Organ; Respighi's new Concerto Gregoriano; "The Valkyrs' Ride," the Prelude to "Lohengrin" and the Overture to "Reinzi" from Wagner.

THIS CLIPPING FROM
NEW YORK
EVENING SUN
DEC 27 1924

The programs for the second pair of concerts by the Boston Symphony Orchestra in Carnegie Hall next Thursday evening and Saturday afternoon are, respectively: Overture to "The Roman Carnival," Berlioz; "Unfinished" symphony, Schubert; symphony in D, Riegel; Le Sacre du Printemps, Stravinsky.

Concerto grosso, in D minor, opus 6. No. 10, Handel; Till Eulenspiegel, Strauss; piano concerto, No. 2, in C minor, Rachmaninov; Sergei Rachmaninov, soloist; suite from "El Amor Brujo," De Falla; La Valse, Ravel.

CINCINNATTI, OHIO
BILLBOARD
DEC 27 1924

No Tickets Available

For Concert Series of Boston Symphony Orchestra

The demand for tickets for the concerts of the Boston Symphony Orchestra, both in Boston and in New York, has resulted in a complete sellout and there is not a ticket to be bought for either the regular concerts in Boston or the double series in New York. Furthermore, the additional series of five concerts on Monday evenings in Boston is now sold out for the season. It is said that never before in the history of the Boston Symphony Orchestra has the demand for tickets resulted in selling out the series of concerts; and the unprecedented sale this season can only be attributed to the new conductor, Koussevitsky, as even before he conducted the first concert the request for season tickets had exceeded all records.

THIS CLIPPING FROM
ROANOKE, VA.
TIMES
DEC 28 1924

Russian Leader Stirs New York

What music critics see as rivalry between famous orchestral conductors has been heightened by the recent debut in New York City of Serge Koussevitsky as director of the Boston Symphony. The metropolis, already engrossed in its three resident orchestras with their noted conductors, had further been thrilled by the virtuosity of Leopold Stokowski, leader of the Philadelphia Orchestra. That visiting band had thereby largely usurped the place of the Boston Symphony after its decline owing to the wartime misadventures of its former conductor, Karl Muck. That is to say, the one-time full houses—sold out by subscription—of the Boston players had descended to Stokowski and his Philadelphia men. With the coming of its Russian leader, Koussevitsky, the Boston orchestra becomes again the town talk and New York faces the enlivening prospect of standing-room-only for both visiting ensembles besides the devoted publics, respectively, of its Philharmonic and New York Symphony, as well as the newer State Symphony.

The conductors of the two visiting orchestras are contrasted as to methods by a writer for the New York Times. Says he:

"The personality of Stokowski is a little sharper of outline and perhaps harder of substance than that of his colleague. He is more of the martinet, it is said, with his men; they nevertheless admire him. In rehearsal Stokowski goes relentlessly and impersonally for what he wants. He usually sits on a high stool, with a carafe of water by his side, and works persistently, unromantically, with the most impersonal ardor for his artistic ends. He is oblivious to anything but the fact that there is a human machine before him that can, must, and will carry out his designs.

"This does not mean that he lacks emotional quality, or that, in performance, he fails to pour out nervous force and expend physical energy in a manner that might dumfound an iron-jawed business man or an athlete if they could go through a similar experience. Quite the contrary. He appears on the platform with an effect that is native to him, yet also,, without doubt, well calculated for its impression on the audience. That is, he emerges quite suddenly from the wings, walks quickly to the conductor's stand, where the orchestra is completely prepared for him, raises his baton and begins almost before his audience has caught its breath. In New York he conducts everything from memory. In Philadelphia he plays certain works from score. Interpreting music, his slender and erect figure, the decision of his gestures of the man are familiar. They never fail to evoke results.

"Koussevitzky's methods are, in a certain large way, a little less precise and intensive. He is a man of boiling enthusiasms, of much sensibility and of generous and buoyant disposition. He has always done things in a big way.

Koussevitsky, the conductor, is acutely the master of himself when he leads the orchestra. His blood seems to run hot and cold at once. He will stir the men to a frenzy of enthusiasm and keep them at a white heat for hours. All the time he is watching the smallest details and he will stop the whole excited band at any second, for any number of times, to analyze in the most frigid and deliberate manner a technical detail or a shading that is not precisely what he wishes. He will at times exhort his men and give them some little illustrations of what he wants.

"He treats them as companions and colleagues, but not too much as colleagues, retaining control, causing not only respect but even trepidation from those who do not exactly obey him."

"Koussevitsky gained admission to the Conseratory by promising to study the double bass, an instrument that happened to be much needed at that time in the conservatory orchestra. He played the double bass as no man born in Russia—or perhaps anywhree else—had made it sound before." From National Bureau for the Advancement of Music.

THIS CLIPPING FROM
BROOKLYN, N. Y.
EAGLE
DEC 28 1924

Boston Symphony.

At Carnegie Hall on Thursday evening of this week Serge Koussewitsky and the Boston Symphony Orchestra will offer the following program:

Berlioz..........Overture, Carnivale Romaine
Rigel..................Symphony in D major
Strawinsky.................Sacre du Printemps

The Saturday matinee program will be identical with that offered on Friday evening at the Academy of Music in Brooklyn, announcement of which will be found elsewhere on this page.

Tel. Chelsea 8860
THIS CLIPPING FROM
BROOKLYN, N. Y.
EAGLE
DEC 28 1924

MUSIC from Germany, Ru
Spain and France will mak
the second program to be giver
the Boston Symphony Orchestra,
der Serge Koussevitzky, at the Ac
emy next Friday evening, Jan. 2.
The soloist will be Serge Ra
maninow, the Russian composer
pianist, who will play with the
chestra in his own Second Conc
in C minor. The Russian c
poser and conductor have b
associated many times in th
careers, Koussevitzky having b
published and performed the mu
of his countryman.
Koussevitzky will open the c
cert with Handel's Concerto Gro
in D minor, for string orchestra a
solo string quartet. The second nu
ber will be Richard Strauss' t
poem, "Till Eulenspiegel's Me
Pranks," and the closing numb
a newer score now also well know
Ravel's "La Valse," a fantastic a
dramatic poem in music throu
which runs the waltz measure
Vienna in the Nineteenth Century
The novelty of the evening will
by De Falla, the Spanish compo
It is a Suite drawn from his bal
"El Amor Brujo" ("Love the S
cerer"). The argument concern
Spanish girl and her exacting lo
who dies. He returns as a
jealous ghost to haunt and dis
her in her new love affair.

THIS CLIPPING FROM
BROOKLYN, N. Y.
N. Y.
CITIZEN
DEC 28 1924

Rachmaninoff to Appear With Boston Orches

Music from Germany, Russ
Spain and France will lend vari
and interest to the second progr
of the season here to be given by t
Boston Symphony Orchestra, und
Serge Koussevitzky, at the Acaden
next Friday evening, Jan. 2.
The soloist will be Sergei Rac
maninoff, the great Russian con
poser and pianist, who will appe
with the orchestra in his own secon
Concerto in C minor. The Russia
composer and conductor have bee
associated many times in their ca
reers, for Koussevitzky has both pub
lished and performed the music o
his countryman. From this close un
derstanding it is natural to expect
an illuminating joint performance of
this celebrated concerto.

Koussevitzky will open the concert with Handel's Concerto Grosso in D minor for string orchestra and solo string quartet. The second number will be Richard Strauss' tone poem "Till Eulenspiegel's Merry Pranks," and the closing numbers a newer score now also well known—Ravel's "La Valse," a fantastic and dramatic poem in music through which runs the waltz measures of Vienna in the nineteenth century. The notable novelty of the evening will be by De Falla, the Spanish composer; it is a suite drawn from his ballad "El Amor Brujo" ("Love the Sorcerer.") The argument is about a Spanish girl and her exacting jealous lover who dies. He returns as a still jealous ghost to haunt and dismay her in her new love affair.

THIS CLIPPING FROM
SAN FRANCISCO, CAL.
EXAMINER

DEC 28 1924

Koussevitzky

Koussevitsky, Russian director of the Boston Symphony, told the New York "Times" what he thought of jazz. Said he:

"Jazz is an important contribution to modern musical literature. It has an epochal significance. It should not be downed. It is not an indication of bad taste. It is not superficial. It is fundamental. Jazz comes from the soil, where all music has its beginning. It marks the turbulence of the times, the energy and bustle of a people. It is good music because it responds to the longings of a people. If it went against their natures it would not be good music."

"Music changes with the times," he continued. "Nobody liked Beethoven at first. A friend of mine in Berlin, a great collector of manuscripts, has an old journal commenting upon the Third Symphony of Beethoven's, the day after it was played. 'What awful music,' runs the account. 'No one will ever stand it. It was the worst thing I ever listened to.' When Wagner was first played the people put their fingers in their ears."

BROOKLYN, N. Y.
EAGLE

DEC 28 1924

RACHMANINOW WITH BOSTON ORCHESTRA

Advertiser
Dec. 28

SYMPHONY PROGRAM

At the Symphony concerts on January 9 and 10, the soloist will be Albert Spalding, who will play Respighi's "Gregoriano Concerto." Koussevitzky will also present Bach's "Brandenburg Concerto" for strings, Edgar's "Fantasia and Fugue" and three Wagnerian excerpts, "The Ride of the Valkyries," prelude to "Lohengrin" and "Rienzi" overture.

THIS CLIPPING FROM
BROOKLYN, N. Y.
TIMES

DEC 28 1924

BOSTON SYMPHONY.

Music from Germany, Russia, Spain and France will lend variety and interest to the second program of the season here to be given by the Boston Symphony Orchestra under Serge Koussevitzky, at the Academy next Friday evening. The soloist will be Sergei Rachmaninoff, the Russian composer and pianist, who will appear with the orchestra in his own Second Concerto in C minor.

Herald
Dec 28

SYMPHONY PROGRAM

The next regular pair of Boston Symphony orchestra concerts will take place on Jan. 9 and 10, since this week will be occupied by the second New York trip. At these concerts the soloist will be Albert Spalding, who will play Respighi's Gregorian Concerto. Mr. Koussevitzky will also present J. S. Bach's Brandenburg Concerto No. 3 for strings and an orchestral arrangement by Elgar of Bach's Organ Fantasia and Fugue in C minor. The latter part of the program will comprise three Wagnerian excerpts, "The Ride of the Valkyries," Prelude to "Lohengrin" and the Overture to "Rienzi."

Globe
Dec 28

There are no Boston Symphony concerts this week here, as the orchestra will be in New York. For Jan 9 and 10 the program now announced includes Respighi's "Concerto Gregoriano," with Albert Spalding as violinist, Bach's Third "Brandenburg Concerto," Elgar's arrangement of Bach's organ fantasy and fugue in C minor, and three Wagner excerpts, "The Ride of the Valkyries," prelude to "Lohengrin," and overture to "Rienzi."

Two of these Wagner excerpts are poorly chosen. The "Ride of the Valkyries" is too fragmentary and the "Rienzi" overture too bombastic and hackneyed to deserve performance at Symphony concerts. Both pieces are very popular with the "Pops" audience, but that is no reason for giving them in the regular series. Also, both of them were very recently performed under Monteux at the regular series.

THIS CLIPPING FROM
Time
NY city

DEC 27 1924

Hell in Boston

When Peter Ilyitch Tschaikowsky, the Russian composer, was about 37, a critic told him that he was past his prime. In his mind, at these unkind words, he heard the dwindling strophe of the heart's small drum, tapping into silence up an empty street. He sat down to write his tone-poem, *Francesca da Rimini*. Down in Hell's gilded street, the phantoms jostle; winds squeal like demented fiddles; ghosts squeak like dismal flutes; and lonely in the company of lovers who have sinned for love and have been damned for their sin to remember forever the joy of love's delight, Paolo and Francesca embrace in pangs and torment. But Tschaikowsky believed that he had lived his best years; his hand faltered. The music twists and tumbles, witless in anguish. Hell is peopled with platitudes. The cruel critic was right. The piece marks the first faltering of Tschaikowsky's genius, and for this reason, it is not often played by the great orchestras.

Last week, M. Koussevitsky, conductor of the Boston Symphony, played it in Boston. Superbly he conducted; magnificently the orchestra responded.

. . .

THIS CLIPPING FROM
FALL RIVER, MASS.
GLOBE
News

DEC 29 1924

ANNUAL CONCERT OF SYMPHONY ORCHESTRA

EMPIRE THEATER FILLED—MISS ETHEL LEGINSKA PIANO SOLOIST.

The Empire Theater was filled almost to capacity Sunday afternoon, for the annual concert by the Boston Symphony Orchestra under the auspices of the Woman's Club of Fall River. These symphony concerts are an institutive lure now, and concertgoers are indebted to the Woman's Club for making them possible. What these concerts have meant to the cultural life of Fall River, cannot be estimated.

Great interest was felt in the appearance of the new conductor, Serge Koussevitzky. He is the first Russian leader of the orchestra, and is the only truly great conductor whom America has not heard until this season. His manner of conducting is quiet; in fact at times his motions were scarcely perceptible, but there was always the vital force and magnetism of a great conductor. Mr. Monteux left the band in a higher state of perfection, and Mr. Koussevitzky, since his coming, has drilled and polished it until it responds to his every wish. He can produce an extreme pianissimo, which seems to be a specially of his, and on the other and at times, seems to fairly pull great climaxes from the orchestra. His reading of the different compositions presented is always interesting. Modest in bearing, he follows the gracious custom of having his men share in the applause, which happened twice yesterday.

The program was surprisingly conventional. To the disappointment of some and the relief of others, no ultramodern composition was heard, though Mr. Koussevitzky is known to be partial to present day writings, and has included them in his concerts elsewhere. Perhaps Fall River is considered too conservative to enjoy such cubist compositions, if they may be so called, as "Pacific 231" and others, but the inclusion of one in a program occasionally would give people who cannot attend concerts elsewhere a chance to know something of the new ideas which are permeating the musical world. The program follows:

Berlioz .... Overture, "The Roman Carnival," Op. 9
Wagner .... Bacchanale ("The Hill of Venus") from "Tannhauser"
Liszt ...... Fantasia on Hungarian Folk-tunes, for Pianoforte and Orchestra
Tschaikowsky .... Symphony No. 5 in E minor, Op. 64
I. Andante; Allegro con anima.
II. Andante Cantabile, con alcuna licenza.
III. Valse; Allegro moderato.
IV. Finale: Andante maestoso; Allegro vivace.

The overture, "The Roman Carnival," had some attractive themes and was brilliantly played. The Bacchanale from Tannhauser was superbly played, and was a veritable orgy of revelry, diminishing into the exhaustion which follows such tumult.

The soloist of the afternoon was Ethel Leginska, pianist, who played Fantasia in Hungarian Folk tunes by Liszt, with orchestral accompaniment. Miss Leginska is not only a pianist, but is a composer, and lately has conducted as well. She is an English girl, who is one of the foremost woman pianists on the concert platform today. She has won her enviable position by unusual talent and sheer hard work. She was even obliged to Russianize her name to obtain recognition. She is one of 18 famous pianists to play in music at the piano festival, which is to be held at the Metropolitan Opera House on Dec. 30 for the benefit of the Association for Improving the Condition of the Poor. Dressed in a severely plain black velvet dress, only relined by a lace collar, she presented an almost boyish appearance. Of slight figure, the powerful tone she drew from her instrument was all the more surprising, and not once was she over-balanced by the orchestra. Her playing was also characterized by extreme delicacy and a touch of feathery lightness which, however, carried to every part of the theater. The Liszt Fantasia was well adapted to show her versatile technic and fiery interpretation. At its close she was given an ovation and was recalled many times.

Mr. Koussevitsky introduced an innovation by placing the symphony last on the program and also by playing the four movements with practically no pause between, thus eliminating applause until the end of the finale. This seems to be a wise proceeding, for if a symphony has cohesion and unity, as it should, it is made more apparent than when it is played in fragments, as it were. The symphony chosen was Tschaikowsky's fifth. The sixth has been played here several times, including last year, and the fourth was played three years ago, but the fifth was given its first appearance yesterday. It is a very beautiful symphony, and Mr. Koussevitsky gave it a masterly interpretation. The principal theme is sombre and dominating, characteristic of Tschaikowsky, and is announced by clarinets. The second movement, considered as a romance, is poignantly beautiful, and once heard can never be forgotten. The third movement, a waltz, is also lovely, and toward the very end is heard afar off the theme of the symphony. The finale is full of storm and fury, with allusions to the chief theme of the symphony. There was great applause at the close.

The next concert in the course will be given on Feb. 9 by Cecelia Dansen, violinist, and Percy Grainger, pianist.

THIS CLIPPING FROM
FALL RIVER, MASS.
HERALD

DEC 29 1924

BOSTON SYMPHONY PLAYS AT EMPIRE

Capacity Audience Thrilled by Program Splendidly Conducted by Serge Koussevitsky.

Interest centered yesterday afternoon, at the second Woman's club concert, in Serge Koussevitzky, new conductor of the Boston Symphony orchestra, and his magnetic personality and his marvelous playing on the big instrument, composed of so many men, was instantly noticeable. Ethel Leginska, brilliant young pianist, was the soloist. The Empire theatre was filled with an unusually appreciative audience. In fact, Mr. Koussevitzky motioned for the orchestra to rise and acknowledge the applause several times.

The following program was given:
Berlioz—Overture, "The Roman Carnival"
Wagner—Bacchanale from "Tannhauser"
Liszt—Fantasia on Hungarian Folk-tunes, for pianoforte and orchestra.
Tchaikovsky—Symphony No. 5 in E minor, Op. 64.
Andante; allegro, con anima
Andante cantabile, con alcuna licenza
Valse; allegro moderato.
Finale—Andante maestoso; allegro vivace.

In the matter of leadership, Mr. Koussevitzky swayed the mighty orchestra as one man, and the crescendos and diminuendos seemed to follow the rise and fall of his baton, as steel follows a magnet. He achieved mere whispers of sound, exquisite in their pale shining, and the texture of his louder passages was rich and beautiful.

The program dealt with the old established composers, instead of offering the much-discussed modern music so high in favor at present. But why wish for the tang of modern flavor, when given a perfect thing, although of another vintage? Naturally there has been much curiosity over Rimsky-Korsakov's "The Flight of the Bumble Bee," which enraptured audiences in other cities have heard repeated at concerts this season, thus shattering a custom, long established, of not giving encores. However, a concert by the Boston Symphony orchestra is a joy, whatever the music chosen, and yesterday's concert struck at the heart of things, producing an effect not often realized in the music itself and also on the listeners.

The orchestral accompaniment to the soloist was well-balanced, sufficiently restrained, and at no time overpowering.

Ethel Leginska, vivid as a darting flame, won her audience at her first appearance. Her style is individual, compelling, and unhackneyed, and she infuses life and interest into everything she plays. Under her flashing fingers, the music glows with color-crashing fortissimo or faintest murmurings of sound, and the myriad varieties of tone painting—all done with a gypsy charm—a delightful seeming to take her hearers into her confidence. Her return to this city in the future would be something to look forward to with pleasure.

The next concert in the Woman's club series will be given Feb. 9 by Percy Grainger, pianist, and Cecilia Hansen, violinist.

THIS CLIPPING FROM
FALL RIVER, MASS.
GLOBE
DEC 29 1924

BOSTON SYMPHONY CONCERT A TREAT

Conductor, Soloist and Musicians Afford Pleasure to Capacity Audience

The Boston Symphony orchestra with Serge Kossevitsky as conductor and Ethel Leginska as soloist, afforded a capacity audience immeasurable pleasure in the second concert of the season given yesterday afternoon at the Empire theatre under the auspices of the Woman's Club. Music lovers have grown to expect much of the Boston Symphony orchestra and perhaps for that reason much of the interest centered about the personality o fthe new conductor. At the close of the concert the Fall River audience testified by its prolonged applause that it had added its approbation to that which Serge Koussevitsky has received everywhere that he has appeared. There is much vitality and dignity to this new conductor with whom every motion is one of grace. He seems possessed of unlimited ability for drawing forth the finest results from his musicians and such was his magnetism that they found pleasure in giving their best efforts to him.

His program was so arranged as to display the scope of the musical style of the orchestra. There was the overture, "Romain Carnial," Op 9, by Berlioz; Wagner's Bacchanale, "The Hills of Venus," from Tannhauser, the Fantasia on Hungarian Folk Tunes, by Liszt, played by Ethel Leginska with the orchestral accompaniment, and lastly the crowning offering, Tchaikovsky's Symphony number 5 ,in E Minor, Op 64. "The Carnival Romain," one of the gayest and most brilliant of all orchestral overtures, was exquisitely handled. The slow introduction by the English horn, which is taken up by the stringed instruments and then changes into the mad carnival dance was superbly shaded and blended. In the Bacchanale so well was the wild dance of the nymphs and satyre depicted that one followed the theme with ease and enjoyment throughout. At its opening lively, animated and quick it grows faster and faster until one marvelled at the technique of the musicians, then it died down to a soft and beautiful melody which signifies the victory of the Graces of the mad subjects of Venus. It was a dance of a vastly different nature than that of the Carnival which preceded it and this difference was well portrayed by the skillful musicians.

Ethel Leginska, pianist, gave her only solo in the "Fantasia on Hungarian Folk-tunes," which was played with the orchestra. Perhaps the entire audience was surprised when the soloist came upon the stage. She was quite small and slight and looked like a mere girl. As she sat at the piano waiting for the opening one wondered that so slight an artist should be the soloist for this orchestra, but when she played then the most sincere a compliment that could be paid her is that she is a soloist worthy of the Boston Symphony orchestra, ranking with such pianist as Hoffmon. Legenska played with fire and exquisite technique. Silvery runs, alternated with passages of fire and heaviness which have ever been the characteristic of the Hungarian music. She played the music as Hoffman. Legenska played with earned curtain call upon curtain call. Her reception upon completion of her offering was quite in the nature of an ovation.

Tchaikovsky's "Fifth Symphony" brought the program to a close and was a perfect ending. Here the tonal magnificence of the orchestra was revealed in all its beauty. Each movement of the symphony was a contrast to the one which preceded it, the first, Andante. Allegro con Anima; the second, Andante Cantabile, con alcuna licenza, Valse, the third, played Allegro moderato and the finale. Andanta maestro, Allegro vivace. Each movement was delightful. but it was at its close that the orchestra reached the heights of its art. The closing was as near to perfection as one expects to hear and musicians and audience seemed to realize the energy and magnetism of the conductor who made by his skill such a rendition a possibility. When the concert was over such was the enthusiasm of those present that for the moment one rather expected the entire audience to rise to its feet in tribute to the worth of the music, musicians and conductor.

THIS CLIPPING FROM THE
SPRINGFIELD
MASS.
EVENING UNION
DEC 31 1924

Symphony Here Sunday.

The great musical event of the season will take place Sunday afternoon when the Boston Symphony Orchestra will give their annual concert under the auspices of the Y. M. C. A. in the Municipal Auditorium.

Last year an additional interest was added to the coming of this most popular organization by the fact that it was the occasion of Pierre Monteux's last appearance as its conductor. On Sunday next an equal interest will be evinced in the first appearance in this city of his successor, Sergei Koussevitsky, famous Russian. A special program has been prepared for the occasion, which will be published in the papers later in the week.

The concert will commence at 3 o'clock. The side doors will be opened at 2 o'clock and the front doors at 2.40 which will give ample time for the audience to get seated.

Tickets, both season and free, can be obtained at the Y. M. C. A. and the principal music stores in the city.

THIS CLIPPING FROM
HARTFORD, CONN.
TIMES
DEC 31 1924

Boston Symphony Orchestra.

The Boston Symphony orchestra, now in its forty-fourth year, comes to Hartford for one concert this season under the management of Frank A. Sedgwick and will be heard in the Capitol theater on Sunday afternoon February 1. This occasion will introduce to Hartford one of the greatest personalities in the musical world, the orchestra's new conductor Serge Koussevitsky.

His great success in Boston and New York is the talk of the moment among music lovers. His manner of conducting is interesting and Deems Taylor, critic of the New York World says this of it: "Mr. Koussevitsky's beat is angular and decisive and must be easy to follow. In quite passages he beats almost entirely from the wrist, in a very small arc, widening the arc and using his full arm only in moments of stress. His most individual gesture is to thrust his left arm sharply overhead, the palm of the hand flat, to indicate a sudden pianissimo (a dynamic change of which he seems fond). Although his conducting is always electric with energy, his practice of keeping both feet firmly planted and his body motionless gives the impression of fundamental poise and complete self-mastery." The advance sale for this notable event indicates that even the ample capacity of the Capitol theater will be taxed to the utmost. The seats are now on sale at Sedgwick & Casey's music store, No. 139 Asylum street. Mail will also be accepted.

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